

A+E

OSCAR'S NIGHT

7 ways to prep, predict and enjoy the 91st Academy Awards

A writer, director, actor and producer dish on how they voted

The Tribune's Michael Phillips made his picks. Can you do better?



MARK RALSTON/GETTY-AFP

CHICAGO SPORTS

Spring is in the air



Kris Bryant delivered a pair of shots in Cactus League opener. He homers, then tells doubters: 'Bring it on.'

■ No matter how much the Cubs or Sox spend, it's never enough for their fans, writes Paul Sullivan.

ARMANDO L. SANCHEZ/TRIBUNE

LIFE+TRAVEL Plastic surgery popular with millennials

REAL ESTATE Americans wary of using home equity

Final

Chicago Tribune

QUESTIONS? CALL 1-800-TRIBUNE SUNDAY, FEBRUARY 24, 2019 BREAKING NEWS AT CHICAGOTRIBUNE.COM

Screening failures led up to Aurora shooting

State police release records that show database weaknesses

BY STACY ST. CLAIR AND ANNIE SWEENEY
Chicago Tribune

A series of systemic failures allowed convicted felon Gary Martin to purchase the gun he used to fatally shoot five co-workers and wound several police officers during this month's warehouse shooting in Aurora, documents released by Illinois State Police show.

The agency provided a trove of law-enforcement records late Thursday, exposing significant weaknesses with both the state law and federal databases used to screen firearm purchases. In making the documents public, state police issued a clear warning that the ultimately catastrophic flaws in the Aurora case could happen again without reforms.

"The only way we can honor those who died — the only way we

Turn to *License*, Page 9

Would-be mayors push for turnout

Field of 14 candidates scrambling ahead of Tuesday election

BY BILL RUTHHART, GREGORY PRATT AND JUAN PEREZ JR.
Chicago Tribune

In the most crowded, wide-open race for Chicago mayor in modern history, 14 candidates are scrambling in the final days to push their supporters to the polls amid concerns about a lack of voter interest and the possibility of low turnout.

After months of TV ads and dozens of forums, no candidate has broken away substantially from the pack, placing outsize significance on the phone banking, door knocking and early voting underway during the campaign's final days. The limited public polling and internal numbers candidates cite consistently have shown that about 1 in 5 voters

Turn to *Push*, Page 10

Pritzker banks on \$200M from legal sports betting



JULIE JACOBSON/AP 2014

The governor urged passage of a stand-alone bill to legalize wagering on sporting events.

Yet efforts to expand gambling have never been easy in Illinois

BY DAN PETRELLA
Chicago Tribune

Gov. J.B. Pritzker is counting on \$200 million in licensing fees from legalized sports wagering to help plug a \$3.2 billion hole in next year's state budget.

But years of failed efforts to expand gambling in Illinois sug-

HOW PROPOSAL MIGHT AFFECT YOU: Pritzker's budget proposal has several new taxes or tax hikes, part of a spending plan that includes more than \$1 billion in new revenues. **Page 11**

gest his plan is no sure thing.

In his first budget address Wednesday, the new Democratic governor acknowledged the issue's history, calling on lawmakers to set aside squabbles over new casinos and expanded

betting options at horse tracks that have derailed previous gambling expansion measures, and pass a stand-alone bill to legalize wagering on sporting events. If they act quickly, Illinois could be the first Midwestern state to do so after a U.S. Supreme Court ruling last year overturned a prohibition on state-sanctioned sports betting.

"Expansion of gambling is a perennial effort in this state, and

Turn to *Wagering*, Page 11



CHRIS SWEDA/CHICAGO TRIBUNE

R. Kelly turned himself in to police Friday. At a hearing Saturday, he was held on \$1 million bond — \$250,000 for each of four indictments.

Kelly faces music in familiar venue

At site of 2008 trial, singer held on \$1M bond on new charges

BY JASON MEISNER, MEGAN CREPEAU AND LOLLY BOWEAN
Chicago Tribune

A decade ago, R&B superstar R. Kelly bowed his head and thanked Jesus after a Cook County jury acquitted him of child pornography charges stem-

ming from an alleged videotaped sexual encounter with a 13-year-old girl.

Clear of a legal cloud that had hung over him for more than six years, Kelly emerged from the county's main criminal courthouse on that afternoon in June 2008 to thunderous applause from his loyal fans, pausing to ask a young woman for a hug before jumping into a chauffeured car.

On Saturday, the embattled singer made an inglorious return to the Leighton Criminal Court

MESSAGE TO SURVIVORS: Advocates say the charges signal to assault victims "that their voices can be heard." **Page 12**

MUSICAL LEGACY: R. Kelly's era-defining success may ultimately be defined in a far less flattering way. **Greg Kot, Page 13**

Building, this time to face sweeping new sex abuse charges involving four victims — three of them minors — over the course

of more than a decade.

Among the sordid allegations made against Kelly at a packed bond hearing: He solicited an underage girl outside his 2008 criminal trial and later sexually abused her; carried on a yearlong sexual relationship with a girl he'd met in 1998 when she was celebrating her Sweet 16 birthday; tried to force oral sex on his 24-year-old hairdresser in 2003; and videotaped himself having

Turn to *Kelly*, Page 12

 **Tom Skilling's forecast** High 33 Low 10

Chicago Weather Center: Complete forecast in Nation & World, Page 39

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CHRIS WALKER/CHICAGO TRIBUNE

Fourteen candidates hope to wield Chicago's mayoral gavel. The city's voters go to the polls on Tuesday.



JOHN KASS

Chicago's most important election in decades looms

"There's a reason why the windshield is much larger than the rearview mirror," said Bill Daley, one of the 14 candidates for mayor of Chicago. "We all must look forward."

Though I've been covering Chicago politics in this city where I was born since before Odin lost his eye, I don't doubt the sincerity of any candidate who wants Chicago to look only forward.

But a question: How do you know where you're going if you don't care about where you've been?

And with Chicago voters going to the polls Tuesday in the most important election in decades, on this last weekend of the campaign, why not take a look back?

If only to put things into perspective.

But first, let's applaud all the candidates for putting themselves out there and running for the worst job in Chicago.

Politics is a filthy, brutalizing business. It's often only about money and power, and in Chicago it's all about the money.

But the candidates smile and optimistically sell the future.

It's all about persuading voters to see the future you have in mind for them, with you in charge, ruling from that throne on the fifth floor of City Hall.

Chicago is in crisis, fiscally, ethically and spiritually.

The city's homicide clearance rate is abysmally low.

Taxes are going up. The public worker unions — whose members have those government jobs — want their pensions protected. And business is nervous, and skittish.

Running the city of Chicago isn't the same as campaigning. Campaigning is about pretty words and selling dreams.

But once someone is in that job on the fifth floor of City Hall, the time for dreaming ends.

You'll need ruthlessness to keep the tribes in line, you'll need guts and you'll need brains. You'll need people to back you even when you're wrong.

And you'll need both eyes. With only hours left before the polls open Tuesday, let's use both eyes

for that look back to see where we've been.

Let's begin with the Daley family, which covers most Chicago politics of the past half-century.

Back to the final days of Richard M. Daley as mayor. He'd been mayor for two decades. His father, Richard J. Daley, had been mayor for two decades too.

The reign of the proud old Boss was ended by death.

But the son's reign was ended by his own foolish decisions.

After 20 years, the wheels were coming off Richard M. Daley's political bus. He was about to be run out of office for his ridiculous parking meter lease deal. The city loathed him. And there was a real possibility the Chicago establishment was about to lose control.

Establishments hate losing control, whether in ancient Rome, or Chicago or Washington for that matter.

And they really hate people like me pointing that out.

Then, as if by coincidence, Rahm Emanuel, who was the chief of staff to President Barack Obama, showed up for an interview on the Charlie Rose show.

It was April 2010. Rose was a respected establishment gatekeeper. He hadn't yet lost his job for sexually harassing young women.

"I hope Mayor Daley seeks re-election," Emanuel told Rose. "I will work and support him if he seeks re-election. But if Mayor Daley doesn't, one day I would like to run for mayor of the city of Chicago. That's always been an aspiration of mine even when I was in the House of Representatives."

As if by coincidence, another miracle happened. Rich Daley announced, coincidentally, that he wasn't going to run for re-election.

Rahm was free to pursue his dreams of conquest in Chicago. And Bill Daley became Obama's chief of staff.

Power begets power. The people of Chicago really didn't have much to say about it.

Oh, there was an election, yes, but the establishment wanted Rahm. He wasn't a resident of Chicago, but elec-

tion officials ruled that, even though he lived in Washington, serving Obama, that Rahm was actually a Chicago resident.

Once that was settled, Rahm pulled in the campaign money. Millions of dollars came his way. That created an air of invincibility around him. That made others fearful.

Rahm became mayor. And it wasn't a coincidence.

But then Laquan McDonald was shot 16 times by that white cop, Jason Van Dyke, who was later convicted of murder.

Rahm's City Hall sat on the police video until after Emanuel was safely re-elected. After that he was finished. Black voters turned their backs. Emanuel tried to woo Latinos, but he was done.

He would have lost, to former Chicago Public Schools CEO Paul Vallas or to former federal prosecutor Lori Lightfoot, two of the reformers who'd announced their mayoral campaigns.

I thought all along that Rahm's favored candidate was Illinois Comptroller Susana Mendoza, who's been pounding away at Cook County Board President Toni Preckwinkle.

Lightfoot seems to have momentum. She's also been pounding away at Preckwinkle, who is hoping to crawl across the finish line. I still think Vallas has a shot. And Mendoza. And Daley, of course.

Now, I can just about predict who'll win in various one-on-one matchups in the April runoff. I've already done that in an earlier column and on my podcast, "The Chicago Way," on WGN Plus.

But figuring out the two candidates who'll win out on Tuesday is beyond me. It's just too close. It's not up to me, anyway.

If you live in Chicago, who becomes mayor is up to you. The future isn't shaped by coincidence or dreams.

Wake up Chicago.

Listen to "The Chicago Way" podcast with John Kass and Jeff Carlin at www.wgnradio.com/category/wgn-plus/thechicagoway.

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TERRENCE ANTONIO JAMES/CHICAGO TRIBUNE

After bonding out, "Empire" actor Jussie Smollett leaves the Cook County Jail on Thursday.

Chicago's reputation left unscathed by Jussie Smollett



HEIDI STEVENS
Balancing Act

I'm surprised to hear some folks, including Chicago police Superintendent Eddie Johnson, say the Jussie Smollett saga dragged Chicago's reputation through the mud.

I think Chicago has comported itself rather well throughout the ordeal. Our reputation — complicated, sometimes divided, usually searching for unity, mostly big-hearted, flawed — held up just fine.

A bunch of us believed the actor when he said he was the victim of a hate crime, attacked by bigots while walking home from Subway at 2 a.m. Fine. No shame in believing people who say they've been assaulted. I'd argue that should be our default position: belief.

A bunch of us smelled a hoax from the beginning. Fine. No shame in listening to your gut when it tells you some details don't appear to be squaring with reality. "MAGA country?" Chicago? Walking around with a noose and bleach at the ready? On one of the coldest nights of the year?

We are a city with a heart and a healthy dose of skepticism. Reputation: intact. My Chicago journalism colleagues reported the story with appropriate caution and vigor. A crime was alleged. They wrote about the allegation, the police response, the broader conversations springing up in the culture — locally, nationally, secretly, loudly — in its wake.

Celebrities, politicians and cable

A bunch of us smelled a hoax from the beginning. Fine. No shame in listening to your gut when it tells you some details don't appear to be squaring with reality.

news hosts would have done well to follow my colleagues' example. Reputation: unbruised.

The Chicago police took the allegation seriously, pieced together a trail of sometimes murky, sometimes blatant evidence (Smollett allegedly paid one of his attackers with a personal check) and appear to have cracked the thing wide open, less than a month after the actor filed the report.

Now, should some two dozen detectives have been assigned to Smollett's file? In a city where police resources are already spread thin? Seems excessive. But until we have the full back story on who ordered that deployment and why, a lot of Chicagoans will withhold judgment. We're loyal that way.

Do you remember back in December 2017 when a couple of tourists from Minnesota made up a story about being robbed at knife-point on Lower Columbus Drive?

They claimed three men approached them and stole a \$12,000 engagement ring, \$5,000 cash, a \$3,000 Louis Vuitton suitcase, a Burberry purse and a bunch of other valuables. They told police one of the attackers "looked like a Milk Dud or Fat Albert, reeked of

marijuana and was short in height and heavy-set."

Later, they told police they made up the story. Just trying to have "some fun." (No one told them about Navy Pier?)

The world is, unfortunately, dotted with people who traffic in deceit. This is news to no one. Sometimes our fair city, perennially fighting off doubters and cynics, gets swept into a web of lies.

It's not hard to see why. Some people love to kick Chicago when it's down. Some people are quick to believe the worst about us. And some people are happy to capitalize on those truths, throwing a few million people — parents, kids, cops, artists, teachers, engineers, activists, preachers, writers, doctors, entrepreneurs — under the bus to spread a narrative they know Chicago haters will lap up like cats with fresh milk.

It is hard, for me anyway, to see how that reflects poorly on Chicago. How that drags our reputation through the mud. Chicago, in my mind, comes out of this thing looking exactly as it is: Opinionated. Proud. Imperfect but working on it. Susceptible to heartbreak.

In other words, human.

Join the Heidi Stevens Balancing Act Facebook group, where she hosts live chats every Wednesday at noon.

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CHICAGO TRIBUNE'S UNSCRIPTED PRESENTS JACOB TOBIA

Jacob Tobia is a writer, producer and author. From interviewing former U.S. presidents to working with queer and trans youth, Tobia helps others embrace the full complexity of gender and their own truth, even when that truth is messy. Tobia's soon-to-be-released memoir "Sissy: A Coming-of-Gender Story" follows his story from the moment a doctor put "male" on the birth certificate though his work today. With fierce honesty, wildly irreverent humor, and wrenching vulnerability, Sissy takes readers on an odyssey sure to make you never think about gender — both other people's or your own — the same way again. Join us to share the laughs, the stories, the emotions, and more. The event is 6:30 p.m. to 8 p.m., March 12, at WeWork, 515 N State Street, 14th Floor in Chicago. Purchase tickets at jacobtobiaunscripted.eventbrite.com. Ticket options include a General Admission ticket, or a ticket bundled with Tobia's book. All seating is first come first serve. Copies of Tobia's book also will be available for purchase on site.

WHERE TO FIND PUZZLES, BOOKS AND MORE

As a reminder, when we launched the new Life + Travel section, we moved a few reader favorites into new homes. Here's where you can find them:

Puzzle Island. All your favorite puzzles can still be found in a convenient tabloid pullout behind the Sunday Comics.

Books and the bestseller list. Book reviews, stories and the Biblioraclae can be found in the Sunday A&E section. Additional Books content appears in A&E on Thursdays. Due to deadline issues the bestseller list appears in the Saturday A&E section. It also can be found at chicagotribune.com/books.

Gardening columns from Beth Botts and Tim Johnson will appear in the Thursday Homes section.

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MARGARET HOLT, standards editor

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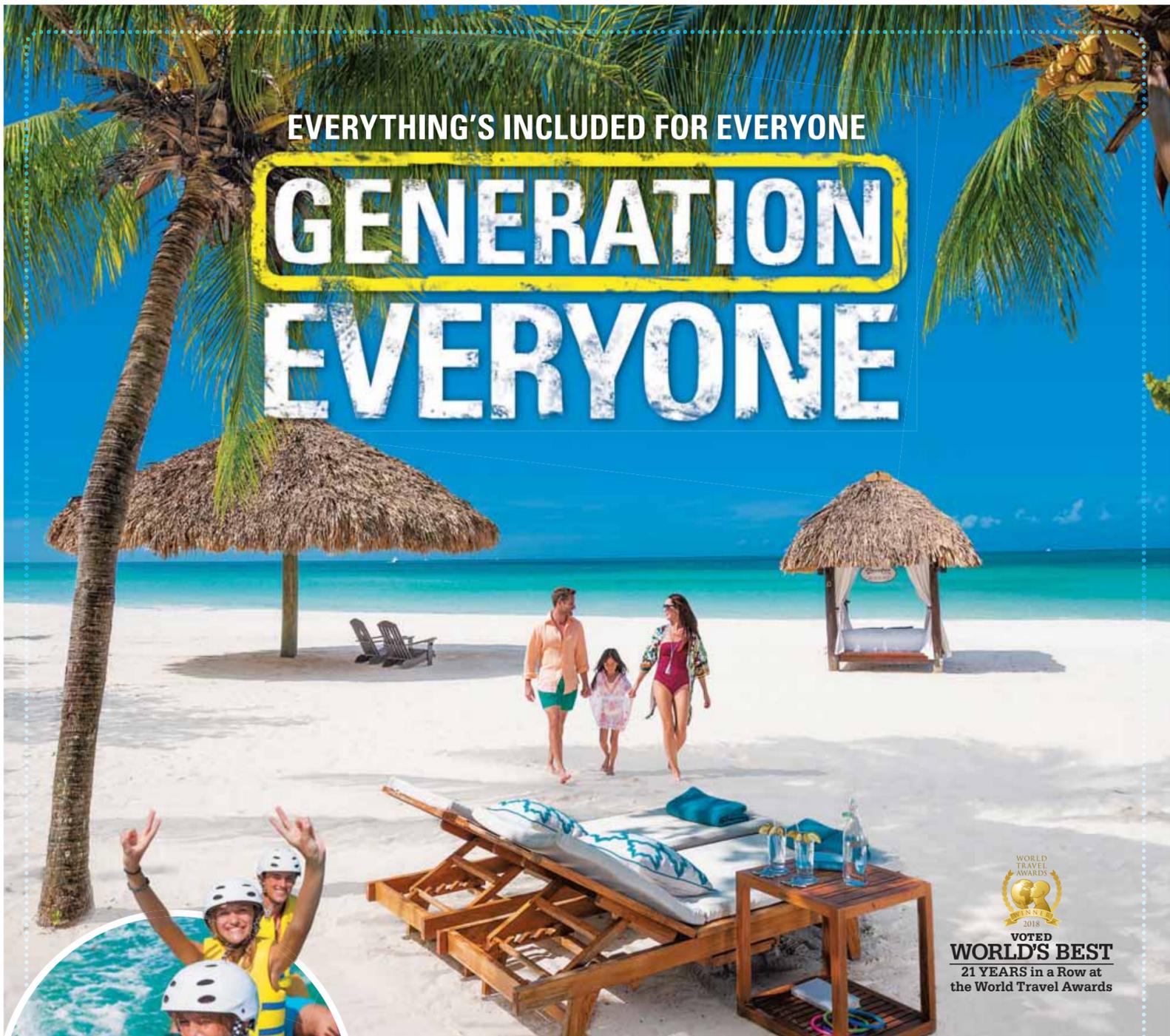
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Chicago Tribune CHICAGOLAND

New study identifies 'gaps' in state gun law

Allowed gunman in Aurora shooting to illegally keep weapon

BY ANNIE SWEENEY
Chicago Tribune

The ink on a new report on Illinois gun laws was barely dry when news broke of a mass shooting in Aurora by a felon who should not have been carrying a handgun.

The report, prompted by Chicago's recent mass fatal shooting at Mercy Hospital, identifies how Illinois remains vulnerable when it comes to ensuring that people who are barred from having weapons don't get them. The report's authors from Johns Hopkins University and the public policy experts at the Joyce Foundation, which commissioned it, then watched as the Aurora shooting unfolded, providing a tragic, real-time blueprint.

"It was right on the heels of the Mercy Hospital shooting," Nina Vinik, director of Joyce's gun violence prevention and justice reform program, said of the decision to seek the report. "Fast-forward to Aurora, we have a shooter who went through our legal process and obtained a FOID card. It really struck me that for all we hear about Illinois having very strong gun laws, in fact they could and should be stronger."

The 11-page analysis

points to Illinois' failure to require fingerprinting for gun permits and its lacking enforcement in seizing weapons from people whose permits have been revoked — two issues that have been identified as possible explanations for how Aurora shooter Gary Martin bought and kept a gun, despite a felony conviction on his record.

"I always read these stories and the news coverage of a tragic event like this. It's always a little bit overwhelming," said report co-author Cassandra Crifasi, deputy director of the Johns Hopkins Center for Gun Policy and Research. "But when I was reading reports (on Aurora), I was sort of stunned. I was so stunned that so many of the things we were discussing in the report were relevant. There were gaps in the system and this person was able to obtain a firearm he shouldn't have had."

Martin's 1995 conviction in Mississippi did not appear on two background checks that were done in 2014 when he obtained his Illinois firearm owner's identification card and then bought a handgun. His criminal history only caught up with him, that same year, when he applied to the Illinois State Police for a concealed carry license and

was voluntarily fingerprinted to expedite the process.

Once his criminal history was found, his firearm license was revoked and notification sent to Martin and Aurora police. He should have surrendered the card and firearms, or transferred them to a legal owner, within 48 hours. Court records in Mississippi also show the Illinois State Police followed up by seeking Martin's record.

But Illinois laws do not require law enforcement to seize weapons from revoked cardholders, and Martin kept the gun for five years before using it to kill five co-workers at the Henry Pratt Co. warehouse in west suburban Aurora. He wounded several responding Aurora police officers and was killed in the shootout.

The Johns Hopkins report, written by its Center for Gun Policy and Research, was commissioned by the Joyce Foundation in November, days after a man shot dead his ex-fiancee, another hospital employee and a Chicago police officer before dying in a shootout with police. The center is an academic institute in the university's school of public health that studies how policy can reduce gun violence.

The report concludes that while Illinois has relatively strong laws, there remains several ways it

could improve them to try to prevent guns from winding up in the hands of people who commit violence.

Of the nine states that currently require a permit to buy guns, Illinois is among two states that don't mandate an in-person application and three that don't require fingerprinting. In addition, Illinois allows applicants to apply by mail and, barring an infraction caught by law enforcement, to keep their firearm ID cards for 10 years. The study authors recommend in-person applications, fingerprinting and shortening the duration of a gun permit to five years.

"Illinois, arguably, has the weakest of all purchase licensing laws," the report stated.

The report argues that the gaps Martin appears to have slipped through could be closed by mandating fingerprinting for those who want to obtain a gun permit and by instructing law enforcement in Illinois to more aggressively dispossess barred gun owners of their weapons. Crifasi said there is "public safety benefit" to getting guns out of the hands of people who are barred from having them, but the report stops short of mandating dispossession because of existing strains on law enforcement.

"There is more weight behind the revocation if there is some legislative

action, but we also recognize that at times there are constrained resources and sometimes law enforcement has to prioritize," she said.

Crifasi also said fingerprinting is a better option because criminal records are sometimes incomplete or miss details of a criminal history that might be key.

The report also points out that studies have shown that stronger licensing laws have impact, citing Missouri, which eliminated all of its licensing requirements and saw a sharp increase in how quickly guns went from a legal retail sale to being recovered at crime scenes.

Vinik, of the Joyce Foundation, said she hopes the report adds to the momentum she feels Illinois already has around tightening its gun laws. "Illinois passed some good laws last year," she said, referring to a gun licensing bill that was signed by Gov. J.B. Pritzker last month. "I am hearing in Springfield that there is an appetite to try and address this."

State Rep. Kathleen Willis, D-Addison, said Thursday that legislating mandates to enforce revocation has run into opposition in the past because of the potential cost to law enforcement. She said she is not aware of proposed legislation around fingerprinting requirements, but it has been a recent topic of

conversation. "I don't know if the fingerprinting has come up," she said. "But that is something I have been talking about in the past week since Aurora."

Willis agreed with Vinik that there is momentum in Springfield right now, and she suspects that gun legislation could be introduced in the next couple of weeks.

Richard Pearson, the executive director of the Illinois State Rifle Association, said he would oppose fingerprinting because of the potential cost to those who apply for a FOID card. Pearson estimated that the current \$10 fee could go up dramatically if the cost of a fingerprinting would be passed onto applicants.

"It is just too expensive," he said, calling what happened in Aurora a "tragedy," but adding that this was an example of one error.

"What happened in Aurora is a tragedy," he said. "But the (national) checks catch all kinds of stuff."

Pearson said he is willing to consider a way to improve the "follow-up" on permitted gun owners who have been revoked. He did not provide specifics on how.

"The answer is yes," he said. "We want to make sure that bad people don't have firearms and good people are left alone. That is a delicate balance."

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TERRENCE ANTONIO JAMES/CHICAGO TRIBUNE

Chicago Department of Aviation officials demonstrate the new de-icing pad at O'Hare International Airport in Chicago on Friday.

O'Hare adds central facility for de-icing planes

BY MARY WISNIEWSKI
Chicago Tribune

O'Hare International Airport has opened a new central facility for de-icing planes in tough winter weather, which airport officials said will save time and improve safety by allowing planes to shed ice closer to takeoff.

Airlines spray de-icing fluids on planes before departure in

wintery weather, using trucks with cranes to get at the tops of aircraft. This job at O'Hare has typically been done at the gate, which can restrict gate access and hinder planes getting in and out at the airport.

Built on the west side of the airport, the outdoor facility is 835,000 square feet, or about the size of 17 football fields. The de-icing pad can accommodate 20 narrow body airplanes or

five wide bodies at a time. A four-story tower helps airlines operate the facility, airport officials said. The aviation department said airlines will have access to equipment, de-icing fluid storage and other equipment.

Airlines paid for the \$168 million facility, which took 20 months to build. American and United began to use it this month after safety testing, said

aviation department spokeswoman Lauren Huffman.

The new facility "will further enable us to better serve our customers, particularly when winter weather strikes here in the Midwest," said Mike Hanna, United Airlines' vice president of O'Hare, said in a statement.

Other cold-weather airports already have centralized de-icing facilities, including those

in Toronto, Vancouver and Minneapolis-St. Paul. Aviation officials say the O'Hare facility is the largest of its kind in the U.S. and second-largest in the world. The facility can be accessed by planes via a new common-use taxiway, Taxiway Z, connecting aircraft from the north to the south airfield.

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LGBTQ advocates: Alleged hoax case could hurt victims

BY KATE THAYER
AND NARA SCHOENBERG
Chicago Tribune

After Chicago police announced charges alleging Jussie Smollett, a gay African-American actor, faked a hate crime, LGBTQ advocates say they hope the actions of one don't overshadow a growing problem that rarely gets the attention it deserves.

"Survivors already have these major challenges about being believed, even before this whole Jussie Smollett thing came out," said Channyn Lynne Parker, manager of external relations at Howard Brown Health.

Parker said she's worked with assault survivors who struggle with not being believed, or their attacks are not taken seriously by police or others. This is especially true of LGBTQ survivors, she said, particularly those from marginalized commu-

nities.

"When we think about these survivors, they're so re-victimized over and over again when they come to tell their stories, and by the same systems that are supposed to protect them."

According to Chicago police, "Empire" actor Smollett paid two brothers \$3,500 to fake an attack on him in the 300 block of East North Water Street around 2 a.m. Jan. 29. In reporting the crime, Smollett told police the men struck him, put a noose around his neck, yelled racial and homophobic slurs and shouted, "This is MAGA country!" in reference to President Donald Trump's campaign slogan.

The incident caused a media frenzy, and as more details emerged casting doubt, a politically charged social media outpouring followed. Police say Smollett staged the attack as a publicity stunt in an effort to increase his "Empire" sala-

ry. He's now charged with felony disorderly conduct for filing a false police report in the incident, and if convicted, faces probation to up to three years in prison.

Local LGBTQ advocate groups who, at first, released statements of support for Smollett are now speaking out in hopes the alleged hoax does not have a negative impact on real survivors of hate crimes — whose numbers have steadily been increasing in the past few years, according to the FBI.

"We hope the media and the public remain focused on the real and present threat hate crimes pose to our city and our county," read an Equality Illinois statement, which also cited FBI statistics that show 41 hate crimes were reported in Chicago in 2017, the most recent year available.

"LGBTQ Chicagoans, and LGBTQ people of color

in particular, are aware of the very real threat hate crimes pose to our community," the statement continued. "With reports of nearly a dozen detectives on the case and every major media outlet in Chicago covering the story, we at Equality Illinois hope that this same level of energy will be brought to bear whenever an LGBTQ person is violently attacked because of their identity."

Advocates said the Smollett investigation did not appear to be typical of what they see when an LGBTQ survivor comes forward.

"The community is feeling like there were so many resources put behind this investigation, and still there are numerous open cases against hate crimes of LGBTQ people here in Chicago and across the country," Parker said. "The typical experience is (for survivors) to fear they won't be believed" and "that reports

are simply going to be pacified as opposed to actually acted on."

During Thursday's news conference announcing charges against Smollett, police Superintendent Eddie Johnson said the department investigates all hate crimes with the same "vigor" put toward the Smollett report. He also said he's concerned the Smollett case will cast doubt upon future hate-crime victims.

But that doubt already exists, said Imani Rupert-Gordon, executive director of Affinity Community Services, a social justice group serving Chicago's black LGBTQ community.

"The unfortunate reality is that, even predating this case, we know that black LGBTQ people and other LGBTQ communities of color have felt like if they were to come forward to report a hate crime, that they wouldn't be believed," she said.

And as a result, many do not come forward, Rupert-Gordon added. A U.S. Bureau of Justice Statistics report estimated 54 percent of hate crimes went unreported between 2011 and 2015.

"I think it's really important that we don't let one incident overshadow the decades and decades of data that we have that (LGBTQ) communities have been discriminated against and have a difficult time coming forward," she said.

She said what the Smollett case should highlight is the need for a cultural change.

"I hope that what comes out of this is we start actually having meaningful conversations about the people who are experiencing hate crimes."

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Cupich at Vatican: Catholic leaders need to be held more accountable

BY NICOLE WINFIELD
Associated Press

VATICAN CITY — Cardinals attending Pope Francis' summit on preventing clergy sex abuse, including Chicago's Blase Cupich, called Friday for a new culture of accountability in the Catholic Church to punish bishops and religious superiors when they fail to protect their flocks from predator priests.

On the second day of Francis' extraordinary gathering of Catholic leaders, the focus of debate shifted to how church leaders must acknowledge that decades of their own cover-up, secrecy and fear of scandal had only worsened the crisis.

"We must repent, and do so together, collegially, because along the way we have failed," Mumbai Cardinal Oswald Gracias said. "We need to seek pardon."

Cupich told the 190 bishops and religious superiors that new legal procedures were needed to both report and investigate superiors when they are accused of misconduct or negligence in handling abuse cases.

He said lay experts must be involved at every step of the process, since rank-and-file Catholics know far better than priests what trauma abuse and cover-up has caused.

"In large part it is the witness of the laity, especially mothers and fathers with great love for the church, who have pointed out movingly and forcefully how gravely incompatible the commission, cover-up and toleration of clergy sexual abuse is with the very meaning and essence of the church," he said.

"Mothers and fathers have called us to account, for they simply cannot comprehend how we as bishops and religious superiors have often been blinded to the scope and damage of sexual abuse of minors," he said.

Cupich, in an interview, also discussed the topic of

priests fathering children.

Cupich told CBS News the last time a priest fathered a child in the Chicago Archdiocese was nearly 20 years ago, and that the children were provided financial support through college age.

Cupich admitted "a very small number of priests have fathered children" and "four remain priests in the archdiocese," according to CBS.

Francis summoned 190 bishops and religious superiors for the four-day tutorial on preventing abuse and protecting children after the scandal erupted again last year in Chile and the U.S.

While the Vatican for two decades has tried to crack down on the abusers themselves, it has largely given the bishops and superiors who moved them around from parish to parish a pass.

Cupich called for transparent new structures of reporting allegations against superiors, investigating them and establishing clear procedures to remove them from office if they are guilty of a grave negligence in handling cases.

He proposed that metropolitan bishops — who are responsible for other bishops in their geographic area — should be tasked with conducting the investigations, with the help of lay experts. The metropolitan bishop would then forward the results to the Vatican.

It wasn't immediately clear how Cupich's proposals squared with those being studied by the U.S. Conference of Catholic Bishops at large.

Those procedures, which called for a code of conduct for bishops and a third-party confidential reporting system, ran into legal snags last year at the Vatican, which blocked U.S. bishops from voting on them at their November assembly.

At the time of the blocked vote, Cupich proposed his

"Metropolitan model," which on Friday he articulated from the privileged position as an organizer of Francis' summit. Among the participants in the summit is the head of the U.S. conference, Cardinal Daniel DiNardo, who had been responsible for pushing the proposals blocked by the Holy See. The Holy See is the body of government of the Catholic Church and operates from Vatican City State.

More than 30 years after the scandal first erupted in Ireland and Australia, and 20 years after it hit the U.S., bishops and Catholic officials in many parts of Europe, Latin America, Africa and Asia still deny that clergy sex abuse exists in their regions or play down the problem.

Francis, the first Latin American pope, called the summit after he himself botched a well-known sex abuse cover-up case in Chile last year.

Gracias, the Indian cardinal, opened the session by saying bishops must hold themselves accountable and work together to address the problem because it is not confined to a particular region. He told the conference that it is not acceptable for bishops in Africa or Asia to say that the problem of clergy sex abuse doesn't exist in their regions.

Victims have turned out in droves on the sidelines of the summit to demand greater accountability from the church, saying it has for decades put its own interests over those of who were harmed.

"They have this systematic process of covering up, moving along, transferring and not reporting," said Tim Lennon, president of the U.S.-based survivor group SNAP.

German survivor Matthias Katsch said victims are beyond angry.

"We are really fighting for truth and justice for the survivors," he said.

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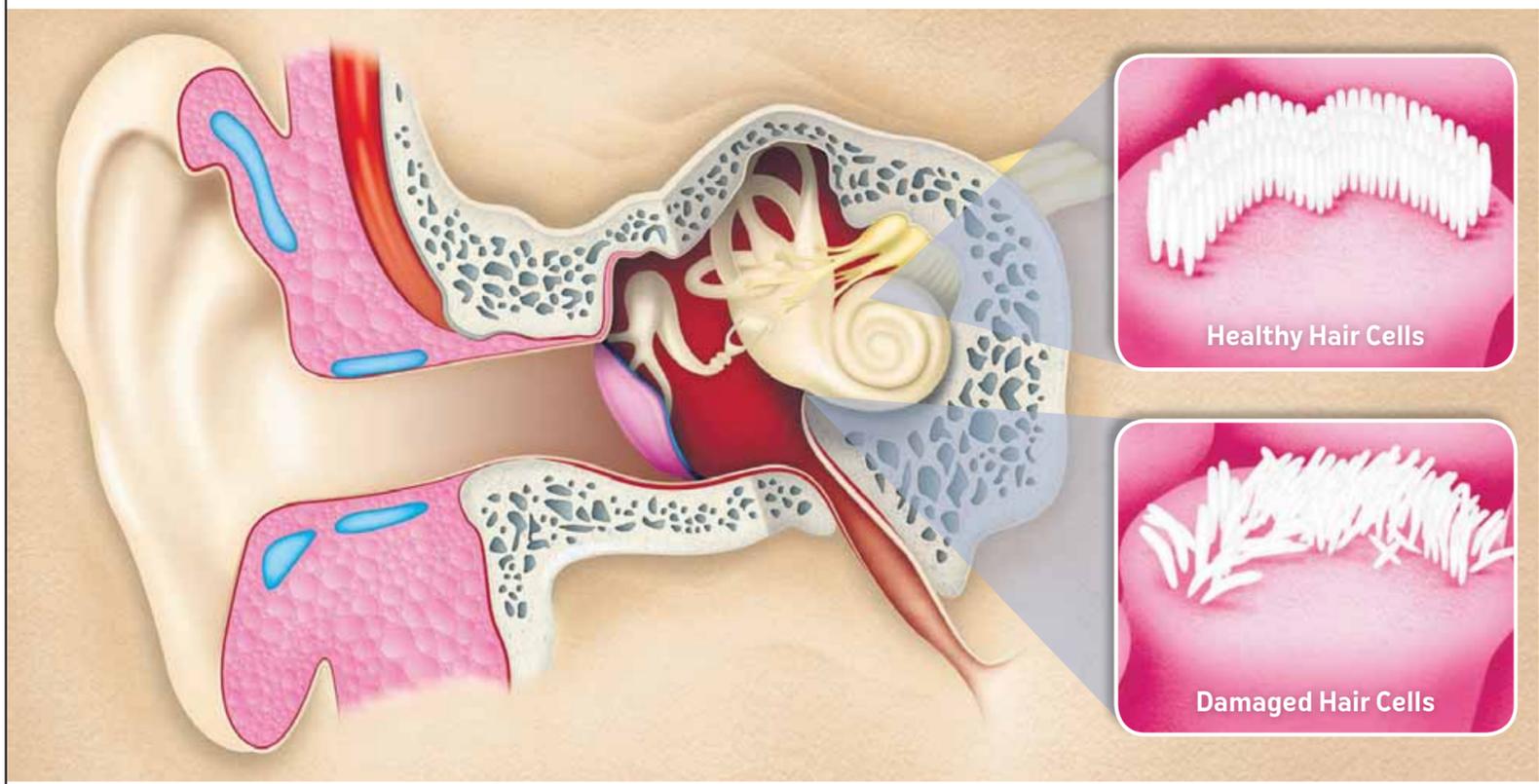
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Screening failures led up to Aurora shooting

License, from Page 1

will ever be safer — is to shine the brightest light on the good, bad, and ugly of this system and to lay bare for the public and policy makers the depth and breadth of our vulnerabilities,” ISP Acting Director Brendan F. Kelly said in a statement.

Records show Martin applied for a firearm owner's identification card, commonly referred to as a FOID card, in January 2014, checking the “No” box when asked if he had ever been convicted of a felony or a domestic violence offense. In truth, Martin had been convicted of felony aggravated assault in Mississippi in 1995 for stabbing his then-girlfriend and beating her with a baseball bat.

The conviction made Martin ineligible for a FOID card, but state police approved his application after he passed a background check that included at least five Illinois-centric and five federal databases, agency records show. He passed a second background check in March 2014 when he purchased from a local gun dealer the Smith & Wesson .40-caliber handgun used in the mass killing.

Records show the Mississippi conviction was never entered into the national databases, which were designed to make sure criminal histories are accessible to law enforcement agencies across the country.

In this case, federal databases failed to show Martin's felony conviction as recently as Wednesday, state police said. It appeared in the system only Thursday, according to the agency.

It's an unsettling omission that reinforces long-held concerns about the thoroughness of such police background checks, especially in the digital age. Martin's criminal court records are available to the public via the internet, and his conviction is referenced in public document databases used by the Chicago Tribune and news organizations around the country.

In 2013, the National Consortium for Justice Information and Statistics found at least 25 percent of felony convictions are not available to the FBI's National Instant Criminal Background Check System, or NICS. The study did not come as a surprise to the federal government, which has struggled with the system's completeness since it was created following the passage of the Brady Handgun Violence Prevention Act in 1993.

After the Virginia Tech massacre in 2007, Congress passed a bipartisan bill that required states to automate their lists of convicted criminals and the mentally ill — populations that are prohibited under law from buying firearms — and share that information with NICS. Some states, however, have struggled to find the money and resources required to meet the federal mandate.

Congress approved another law last year aimed at addressing the problem.

The Aurora shooting



CHRIS SWEDA/CHICAGO TRIBUNE

A cross for gunman Gary Martin stands outside the Henry Pratt Co. plant in Aurora last week. He was killed in a shootout with police after his rampage.

provides yet one more reason for state and federal governments to improve the screening process, gun control advocates say.

“Here is your incentive — a picture of Gary Martin's face,” said Mark Jones, a former agent with the U.S. Bureau of Alcohol, Tobacco, Firearms and Explosives who is now doing gun control advocacy work. “The incentive is five people are dead. The incentive is the government's first duty is to protect its citizens.”

In the shooting's wake, Gov. J.B. Pritzker vowed to tighten Illinois' gun laws, though he has not announced a detailed plan for doing so.

“The administration is closely reviewing all laws,

“Credit to them for doing that. It's the details that point us to specific solutions. The importance is we are finding specific problems that helped make a mass shooting possible. That can be fixed.”

— Garen Wintemute, who researches gun violence at the University of California at Davis and also is an emergency room physician, speaking of the Illinois State Police's exposure of system failures

policies, procedures and resources to determine whether any additional measures can be taken or any operations can be improved,” Pritzker spokeswoman Jordan Abudayyeh said. “We expect to provide an update on our review shortly.”

A prominent gun rights advocate expressed skepticism about the rush to reform and opposition to any increased licensing fees to fund proposals. However, he is open to stiffer penal-

ties for violating the current laws. Todd Vandermyde, a former lobbyist for the National Rifle Association who is now executive director of the Federal Firearms Licensees of Illinois, said there are existing ways to confiscate guns without creating new mandates.

The Aurora shooting, Vandermyde said, was caused by human error, not flawed laws. “At every level where the system was supposed to work, it failed. Their malfeasance is not a reason to infringe upon or tax individuals who exercise their right to own or possess a firearm. They need to fix the system first.”

Garen Wintemute, who researches gun violence at the University of California at Davis, said the Aurora

That can be fixed.”

State police only discovered Martin's Mississippi conviction after he agreed to be fingerprinted in March 2014 in order to expedite the processing of his concealed carry license. Illinois does not require fingerprinting to obtain either a FOID or concealed carry license.

There are 2,285,990 active FOID cards and 325,187 active concealed carry licenses statewide, according to state police. Of the concealed carry holders, 126,559 submitted fingerprints with their applications — meaning less than 6 percent of FOID holders in Illinois have passed the more rigorous background check.

After learning of the omission in Martin's background check, ISP said it notified both Martin and the Aurora Police Department in April 2014 that he was no longer able to possess a gun. He was given 48 hours to find a qualified owner for his weapon or relinquish it to local authorities, as well as submit to Aurora police a Firearm Disposition Record documenting his actions.

Aurora officials say they have no record of receiving ISP's revocation notice and, even if they did, the department had no legal obligation to confiscate the gun. State law, however, does allow local law enforcement to obtain a search warrant to retrieve a revoked FOID holder's weapons.

Illinois State Police does not have copies of revocation notices sent to local police departments in 2014 because the agency only preserved those records for three years, according to the agency. It did provide a copy of Martin's revocation letter, telling him to give up his gun.

State police said an “ex-

haustive search” failed to turn up Martin's returned FOID card or a document detailing how he had relinquished his handgun. It's an unsurprising result, given the vast majority people ignore their revocation notices, state statistics show.

In 2018, 10,818 FOID cards were revoked, according to state police. Only 2,616 Firearm Disposition Records were returned, meaning more than 75 percent of those with revoked licenses ignored the order.

There have been only 110 arrests since 2014 for failure to return a FOID card or not submitting the Firearm Disposition Record. There were only 10 arrests statewide — or 0.1 percent of ignored revocations — for the offense in 2018.

Johns Hopkins Center for Gun Policy and Research released an analysis of Illinois gun laws Thursday, calling the failure of law enforcement to follow up on revocations a blind spot for the state. The study's co-author, Cassandra Crifasi, said she finds it troubling — but not surprising — that three of every four revoked FOID card holders ignore the law.

“We are asking people to behave in a responsible manner and these are people who have violated the law already,” said Crifasi, who is the center's deputy director. “We are saying you are too dangerous to own firearms and have likely violated the law in some way, but we are going to leave it up to you. It is twisted logic. ... It's absolutely alarming and represents a really important threat to public safety.”

California is the only state that keeps a database of firearms purchasers who have since been prohibited from having guns. Some five years ago, the state dedicated \$24 million to hire

more agents to address a growing backlog. Wintemute said thousands of guns have been seized each year without incident.

Previous attempts in Illinois to mandate the follow-up has been met with concerns this would overtax departments.

Cook County Sheriff Tom Dart on Friday called for a new law to require each county to create police units to confiscate guns from people who have had their gun licenses revoked.

Cook County is one of the few departments that has a dedicated unit to go to the homes of people who've had their firearm owner's identification cards revoked. The county has confiscated about 1,000 guns over the past five years, Dart said.

However, Cook County had more than 3,600 revoked licenses in 2018 alone. The collar counties of DuPage, Kane, Kendall, Lake, McHenry and Will combined for another 2,200 rescinded FOID cards, according to state police.

Dart's proposal would require each county to create a gun confiscation task force involving the sheriff, the state's attorney and local police. Many police departments have limited resources or manpower to do so, so the bill would provide some funding through a gun licensing fee, he said.

“It is so dangerous, this system,” Dart said. “This was by design, people (in the NRA) want ineffective gun laws. ... This needs to change right now and people need to get serious about it.”

Chicago Tribune's Robert McCoppin contributed.

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Mayoral field scrambles to boost turnout

Push, from Page 1

remains undecided with no candidate reaching even 20 percent of the vote.

The lack of electoral clarity makes it likely no candidate will receive more than 50 percent of the vote Tuesday, leaving the top two finishers to face off in an April 2 runoff. Also complicating the picture are signs that Chicagoans haven't been all that interested so far in the historically competitive race — at least when it comes to early voting.

As of Friday afternoon, a little more than 60,000 Chicagoans had cast ballots at early-voting centers across the city. At the same time four years ago, that number was about 57,000 in the run-up to an election that featured near record-low turnout. Plus, the 2015 early vote total included 13 fewer days to cast ballots than this year.

Not only have the candidates had to contend with one another to break through the noise to reach voters, but they've faced days of other major Chicago news dominating headlines with R&B artist R. Kelly charged with sexual abuse and actor Jussie Smollett accused of staging a racist, anti-gay attack.

And so the candidates will spend the race's final days fighting for attention and votes while ramping up a ground game they hope will lead their backers to the ballot box in large numbers.

Former federal prosecutor Lori Lightfoot said she's gotten the sense that voters are starting to tune in, citing a recent increase in small campaign contributions, social media traffic and visits to her campaign website. She also noted an uptick in the early-voting numbers late in the week, which included 10,000 votes cast on Thursday alone. Lightfoot said she hopes the sluggish early voting reflects a lot of voters taking longer to pick from such a large field and not a lack of enthusiasm, because "if it's a low turnout, it clearly profits the status quo."

Policy consultant and activist Amara Enyia is concerned about the same possibility and has worked to fire up the young and disaffected voters she has targeted, because a low turnout wouldn't favor her against better-financed campaigns with more ground troops. As part of that effort, Enyia turned up at City Hall recently with supporters toting signs styled after Old West "wanted" posters featuring images of establishment candidates with ties to Ald. Edward Burke, who has been charged with attempted extortion as part of an ongoing federal corruption investigation.

Emblazoned over a looming, sepia-tone image of the embattled alderman's face was the slogan "Burke 4," with pictures of former school board President Gery Chico, former U.S. Commerce Secretary Bill Daley, state Comptroller Susana Mendoza and Cook County Board President Toni Preckwinkle.

"We're seeing a lot of enthusiasm, because of our message of not being the establishment, not being tied to the machine, and having a strong vision for Chicagoans that is inclusive," Enyia said. "We're hoping that will be enough to help drive up turnout in this election, even if the numbers have been a little slow, because we know a low turnout favors the establishment."

Catering to cops

All four of those establishment candidates entered the race after Mayor Rahm Emanuel made the surprise announcement in September that he would not run for a third term. That has left many of the other candidates — eight of whom entered the race while Emanuel was still running — reminding voters that they were willing to "slay the dragon," as Lightfoot puts it, or "take on Goliath," as former CPS CEO Paul Vallas likes to say.

If the measurement is campaign cash, the new Goliath is Daley, who has found himself on the receiving end of a growing number of attacks.



JOHN J. KIM/CHICAGO TRIBUNE

Signs promoting mayoral and aldermanic candidates are posted near Welles Park during early voting on Friday in Chicago.

Some friendships formed on campaign trail

By GREGORY PRATT
Chicago Tribune

Political debates often feature quips and barbs between candidates who are hostile toward one another and trying to derail their opponents' campaigns.

But during a recent WTTW-Ch. 11 Chicago mayoral forum, candidates Paul Vallas and Willie Wilson drew attention when they started holding hands. It was a show of their friendship, which they say started over their shared grief as having lost sons and has blossomed during the course of the campaign.

"When I heard he had lost a son, I went to his son's funeral and we hit it off," Wilson said. "I didn't know him at that point. He did not know me. I went there to make sure I let him know I have been through that and I wanted him to know I cared, I was empathetic with him."

Their friendship is not the only personal relationship that's developed thanks to the heated competition to succeed Mayor Rahm Emanuel as Chicago's next mayor.

Amid a crowded 14-candidate field, some contenders appear to have genuine contempt for one another, and others have formed friendships. Some candidates text each other regularly, share jokes and embrace one another. One pair discovered they're related by marriage.

Vallas, a former Chicago Public Schools CEO, and Wilson, a businessman, often sit next to each other at forums where candidates are seated alphabetically. They say they bonded over each man losing a child: Wilson in 1995 and Vallas last February.

Vallas said he was touched that Wilson came to his son's funeral. He compared his relationship with Wilson to the classic 1958 film "The Defiant Ones," about two escaped convicts on the run.

"I really like Willie Wilson," Vallas said. "I can't help it."

He enjoys a substantial financial advantage, having raised \$8.6 million — \$2 million of it from billionaire hedge fund executive Ken Griffin, who also has been a major backer of former Republican Gov. Bruce Rauner and a supporter of Emanuel. Daley's big dollars have led to several rounds of criticism from other candidates, who have highlighted their own financial disadvantage in hopes of appealing to undecided voters.

"I think people have to recognize that their votes are not to be bought, that their vote is powerful and that they should vote their interest," mayoral candidate and state Rep. La Shawn Ford said after a recent debate. "I don't know how many people in Chicago would be voting their interests if they vote for a guy who can raise \$2 million with one phone call."

One thing most of the candidates have in common, regardless of their status in the race or the size of their campaign funds, is that they've attended hundreds of events large and small to appeal to every demographic they can reach, from cops and college students to senior citizens and community activists.

Daley, however, has been less visible. He has skipped most of the dozens of candidate forums and even backed out of a televised debate, leading to criticism that he's running a Rose Garden campaign and not interacting with voters.

Wilson said he doesn't know who grabbed whose hand first. "I don't even know, it just happened," he said.

Former federal prosecutor Lori Lightfoot said she and tech entrepreneur Neal Sales-Griffin discovered during the campaign that they're related by marriage.

"Once she mentioned it, I checked in with my uncle Earl and my dad and I realized Auntie Fern is connected to Lori Lightfoot," Sales-Griffin said.

He said that shouldn't be a surprise, though.

"Folks in Chicago know, we're all connected in some way or another," Sales-Griffin said.

Former Chicago Public Schools board President Gery Chico said he has enjoyed getting to know public policy consultant Amara Enyia, Lightfoot, former Chicago police Superintendent Garry McCarthy and state Rep. La Shawn Ford.

"Those people in particular I have found enjoyable to spend some time with," Chico said. "I don't pick favorites. I like them all."

McCarthy cited Enyia, former U.S. Commerce Secretary Bill Daley and South Side attorney Jerry Joyce as candidates he particularly gets along with. He also singled out attorney John Kozlar, the youngest candidate in the race.

"We have a lot of fun together because obviously I'm a senior guy and he's a junior guy," he said. "We joke about that."

At a forum Friday, Kozlar made a crack about the former police superintendent sweating through his shirt. McCarthy joked: "Don't make me come over there, young man."

Echoing McCarthy, Ford said he likes "the young guy," Kozlar. The two communicate regularly to make sure they're aware of various events and forums, he said.

Enyia said most of the candidates are "decent people" and she's gotten to know some "beyond headlines," like McCarthy, who she previously knew

only from stories about controversies involving the Police Department.

Enyia said Lightfoot has a "wry sense of humor," McCarthy is "actually funny" and Illinois Comptroller Susana Mendoza is "spunky."

Kozlar said he's had particularly close interactions with McCarthy, Vallas, Lightfoot, Ford and Enyia. He shared a long hug with Enyia on Friday at their last scheduled mayoral forum together.

"I would compare that to a boxing match and both fighters making it to the 12th round, the final bell rings and you're both still standing," Kozlar said. "It's the hug at the end of the fight that both people respect each other and they made it."

Joyce, who used to work in the Cook County state's attorney's office and whose father, Jeremiah, is a legendary power broker with long ties to the Daleys, said McCarthy's "got a pretty good sense of humor." Asked if the campaign has affected his relationship with Daley, whose petitions Joyce briefly challenged, he said, "I haven't really seen him much on the trail."

"It remains cordial, to the extent that I see him, anyway," he said.

As soon as he was asked about building bonds with other candidates, former Ald. Bob Fioretti launched into an attack on Mendoza, Chico, Daley and Cook County Board President Toni Preckwinkle for their ties to embattled Ald. Edward Burke.

Mendoza said she has "a lot of respect for a lot of people that are running in this race," including Enyia, Lightfoot, Vallas and Sales-Griffin, and "little to no respect" for others.

The other day, Mendoza said, Daley left her hanging when she went to shake his hand.

"Very unprofessional," she said. "You think these are grown men and women, you should kind of show a little bit of professional courtesy."

Preckwinkle's campaign said she wasn't available for an interview and Daley declined a request.

wristband as she pressed the audience to cast early ballots for Preckwinkle.

The rally marked a rare public appearance for Preckwinkle in the campaign's closing days, an absence that, like Daley, has prompted criticism that she's deploying a strategy to keep her isolated from the media and potential gaffes. "I've been leading in the polls for the last six months," Preckwinkle declared when asked about her increasingly low profile. "And I'm very proud of that fact."

Just hours before Preckwinkle's event, Lightfoot and Mendoza took the unusual step of issuing a joint attack, with a statement drawing attention to a previous Chicago Tribune report that the county board president misled the public about when she learned of sexual harassment allegations against her former chief of staff, whom she later fired. The move clearly was aimed at women voters.

"Anybody who calls themselves a progressive, anybody who is hosting a fundraiser now, saying 'be fair to Toni,' be fair to the women in the workplace and lead and take their complaints about sexual harassment much more seriously," Lightfoot said. "Toni's failed on every measure on that issue when she had the opportunity to lead, and I think it was important for us to remind people that is her track record."

Youth vote in play

With the support of Chance the Rapper and Kanye West, Enyia has sought to grow the city's electorate and appeal to young, disaffected voters. While younger voters turned out in large numbers during the midterm elections, it's uncertain whether the trend will continue Tuesday.

Enyia noted that her campaign has held a number of events with Chance at bars and clubs while throwing parties at homes to connect with young voters.

"Not having access to millions of dollars has forced us to be extremely creative, but that creativity has created a campaign that is especially attractive to those who have not participated in the process before," she said. "I think that is leading to the kind of enthusiasm that you can't pay for."

Enyia and others made another play for that youth vote at Malcolm X College on Friday, during a Chicago Votes mayoral forum for high school kids. She was joined by Mendoza, Vallas, McCarthy, Fioretti, tech entrepreneur Neal Sales-Griffin and attorney John Kozlar, who all were given small signs with a variety of emojis to use in response to rivals.

For the most part candidates kept their message positive, with the exception of Fioretti, who began his opening statement with an attack on Mendoza for being mentored by Burke and having worked in former Mayor Richard M. Daley's administration.

A student asked the candidates how they can be trusted. Enyia implicitly criticized Mendoza and others who entered the race after Emanuel opted out.

"Anyone who did not get into the race to challenge Rahm Emanuel when he was there, I cannot believe that all of a sudden you are committed to change just because he's no longer running," Enyia said. "You have to have courage from the beginning to the end."

When Mendoza answered, she used the opportunity to attack Preckwinkle and Daley for skipping the event.

"I didn't run for mayor at first because I was busy taking on Bruce Rauner ... as he was devastating families across Illinois," Mendoza said, before attacking Daley for being one of Rauner's transition co-chairs.

"We don't need any more Daleys, we don't need Toni Preckwinkles, who won't show up to answer questions."

Chicago Tribune's John Byrne contributed.

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did a pretty good job for the city of Chicago, OK?"

Former CPS CEO Vallas drank a Budweiser and former police Superintendent Garry McCarthy sipped on a Bud Light as they worked the crowd of 200 cops and firefighters. Businessman Willie Wilson, Southwest Side attorney Jerry Joyce and former Ald. Bob Fioretti also attended.

Drawing a contrast with Daley, Vallas told the crowd their pensions and health care "will be secured" if he's mayor. "Take it to the bank," Vallas said. "They can balance this budget without increasing your contributions or reducing your benefits."

McCarthy often strikes a progressive tone on police and race issues at candidate forums, calling out systemic racism in Chicago. But in seeking votes at the FOP hall, McCarthy sought to set himself apart as pro-cop by defending last year's police-involved South Shore shooting of popular barber Harith Augustus — an incident that generated public protests in the African-American community.

"I want you to think back to the summertime when that poor innocent barber was pulling a gun on the officer, there was exactly one candidate who said it was a justified shooting," he said, pointing to himself.

McCarthy also criticized the consent decree that places oversight of Chicago police reforms with a federal judge, saying it is "not a

good thing for this city."

Appealing to women

Preckwinkle has leaned on support from the Service Employees International Union and the Chicago Teachers Union to help turn her supporters out to the polls. She also has emphasized attracting female voters, holding a pair of "Women for Toni" rallies.

It felt like a party at one of those gatherings Tuesday night inside the CTU's headquarters, as a crowd of mostly women chanted Preckwinkle's name in rhythm with the pulsing house beats spun by DJ Chardonay.

Mildred Harris, founder of God First Ministries and supporter of former Mayor Richard M. Daley, sparked the "Be Fair to Toni" rally with a fiery invocation that urged the almighty to lift up "a virtuous woman of God who you predestined for greatness before the foundation of the Earth."

Stacy Davis Gates, the CTU's vice president, drew cheers when she credited Preckwinkle for the ascension of Cook County State's Attorney Kim Foxx and Illinois Attorney General Kwame Raoul — and asked supporters to "imagine a black woman inhabiting the office on the fifth floor of City Hall."

Valerie Jarrett, a powerful aide in the Obama White House, lifted her fist wrapped with an "I Voted"

Banking on \$200M from legal sports betting

Wagering, from Page 1

often these proposals get bogged down in regional disputes and a Christmas tree approach,” Pritzker said in his speech to a joint session of the Illinois House and Senate. “But in those instances, we were talking about adding more riverboats or adding into other regions.

“Sports betting is different. This is a new market created by a recent U.S. Supreme Court decision. Every day we argue about who’s in and who’s out is money that goes to other states and to the black market.”

Despite the governor’s words, casinos, horse tracks and video gambling terminal operators already are lining up for a piece of the action — and hiring well-connected lobbyists to make their cases to lawmakers. Professional sports leagues and players unions also have a stake.

Lawmakers have been attempting to expand gambling in Illinois for much of the past decade. Former Gov. Pat Quinn vetoed two measures that would have created licenses for new casinos in Chicago, the suburbs and downstate, and allowed slot machines at horse tracks, saying they contained “loopholes for mobsters.” More recently, negotiations have broken down because legislators haven’t been able to reach a compromise among the competing interests of casinos, racetracks and daily fantasy sports websites.

“The history is that it’s hard to keep these (gambling bills) clean,” said Kent Redfield, an emeritus professor of political science at the University of Illinois at Springfield. “But the history is also that, more often than not, when they become a Christmas tree, they collapse under their own weight.”

The state’s last major gambling expansion was approved in 2009, when Quinn signed a bill authorizing video gambling at bars, restaurants and other liquor-serving establishments. Due to a series of technical and regulatory challenges, it took more than three years for betting machines to go live. When video gambling was approved, lawmakers estimated it would generate \$300 million to \$750 million in state revenue annually. Revenue didn’t surpass the low-end estimate until last year, when the state brought in \$347.2 million.

Pritzker’s proposal has yet to be put into bill form, but the governor’s budget plan calls for creating 20 licenses for in-person or



STACEY WESCOTT/CHICAGO TRIBUNE 2016

The state’s last major gambling expansion was OK’d in 2009; it allowed video gambling at liquor-serving establishments.

online sports betting that the state would sell for \$10 million apiece. That would allow the state to rake in \$200 million upfront for the budget year that begins July 1. To help recoup some of the cost, the companies granted licenses would be able to deduct up to \$1.8 million from what they owe in sports wagering taxes for the first five years. Operators also would pay a \$5,000 annual renewal fee.

The governor’s plan calls for a 20 percent tax on sportsbooks’ gross wagering revenue, which the administration estimates would generate \$77 million to \$136 million per year. Because it will take time to establish regulations and review license applications, the budget plan is only counting on \$17 million in tax revenue from bets, of which \$5 million would be devoted to administering the program.

Who would be eligible for a license remains open for negotiation, Pritzker spokeswoman Jordan Abudayeh said.

If the state creates 20 licenses as the governor has proposed, each of Illinois’ 10 casinos and three horse tracks could be licensed to take bets on sporting events. Video gaming terminal operators, existing sportsbooks in other states and sports teams also could vie for licenses.

The Illinois Casino Gaming Association, which represents nine of the state’s casinos, has opposed the creation of licenses for new casinos in Chicago and elsewhere, and fought against allowing slot machines at

racetracks. But the association want to see sports betting legalized — if members get a piece of the action.

“My members are in favor of sports betting as long as the casinos can participate in it,” said Tom Swoik, the association’s executive director. “We think that it’s one of the few markets left out there where expansion will help the industry and help the state, as opposed to additional casinos or slots at racetracks. That’s just going to shift money around.”

Swoik said he would like to see the legislature deal with sports betting separately from other gambling-related issues.

“It wouldn’t bother us if it was part of a package deal, but on the other hand, we’d just as soon see sports betting separate with the potential of having internet sports wagering as part of that platform,” he said.

One of the biggest questions is whether video gambling establishments would be allowed to offer sports betting. Since gambling terminals went live in bars and restaurants in late 2012, machines have been installed at nearly 7,000 locations, and increased revenues from video gambling have helped offset stagnant state revenues from casinos and horse racing.

Ivan Fernandez, executive director of the Illinois Gaming Machine Operators Association, said his organization’s members — which own and operate the gambling terminals in bars, restaurants and betting parlors — should be allowed to offer sports betting. It’s unlikely that would be possible

if lawmakers go along with Pritzker’s proposal to create 20 licenses.

“We would hope ... as terminal operators that we would be eligible to obtain a license and then be able to offer sports betting at our customers’ locations,” Fernandez said.

The association also would like to see online or app-based sports betting restricted by geographic location so that gamblers would only be able to place bets on their laptops or smartphones within the confines of licensed establishments, he said.

But allowing sports betting at any business that has video gambling terminals raises concerns about oversaturation of the market. State Rep. Mike Zalewski, a Riverside Democrat who chairs the House Revenue Committee and serves as point man on sports betting legislation, said policymakers need to find a middle ground.

“We have to balance the

amount of people interested in offering it versus concerns about oversaturation, and that’s a very tricky balance,” Zalewski said.

“It would be really early in the process to say, ‘Yes, a hundred percent, we can do whatever the stakeholders want,’ or ‘No, there’s no way we would allow any of these different interests to get what they want,’” he added.

Zalewski said he plans to file a bill by mid-March that would be a starting point for negotiations. While Pritzker has put down “a reasonable marker” for what he’d like to see, “I do get the sense he’s very willing to let us try to work it out for him and try to get to a place where we’re comfortable and he’s comfortable and we can get a bill on his desk,” Zalewski said.

Lawmakers have an incentive to act quickly on sports betting. The more than \$200 million in revenue Pritzker is banking on is a key piece of his plan to patch the state’s budget

hole while he pushes for an amendment to the Illinois Constitution that would allow for a graduated income tax, under which higher earners would pay a higher rate. That can’t go on the ballot for voter approval until November 2020 at the earliest.

Meanwhile, Illinois also has the opportunity to be the first state in the Midwest to legalize gambling on sports after a U.S. Supreme Court ruling last year overturned a prohibition.

Seven states — Delaware, Mississippi, Nevada, New Jersey, Pennsylvania, Rhode Island and West Virginia — currently have legal sports betting, and it’s also allowed at tribal casinos in New Mexico, according to the National Conference of State Legislatures. New York and Arkansas have passed laws allowing it, but casinos aren’t yet taking wagers. Illinois and 20 other states — including Indiana, Iowa, Michigan, Missouri and Kentucky — currently are considering legislation that would make it legal.

“Illinois could be the first state in the Midwest to seize on this opportunity, which of course could bring bettors in from neighboring states,” said Frank Manzo, policy director at the Illinois Economic Policy Institute, a nonpartisan think tank with ties to organized labor and the construction industry.

The state would create the greatest number of jobs and bring in the most revenue by not placing overly restrictive limits on the number of available licenses, Manzo said.

For his part, Pritzker is optimistic that lawmakers will be able to deliver a sports betting bill to his desk this spring without it getting bogged down in other gambling issues.

“I believe we can get it done relatively quickly,” the governor said Thursday at an unrelated event.

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How Pritzker’s budget proposal might affect you

Chicago Tribune

Gov. J.B. Pritzker’s budget proposal includes several new taxes or tax hikes, part of a spending plan that includes more than \$1 billion in new revenues.

AMONG THOSE WHO WOULD BE AFFECTED UNDER THE GOVERNOR’S PROPOSAL:

Shoppers: Bags would cost 5 cents apiece statewide. A bag tax already exists in several municipalities including Chicago, which could be exempted under Pritzker’s proposal. The state tax would generate between \$19 million and \$23 million, the administration estimates, depending in part on whether Chicago claims an exemption.

Vapers: E-cigarettes would be taxed at 36 percent of wholesale price. Estimated revenue: \$10 million

Smokers: The \$1.98 state tax on a pack of cigarettes would be raised to \$2.30. Estimated revenue: \$55 million

IN ADDITION, THE GOVERNOR IS PROPOSING NEW SOURCES OF REVENUE THROUGH:

Sports wagering: Bets could be placed online or in

person and 20 licenses would be made available. Operators would pay taxes equivalent to 20 percent of their gross revenue. Pritzker estimates sports wagering would generate between \$77 million and \$136 million in tax revenue in a full year, based on total wagering revenues of \$384 million to \$680 million. The administration expects \$200 million up front in licensing fees.

Recreational marijuana: If lawmakers agree to make it legal, recreational pot smoking would raise an estimated \$170 million in the 2020 fiscal year, Pritzker says.

OTHER REVENUE:

■ A higher tax structure on video gambling terminals would bring in \$89 million.

■ Reducing a deduction retailers take for collecting state sales taxes would bring in \$75 million.

■ Another \$94 million by decoupling the state income tax from a federal tax break for foreign income.

■ \$175 million from an amnesty-type program for delinquent tax filers; and \$6 million by phasing out a private-school scholarship tax credit program enacted as part of a plan to improve public school funding.

■ An assessment program on managed care insurance organizations also could

generate an extra \$390 million for Medicaid funding.

COMING SOON: A GRADUATED INCOME TAX PROPOSAL:

The proposed tax hikes are a bridge to his more sweeping pitch: a graduated income tax where higher earners pay higher rates. It would replace the state’s current flat tax, where all who pay, pay the same rate.

The graduated-rate tax was a theme of Pritzker’s campaign and has been his answer to the fiscal problems facing the state — from coping with its massive pension debt to curbing ever skyrocketing property taxes.

It is not part of the current budget plan, however, because it will take time to formulate a specific proposal with lawmakers. After that, it would require a state constitutional amendment approved by three-fifths majorities of the House and Senate before facing ratification from voters. Adoption of the measure would require either support from three-fifths of those voting on the issue or a majority of those voting in the election. The amendment proposal, if passed, wouldn’t come before voters until the 2020 general election.

It would likely be the most expensive ballot proposition in state history.

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Advocates: Victims' 'voices can be heard'

More women now may be willing to come forward

BY ELVIA MALAGON AND MORGAN GREENE
Chicago Tribune

Only one word came to mind when Mallory Littlejohn learned that prosecutors filed sexual abuse charges against singer R. Kelly: Finally.

Littlejohn, who represents survivors of sexual assault through the Chicago Alliance Against Sexual Exploitation, said she was soon filled with hope that victims of sexual abuse will read about the charges and feel someone is willing to listen to them.

"My hope is we start by believing" victims of sexual abuse, Littlejohn said.

Kelly was indicted Friday on charges he sexually abused four victims, three of them as minors, over a span



BRIAN CASSELLA/CHICAGO TRIBUNE

Demonstrators rally in response to the R. Kelly sexual abuse allegations in January outside his recording studio.

of a dozen years. Advocates already see the filing of the criminal charges as an important cultural development that could in the long-run encourage more victims to come forward.

Deborah Tuerkheimer, a Northwestern University law professor who has specialized in domestic violence cases, said in an email that the charges are significant because it is

among the first criminal justice interventions against a public figure since allegations against Hollywood's Harvey Weinstein surfaced in late 2017, which propelled the #MeToo movement.

"The willingness of these women to come forward is yet another sign of the power of #MeToo," Tuerkheimer said in an email. "Slowly, we're beginning to see the erosion of cultural supports

for sexual misconduct."

As allegations against Kelly began to resurface in recent years, Scheherazade Tillet, a co-founder of the nonprofit A Long Walk Home, was among those behind the #MuteRKelly movement. She believed the allegations that had swirled for years had to be handled in Chicago, which is where Kelly is from and where he rose to fame. Public outcry regarding the allegations against Kelly started to boil over after the Lifetime channel aired the six-hour documentary "Surviving R. Kelly." A Long Walk Home organized counseling services for the documentary.

"It's a good day for Chicago," said Tillet. "It sends a message to survivors, particularly black girls, that their voices can be heard."

Littlejohn said the cases against Kelly also are important because the new charges stem from allegations that attacks took place

years ago. It's important for the law to allow victims of sexual abuse to come forward as adults, when they have better and more resources to speak out about what happened to them, Littlejohn said.

Erin Walton, the executive director of the Chicago-based Resilience, said victims of sexual abuse often don't come forward because they aren't believed or because they don't want to have to relive the trauma. She said the criminal justice system needs to become more approachable to allow victims to come forward, and prosecutors need to do a better job of prosecuting these types of cases to increase confidence in the system. But Walton thinks Friday's charges signal a step forward in believing survivors of sexual abuse and changing the culture around sexual violence.

"We no longer are willing to overlook sexual violence,"

Walton said. "And that we will develop a no-tolerance culture."

Anthony Clark, a teacher and activist who organized a recent protest outside Kelly's Near West Side studio, said he was optimistic after learning about the charges, but dismayed it "took a herculean effort to get to this point."

"I want to pay respect, to recognize the women of color who have been a part of the #MuteRKelly movement for years," said Clark. "They were fighting when no one would listen."

Clark said this is only the beginning of the movement and he hopes organizers mobilize around the case.

"We should believe survivors," Clark said. "That's when we'll know we're successful, when more survivors feel comfortable enough to speak out."

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\$1M bond for Kelly on new charges

Kelly, from Page 1

sex with a young girl at his home in Olympia Fields in the late 1990s.

Prosecutors said DNA evidence on a shirt links Kelly to one of the alleged sexual abuse victims.

The bombshell indictments charged Kelly, 52, with a combined 10 counts of aggravated criminal sexual abuse. Each carries a maximum of seven years in prison upon conviction but could also result in probation.

At the start of Saturday's 17-minute hearing, Kelly emerged from a back lockup dressed in a black hoodie and stood before the bench with his arms behind his back, frowning at times as he kept his eyes downcast. He shook his head several times in disagreement as prosecutors detailed their evidence, but he otherwise showed little emotion. At one point he leaned over to whisper to his lawyer, who patted Kelly on the shoulder.

Several relatives of the alleged victims attended the hearing. Several rows ahead of them sat members of Kelly's entourage, including two women whom relatives claim have been brainwashed while living at Kelly's Trump Tower condo. After listening to prosecutors detail the case, Judge John Fitzgerald Lyke Jr. called the allegations against Kelly "disturbing" and ordered him held on a \$1 million bond — \$250,000 for each of the four indictments against him. The judge also barred him from contact with the alleged victims or any witnesses in the case and banned the singer from contact with anyone younger than 18.

Kelly's attorney, Steven Greenberg, sought a lower bond, telling the judge that Kelly's finances were in disarray, his record label had dumped him and he posed no threat to flee.

Greenberg noted Kelly has lived in the Chicago area for his entire life and had no plans to go on tour while making a reference to Kelly's hit song, "I Believe I Can Fly."

"Contrary to the song, he doesn't like to fly," Greenberg said. "He doesn't travel unless he absolutely has to." Kelly was booked into the Cook County Jail after the hearing while his supporters tried to come up with the \$100,000 he needs to secure his release. As of 9 p.m. Saturday, the deadline to post bond, Kelly was still in custody.

The singer, whose legal name is Robert S. Kelly, has repeatedly denied any wrongdoing. After the bond hearing, Greenberg cautioned against a rush to judgment and said he didn't have "any reason to believe that these allegations are credible."

"In listening to it, there certainly are problems with the cases," Greenberg told a horde of reporters from around the country packed into the courthouse lobby. "One lady coming forward



JOHN J. KIM/CHICAGO TRIBUNE

Joycelyn Savage and Azriel Clary, center, attend a bond hearing for R&B singer R. Kelly in Chicago on Saturday.

decades-plus later claiming she had non-consensual sex (with) no outcry, nothing like that, things you would look for."

Amid the #MeToo era

The indictment marks the latest in a string of high-profile sexual misconduct cases against celebrities, most notably comedian Bill Cosby and movie producer Harvey Weinstein.

Legal experts have warned that winning a conviction against Kelly for alleged sexual misconduct that occurred years ago could be fraught with hurdles, not only because of Kelly's high profile and previous acquittal but also because victims may be going public after a long silence and a lack of physical evidence to corroborate their accounts.

This time, however, several factors don't seem to weigh in Kelly's favor.

Unlike the indictment brought against Kelly in 2002 that stemmed from a single videotaped incident involving Kelly's goddaughter, the new charges accused the singer of a much wider pattern of sexual misconduct. With each victim, specific allegations of illegal sexual contact are made against Kelly, suggesting that prosecutors may have garnered the victims' cooperation unlike in the previous case.

The charges also come amid the #MeToo era, when sexual allegations against powerful men have become much more likely to be believed. Indeed, the Cook County jury that weighed the evidence against Kelly in 2008 said in interviews they found reasonable doubt of his guilt even though the assault was captured on video.

A South Side native who rose to international fame in the 1990s, Kelly has come under intensifying pressure in the wake of reporting in BuzzFeed and The New Yorker by Chicago-based journalist Jim DeRogatis, who has reported on allegations against Kelly for years.

Pace has described herself as an underage Kelly "superfan" when she attended his trial.

Chicago police have conducted well-being checks at Kelly's Trump Tower condo after callers reported their relatives were being held against their will.

Recently, the city alleged numerous building code violations at the singer's Near West Side recording studio featured in the documentary "Surviving R. Kelly." Last week, Kelly's attorneys announced the singer would vacate the industrial warehouse space because a judge had forbidden him from using it at night.

Sordid details revealed

Prosecutors on Saturday painted a picture of Kelly as a habitual abuser who for 12 years used his position as an R&B superstar to prey on vulnerable girls, including one teen who asked for his autograph after court during his 2008 trial.

That alleged victim, Jerhonda Pace, who is identified in the indictment only by her initials, came forward with her accusations in the explosive Lifetime documentary series. Her story was also aired in an August 2017 BuzzFeed article by DeRogatis, who has reported on allegations against Kelly for years.

Pace has described herself as an underage Kelly "superfan" when she attended his trial.

Assistant State's Attorney Jennifer Gonzalez said that in 2009 and 2010, after Kelly's acquittal, Kelly had multiple sexual encounters with "J.P." during which he would spit on her, slap her in the face and choke her. She was then 16. She saved a shirt she was wearing during one of the incidents. Gonzalez said in court that preliminary testing on the shirt shows a match to Kelly's DNA.

Pace, who attended the hearing Saturday, left the courthouse without speaking to reporters but declared in a Friday post on Twitter, "R. Kelly is going down, DOWN."

Kelly met another alleged victim, H.W., as she celebrated her 16th birthday at a



Kelly, 52, has denied any wrongdoing.

restaurant. The singer's manager gave Kelly's business card to the girl, but her mother intervened. But H.W. took the card from her mother's purse and contacted the singer, who told her she could take a cab to his studio after her father dropped her off at school.

Kelly had sex with the girl at his studio, then told her to get an envelope full of money from the receptionist, prosecutors said. The girl assumed it was to pay for the cab — but there was "a large sum of money" inside, more than would be needed for taxi fare. Kelly and H.W. had similar encounters about once a month for a year, prosecutors said.

One of the indictments stems from a videotape purportedly showing Kelly having sex with yet another girl, who was 14 at the time. High-profile attorney Michael Avenatti has said he found the tape and turned it over to prosecutors last month.

The alleged victim in that tape is believed to be the same girl who was on the video from Kelly's 2008 child pornography trial that ended in his acquittal on all charges.

The sole adult victim mentioned in the indictments is identified as L.C., who prosecutors said was Kelly's 24-year-old hairdresser. She came to braid his hair on Chicago's Near North Side in 2003, but instead he greeted her with his pants down and tried to force oral sex on her.

When she resisted, Kelly ejaculated on her and spit in her face several times, prosecutors alleged.

DNA recovered from the alleged victim's shirt matches Kelly, prosecutors said.

Sex tape uncovered

At a news conference Friday in downtown Chicago, Avenatti, who said he represents several alleged victims, parents and whistleblowers, called the charges "the tip of the iceberg" for Kelly, who is reportedly also under fed-

eral investigation in New York.

Avenatti, who is nationally known for his outspoken representation of adult film actress Stormy Daniels, came to Kelly's hearing Saturday with the parents of one woman who is living with Kelly. Her parents have said the singer won't allow them to have contact with her.

That woman was also in court, but when her father tried to speak to her, she got up and moved, Avenatti said.

"They brought those two young ladies here today for the cameras," Avenatti said. "They brought them here in an effort to send a message that all is well with Robert Kelly and there's nothing untoward about his conduct. It's an absolute disgrace."

The indictments come at a time of intensifying professional trouble for Kelly, who has been targeted by a social media movement, #MuteRKelly, that called on streaming services and radio stations to drop Kelly's music and promoters not to book any more concerts. Protesters have demonstrated outside his Chicago studio, and a scheduled performance in Chicago last year was canceled amid the uproar.

Avenatti, meanwhile, had teased the charges for days, telling reporters earlier this month that he gave Foxx a videotape he unearthed that depicted Kelly having sex with a 14-year-old girl. He said Friday the VHS tape dating to about 1999 was more than 40 minutes long and showed Kelly on two separate days engaged in sexual acts with the girl. He said the audio was clear and the video of "far superior" quality than the grainy tape used at the 2008 trial.

Both the victim and Kelly referred to the girl's age more than 10 separate times on the tape, according to Avenatti. She repeatedly called Kelly "Daddy" during the encounters, and at one point, Kelly urinated on her, he said.

"This was in no way role-playing during some sexual act," Avenatti said. "It is clear that this young lady was 14 years of age."

Avenatti said he uncov-

ered the tape in January as part of an extensive investigation into Kelly's past that began when an alleged victim came forward to him in April 2018. Avenatti characterized the evidence gathered against the singer as overwhelming and expressed confidence that Kelly would face additional charges in other jurisdictions that threatened to bring him extensive prison time.

Kelly's victims were "among the most vulnerable in our society ... girls that came from very tough times and tough neighborhoods," Avenatti said.

Greenberg, Kelly's lawyer, said he believes the alleged victim in Avenatti's newly surfaced tape is the same girl from the 2008 child pornography trial — and that charging him again amounts to double jeopardy.

But Greenberg also acknowledged he had not seen the sex tape that Avenatti "claims to have," though he disputed Avenatti's credibility.

Stunning acquittal

While the strength of the prosecution's case in Chicago has yet to be tested, prosecutors surely will try to avoid the pitfalls of Kelly's previous trial, which played out amid a media circus and ended in a stunning acquittal.

Without a cooperating victim, prosecutors in 2008 called 14 witnesses — including several of the girl's relatives, former friends and basketball coaches — to identify her as the person having sex with Kelly on the low-quality videotape.

In the end, prosecutors were unable to persuade jurors who said they believed Kelly was the man in the tape but that they couldn't be sure that his goddaughter was the female.

"Most of us felt that maybe it was Kelly, maybe not," one juror said after the not-guilty verdict. "But nobody could agree if it was her. We had seen photos of her at other times, and she seemed like a young girl. It seemed like the girl on the tape was much more developed."

The trial was marked by many sensational moments. Kelly's high-priced legal team argued that the tape had been doctored as part of an elaborate extortion plan. They also introduced what became known as the "mole theory," insisting that Kelly had a caterpillar-shaped mole along his spine and the man in the tape had an unblemished back.

One prosecution witness, Stephanie "Sparkle" Edwards, a former Kelly protegee, got into a shouting match with Kelly's attorney, Edward Genson, from the witness stand after Genson suggested she'd hoped to profit from the tape because she spoke to a lawyer about it before talking to police.

"Sweetie, I am not trying to get money from anybody," Edwards said.

"I'm not your sweetie!" Genson snapped as jurors tried to stifle laughter.

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ANALYSIS

Era-defining success brought down by scandal

By GREG KOT
Chicago Tribune

R. Kelly, who was indicted Friday on 10 counts of aggravated criminal sexual abuse, is among the most commercially successful and acclaimed recording artists Chicago has ever produced.

During his late '90s heyday, Kelly was regarded as the most accomplished singer-songwriter-producer-performer in R&B. But his legacy — like few other artists in pop history — may ultimately be defined in a far less flattering way by his private-life actions.

Sexual allegations and criminal charges have shadowed Kelly most of his career, but after he was acquitted of 14 counts of child pornography in 2008, he continued to sell albums by the millions and pack concert halls. But in the wake of reporting in Buzzfeed and The New Yorker by Chicago-based journalist Jim DeRogatis (this reporter's co-host on the radio program "Sound Opinions"); a recent Lifetime documentary, "Surviving R. Kelly"; and a #MuteRKelly nationwide protest movement, Kelly's career is at a near standstill. He finds himself without a record label contract for the first time in a quarter-century and has had a string of major concerts canceled, including one last year at the UIC Pavilion in Chicago.

If the latest charges against Kelly stick, the epic scope of the singer's downfall will have few parallels in the last half-century of music. In past decades, Chuck Berry's career was derailed by charges similar to those faced by Kelly. The rock 'n' roll pioneer spent a year and a half in prison during the '60s after he was arrested under the Mann Act for transporting a 14-year-old minor for "immoral purposes" across state lines. Berry's career never recovered.

Similarly, Michael Jackson was attempting a comeback when he died in 2009 after his career was sidetracked by mounting allegations of child molestation. In 2005, the erstwhile "King of Pop" went on trial in California in connection with molesting a 13-year-old boy, and was acquitted, though the fallout remained.

Kelly, 52, finds himself at similar crossroads, a point where private-life legal issues threaten to overtake his era-defining achievements as a recording artist. He has sold more than 32 million albums since establishing his solo career in 1993 with "12 Play." He helped launch the career of R&B singer Aaliyah (he also married the then-15-year-old singer in secrecy, only to have the marriage annulled soon after) and collaborated with Michael Jackson, Jay-Z, Celine Dion, Kirk Franklin and Sean Puffy Combs, among others. His 1996 self-empowerment ballad "I Believe I Can Fly" featured in the Michael Jordan movie "Space Jam," crossed him over to a huge mainstream audience and won three Grammy Awards.

Kelly grew up on the South Side, where he attended Kenwood Academy in Hyde Park and sang in a Baptist church choir. As a teenager he set up a portable keyboard on elevated train stops and sang for tips.

A performance at a backyard barbecue caught the attention of Wayne Williams, a major-label talent scout (and house music pioneer) based in Chicago, and Kelly soon emerged as a stylistic hybrid of R&B smoothness and hip-hop grit. His lyrics dealt with romance and lust with an explicitness that was rare in R&B at the time but that instantly connected with young listeners.

Kelly also wrestled with the longtime divide between sexuality and spirituality that has long been a driving force in soul music. The struggle was central to his 1998 album, "R," which included tracks such as "When a Woman's Fed Up" and "Suicide."

The singer made a sur-



DANIEL BO CZARSKI/GETTY
R. Kelly performs during The Buffet Tour at Allstate Arena in 2016.

prise appearance at a 1997 Chicago concert by gospel singer Kirk Franklin in which he addressed what sounded like personal turmoil: "It amazes me when I look back eight months ago — cars, women, money, the media. I had everyone's attention," he said. "Some may think it's a gimmick, but I tell you, here stands a broken man. Every day I seem to be falling in love with the Lord. I've come to find out that whatever it is you want, it's in the Lord. I used to be flying in sin — now I'm flying in Jesus."

During this period, at least three women had filed lawsuits stating they had sex with him before turning 17. A fourth reached an out-of-court settlement with the singer. In 2002 when he was indicted on child pornography charges, his career briefly stalled. A 2002 album, "Loveland," was scrapped and a joint album with Jay-Z, "The Best of Both Worlds," flopped.

But by the next year he released an album as explicit as any of his earlier work. "Chocolate Factory" sold 2 million copies and featured the single "Ignition," which strung together transparent sexual metaphors and proved to be one of the biggest hits of his career with more than a million sales. On the same album he referred to himself as the "pied piper of R&B," a reference to the fairy-tale figure who enticed a village full of children away from their parents.

Kelly's subsequent albums continued in that vein, though there were exceptions. "Happy People"/"U Saved Me" (2004) included Chicago step-dancing tracks and gospel songs. One track echoed his on-stage confession with Franklin years earlier as Kelly sang, "After I've been so bad, how did you manage to love me?"

Disingenuous or not, Kelly once again had his finger on the market's pulse and the album sold 3 million copies. In 2005-06, he cranked up the outrageousness with a 22-part video titled "Trapped in the Closet," a soap opera of sexual encounters that widened his audience to include indie-music hipsters who framed Kelly as an ironic R&B comedian.

After Kelly was acquitted of the child pornography charges in 2008, his career continued to sail along for a few more years. He toured steadily and released albums that toggled between vintage soul moves such as "Love Letter" (2010) and more explicit fare such as "Black Panties" (2013). He even appeared as a headliner at the Pitchfork Music Festival in Union Park in 2013, releasing white doves during a triumphant finale.

But the hits eventually dried up. In 2015, "The Buffet" turned out to be the lowest-charting album yet of the singer's career. A seasonal album released the next year, "12 Nights of Christmas," barely cracked the Billboard 200 chart and quickly fell off.

With revenue from record sales starting to shrink and new sexual allegations mounting against Kelly, RCA Records dropped the artist from its roster in January. Kelly has resorted to releasing his latest songs on the Soundcloud streaming platform.

The latest round of charges echoed what happened more than a decade ago, when Kelly faced trial on the child pornography allegations. Back then his

songs were still all over the radio, his albums were topping the charts and his concerts were selling out.

This year, the weight of the #MeToo and #MuteRKelly protest movements, nearly two decades of reporting by DeRogatis and the recent Lifetime documentary have turned Kelly's private life into the story, rather than the background to his recording career. The hits and the revenue have stopped flowing. It's no coincidence that promoters, radio programmers and record labels are less eager to promote the music of an artist who's no longer regarded as a meal ticket. Consumers voted with their wallets.

In a 2008 interview with the Tribune, Billboard writer Gail Mitchell said she doubted the then-impending Kelly trial would make a difference in disrupting his career. "For whatever reason, people are able to divorce" the artist from allegations about his private life, she said.

In 2019, that's no longer the case.

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Coroner describes 'nightmare' maze of Aurora shooting

BY MEGAN JONES
The Beacon-News

Hours after the shooting stopped, Kane County Coroner Rob Russell walked through the jumbled equipment at the Henry Pratt Co. in Aurora, stepping over bullets on the floor of the warehouse where a gunman killed five people and shot five police officers.

He surveyed the warehouse and, around 2 a.m. Feb. 16, began the difficult work of helping authorities document the scene.

"The carnage of the scene took a back seat to the sense of duty that we all had," Russell said. "Now we are the spokespeople to tell the story of the people who are no longer here."

Russell shared with The Beacon-News some of what he saw in those early morning hours and, coupled with previous police statements and reporter interviews with witnesses, helps depict the most detailed account yet of the tragic events of Feb. 15.

Sometime after 1 p.m., Gary Martin opened fire during a meeting to terminate his employment at the company, authorities have said.

The meeting was held in an interior room on the third and highest floor of the building, Russell said.

Four victims were killed in the room. The fifth victim was found across a long hallway by a docking area and presumably had been trying to run away, Russell said.

A sixth employee was near the meeting room and was shot multiple times, but he managed to run down a hallway into the warehouse area and escape out a side exit of the building, Russell said.

At about that time, Aurora resident Daqwaie Rogers was dropping off his sister at her nearby job. Rogers saw three people flagging him down and one person was lying on the concrete close to the curb, he said.



MEGAN JONES/THE BEACON-NEWS

Coroner Rob Russell reflects on the Aurora shooting, the toughest case he's seen during his tenure, he said.

Rogers pulled over to help. "It seems they ran out the side of the warehouse and had called an ambulance, but it wasn't there yet," Rogers said.

Rogers said he picked up the injured man, brought him into his car and drove him to Presence Mercy Medical Center in Aurora.

"The man was actually very calm, cool and collected and we were trying to make it to the hospital without crashing," Rogers said. "He just kept saying, 'Just get me to the hospital and I'll survive.'"

That sixth shooting victim survived.

Outside, hundreds of law enforcement officers rushed to the scene. According to Aurora police: The first emergency call comes in at 1:24 p.m. and by 1:30 p.m., the first officers move into the building. At least four officers are shot by the gunman in the next five minutes. At some point, a fifth officer is shot. At 2:58 p.m., Aurora and Naperville police officers move into the building and confront Martin, who fires at them.

In a maze of shelving and equipment — similar to shelving in a Home Depot — police cornered the shooter in the back of the building, where he was killed, Russell said.

"A former police officer, I could see how that was just a nightmare trying to clear that building because it was very much like a maze," Russell said. "The assailant had been pushed all the way back to the other side of the building."

Authorities then began the meticulous work of documenting the scene. Bullets littered the floor, and all shell casings were marked to show the movement of the shooter, Russell said.

"Every drop of blood," Russell said. "It's crucial in confirming the picture and the story from witnesses."

Authorities also used an imaging tool from DuPage County that took photos of the entire warehouse to create a 3D picture.

Russell said he met with several family members of the victims early the next morning.

"Talking with the families was surreal," Russell said. "You just want to reach out and take their pain away and we just don't have that ability."

"If we could just set a time machine and go backward and change all these events, we would do it for them."

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CPS: Boy, 11, in hospital after bullying at school

BY ROSEMARY SOBOL AND HANNAH LEONE Chicago Tribune

An 11-year-old boy with learning disabilities remained in critical condition Saturday after his family said he harmed himself after being bullied at his Bronzeville neighborhood elementary school, officials said.

The boy, a fourth-grader at Carter G. Woodson Elementary School, was found not breathing at his South Side home late Monday by emergency responders.

The initial call was to "assist EMS," said Officer Steve Rusanov, a police spokesman. A witness there told officers the boy was "bullied in school every day because of a learning disability," according to Rusanov. He was taken to Comer Children's Hospital, where he was listed in critical condition.

Chicago Public Schools spokesman Michael Passman said in an emailed statement that they learned of the "tragic incident" on Tuesday afternoon.

"Since that time, the district has launched an investigation, reached out to (the boy's) family to provide support, and deployed crisis assistance resources to students and staff at Woodson," according to the statement.

"This is a horrible tragedy, and the thoughts and prayers of the Chicago Pub-

lic Schools community are with (him) and his loved ones. The allegations that have been made are highly concerning, and the district is conducting a full investigation," the statement said.

CPS does not tolerate bullying or harassment in any form and has a robust anti-bullying policy. CPS will not hesitate to hold any adults accountable if it is determined that they violated district policy and failed to promote the best interests of the student, the statement said.

Woodson is at 4414 S. Evans Ave. in the city's Bronzeville neighborhood.

He is a "happy child," said the boy's mother, adding he'd just celebrated his 11th birthday on Feb. 7.

His sister, 9, sat on a lobby bench inside Comer Children's Hospital and colored in a Spider-Man outline, filling in his bodysuit with red crayon. When it was finished, she was going to put it in his room. He's a good older brother and protects her at school, she said. When he gets better, their mom was going to take them to go see a movie.

More than a dozen people gathered in the chapel at Comer on Saturday evening to pray for him.

Chicago Tribune's Deane Williams-Harris contributed.

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CTA to add food, phone-charging and photo booth vendors

The CTA will be adding specialty vending machines that will offer food, phone-charging services and even photos starting this spring, according to officials.

At many stops on the CTA Red Line, people will be able to rent or buy cellphone-charging battery packs from 35 MobileQube kiosks. Farmer's Fridge food vending machines will be installed at

four stops, offering salads, soups, sandwiches and snacks. A photo booth where people can buy photos for visas or passports, or just for fun, will be installed at the Chicago Red Line station. The installation should be complete by late spring or June, CTA spokesman Jon Kaplan said in an email.

— Anna Kim

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Naperville Park District head earns more than city manager

BY ERIN HEGARTY
Naperville Sun

When the Naperville Park District executive director received a 3 percent raise this year, his annual salary climbed to \$213,847, \$14,000 more than that of the Naperville city manager.

The raise was granted despite criticism from at least one Naperville Park District board member, who called Executive Director Ray McGury's pay excessive compared to the budget he oversees and amounted to overtaxation. Records from 2017 showed McGury's salary topped that of other area park district directors by more than \$50,000.

When combined with benefits — including a \$7,200 car allowance and \$10,000 in deferred compensation — McGury's total compensation this year will be \$288,305. That doesn't include the \$5,803.31 in pension he receives every month for the more than 20 years he spent with the Naperville Police Department.

McGury oversees a budget of \$54.8 million, and his jurisdiction includes 137 parks and facilities, more than 2,400 acres of land, and about 100 full-time and 1,000 part-time employees.

By comparison, Naperville City Manager Doug Krieger, chief administrator for the city of Naperville and responsible for executing city policies, overseeing a \$452.2 million budget and managing more than 900 employees, will make \$199,531.26 in 2019, city data shows. With other benefits like medical and dental insurance included, Krieger's total compensation package is \$241,829.90.

Only the superintendents of Naperville's two area school districts earn more than McGury or Krieger.

The other highest-paid government employees in the Naperville area:

■ Naperville police Chief Robert Marshall, who receives a base salary of \$178,640.49 and a total compensation package of \$224,820.86.

■ Naperville fire Chief Mark Puknaitis, whose base salary is \$166,356.15 and total package is worth \$187,410.48.

■ Naperville Public Library Executive Director Julie Rothenfluh, who earns \$166,546.

■ Naper Settlement President and CEO Rena Tamayo-Calabrese, with a base salary of \$140,262.56 and total compensation package of \$186,605.85.

■ Indian Prairie School District 204 Superintendent Karen Sullivan, who receives a base salary of \$290,037.49, plus \$6,000 in annuities, \$1,717.55 for retirement and \$33,354.36 in other benefits, like health insurance and a car allowance.

■ Naperville School District 203 Superintendent Dan Bridges, who has a base salary of \$279,334.28, plus \$33,356.59 in other benefits, including health insurance and car allowance.

McGury serves at the pleasure of the Naperville Park District Board of Commissioners, which approves his compensation.

Board Commissioner Bill Eagan, for one, thinks McGury's compensation is inflated. At the Dec. 13 budget meeting, Eagan was critical of the amount paid given that McGury manages a "budget less than that of Naperville."

"Overtaxation of our residents allows us to make crazy expenditures like this," he said. "A 'yes' vote for this budget is a 'yes' for overtaxation, waste and pet projects, and skyrocketing costs at twice the rate of (the consumer price index). I believe we should live within our means, which is 2.1 percent CPI."

Board President Mike Reilly said he has no problem with McGury's compensation.

"Given the strong majority opinion amongst the board that McGury delivers very desirable outcomes, on time and under budget consistently, how do we set salary, bonus and benefits to retain him at a total cost that is beneficial to taxpayers," Reilly said. "It is a discussion we have annually, and I personally believe we have reached a good decision every year."

During McGury's tenure, he has overseen the construction of the Nike Sports Complex and the Fort Hill Activity Center and the restoration and environmental cleanup of Sportsmans Park. Construction on the 33-acre Southwest Community Park is to start this year.

McGury worked with the Naperville Police Department for 21 years before retiring as a captain. In August 2005, he was appointed chief of the Bolingbrook Police Department and held the position for three years.

When he was hired by the Park District in 2008, McGury's salary was \$135,000, and he became eligible for 3 percent pay raises annually starting in 2010. Concurrently, the board approved a \$500 per-month auto allowance and a \$6,000 payment annually for deferred compensation, according to the contract.

McGury's base salary was increased to \$150,000 in 2011, and in 2010 his contract was extended through the end of

2012. That year, his base salary went to \$160,000, with an annual increase of at least 2 percent each year and a minimum 1 percent merit-based increase if he met his job requirements.

In 2015, when McGury's base salary increased to \$190,000 and his deferred compensation went to \$10,000 annually, it was agreed the deal would automatically renew every Jan. 1 "unless the district notifies McGury in writing of the district's decision not to

renew this agreement by the preceding Dec. 31."

A "continuity of service" section is also included in McGury's contract under which McGury is guaranteed a minimum six months of severance pay if he resigns. Should he leave before then, he is guaranteed a minimum three months of severance pay.

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DAVID SHAROS/NAPERVILLE SUN
At \$213,847, Naperville Park District leader Ray McGury's salary is \$14,000 more than the city manager.

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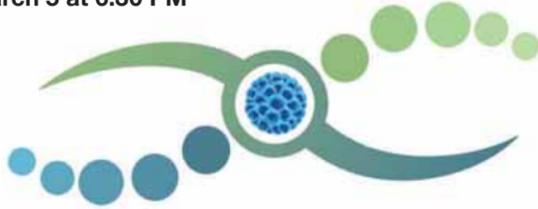
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In Smollett case, police showed best example



REX W. HUPPKE

When it comes to the much-commented-on Jussie Smollett case, I have one thing to say: Kudos to the Chicago Police Department. Kudos to police Superintendent Eddie Johnson, who stood before a preposterous number of cameras Thursday morning and explained how detectives methodically investigated a reported hate crime and reached the conclusion that the whole thing was a hoax concocted by a television celebrity they claim was “dissatisfied with his salary.”

Kudos to Johnson for rightfully scolding everyone — from Democratic presidential candidates to cable news talking heads to the thunderous stampede of liberal social media users — who immediately bought Smollett’s story without waiting for an investigation to uncover the facts.

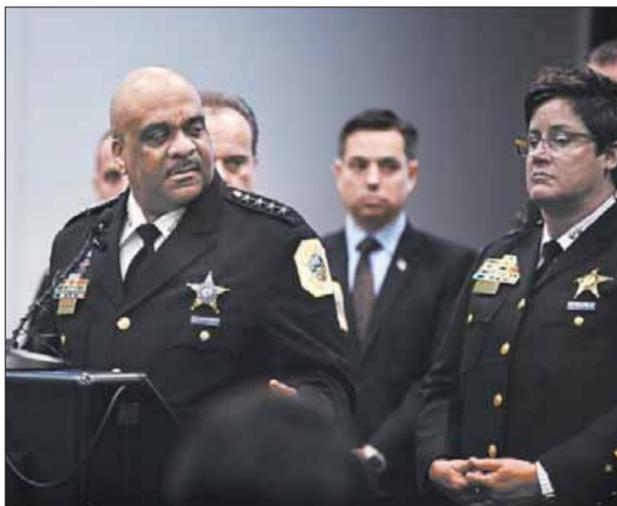
In this case, the police did what we all should have done. They treated Smollett, who is black and openly gay, respectfully and as a victim of a possible hate crime, but drew no conclusions.

Smollett claimed he was attacked and had a noose put around his neck by men he said were hurling racist and homophobic insults.

The police didn’t publicly question that account until they had evidence enough to charge Smollett for making a false police report. If only everyone else could have been so circumspect.

The leaps to conclusions without factual underpinnings were staggering, and shameful. If Smollett is found guilty, he can certainly be credited with crafting a hoax that conformed with a narrative many on the left wanted to be true. And he can be further condemned for making it harder for real victims of real hate crimes — which have been on the rise the past two years — to be believed.

Johnson was visibly angry



STACEY WESCOTT/CHICAGO TRIBUNE

Chicago police Superintendent Eddie Johnson talks about the Jussie Smollett case at Chicago police headquarters on Thursday.

“... ‘Empire’ actor Jussie Smollett took advantage of the pain and anger of racism to promote his career.”

— Eddie Johnson, Chicago police superintendent

during his news conference, noting the moment when investigators concluded that Smollett had staged the attack.

“Quite frankly, it pissed everybody off,” Johnson said.

As well it should have.

Smollett’s role on the television show “Empire” meant this case would draw enormous media attention. There’s not much we can do about the allure of celebrity news. But from the jump, there was nothing concrete enough in Smollett’s story to justify the outrage or the absolute acceptance that it was true. Nor was there enough evidence to seriously claim it was false.

In an age of instantaneous reaction, many either embraced Smollett and shook their heads at the state of our country or denounced Smollett and labeled him a fraud.

One side was bound to be right, but we would all be a lot better off if both sides had followed the Chicago Police Department’s lead: treat the person reporting the attack as a presumed victim;

be respectful; gather evidence; follow the facts; and don’t reach a conclusion until it’s time.

This is how Johnson began his Thursday news conference:

“This morning, I come to you not only as the superintendent of the Chicago Police Department but also as a black man who has spent his entire life living in the city of Chicago. I know the racial divide that exists here, I know how hard it has been for our city and our nation to come together, and I also know the disparities and I know the history.

“This announcement today recognizes that ‘Empire’ actor Jussie Smollett took advantage of the pain and anger of racism to promote his career. I’m left hanging my head and asking why. Why would anyone, especially an African-American man, use the symbolism of a noose to make false accusations?”

Johnson was angry at Smollett. He was angry at the outsized attention this case got when Chicago’s daily homicides go largely unnoticed on the national stage. And he was clearly, forcefully, justifiably angry at the way people from high-ranking Democratic politicians to noise-making nobodies accepted Smollett’s claims at face value without first letting police do their job.

Kudos to the Chicago Police Department for handling a ferociously difficult case with compassion and professionalism. It’s a standard we should all strive to meet when the next temptation to cast swift judgment comes along.

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Audit reveals win in bowl game investment

\$300K sponsorship nets \$12M in media exposure, mayor says

By Clifford Ward
Chicago Tribune

Elk Grove Village’s decision to sponsor a college football bowl game was an “unprecedented” publicity coup and has resulted in some promising leads for new businesses, the village’s mayor said.

The village’s \$300,000 fee to sponsor the Bahamas Bowl resulted in \$12 million in media exposure, according to an independent audit, Mayor Craig Johnson told the village board Feb. 12. The village has an option to sponsor this year’s contest, which would entitle it to again tie its slogan — “Makers Wanted” — to the bowl game. A decision is expected later this month.

Johnson said the audit, supplied to the village by ESPN, which owns the Bahamas Bowl and broadcasts it, indicates Elk Grove Village’s sponsorship generated a 40-times return in media coverage. The \$12 million figure was derived from a formula that assigns a dollar amount to mentions, commercials and airtime showing the Makers Wanted logo, said Johnson, who was the driving force behind the sponsorship.

Johnson said he was told a four-times return is considered good.

ESPN, through a spokeswoman, declined to comment.

According to the Nielsen rating service, the game had an average television audience of 850,000.

The unusual story of a Chicago suburb becoming a bowl sponsor is also being credited for a spike in traffic on the village’s website that lasted long after the Dec. 21 telecast of the game from Nassau, Johnson said.

“As the marketing people say, this story has legs,” Johnson said.

Johnson said he got the sponsorship idea during a holiday visit to Wisconsin in 2017 when poor weather had him stuck inside, watching bowl games.

“I called my wife over to the TV and said, ‘What would you think if it said ‘Makers Wanted’

in the middle of the field?’” Johnson recalled. “She said, ‘You’re (expletive) nuts.’”

Village staff gave him the same initial response, albeit more politely, Johnson said. But the undeterred mayor met with some sports marketing people who agreed that it could help plug the village’s ongoing efforts to attract business to the large warehouse and manufacturing sector that lies just west of O’Hare International Airport.

The news of Elk Grove Village’s sponsorship brought favorable mentions by media far and wide, including the Tribune, which published a supportive editorial, Johnson said. Pregame activities in Nassau included a pinball tournament that provided a showcase for Elk Grove Village-based Stern Pinball and has led to an upcoming pinball tournament that will be aired this summer on ESPN, the mayor said.

The game between the Florida International Panthers and the Toledo Rockets was played on a field bearing the Makers Wanted logo and featured a half-dozen commercials touting Elk Grove as a good place to do business. (Florida International won 35-32.)

The mayor said the village has had subsequent preliminary discussions with companies whose interest in Elk Grove Village was sparked by the sponsorship.

Whether those talks lead to anything tangible will be the long-term gauge of success for the village’s sponsorship, said Dennis Coates, an economics professor at the University of Maryland, Baltimore County, and the editor of the Journal of Sports Economics.

The fact that some businesses have contacted the village is a positive sign, Coates said.

“It’s like buying a lotto ticket,” he said. “Now you hope you cash in.”

The potential downside would be if the village can’t capitalize on its investment, he said.

“I may watch the Poulan Weed Eater Bowl, but that doesn’t mean I run out and buy a Poulan Weed Eater,” Coates said.

Clifford Ward is a freelance reporter.

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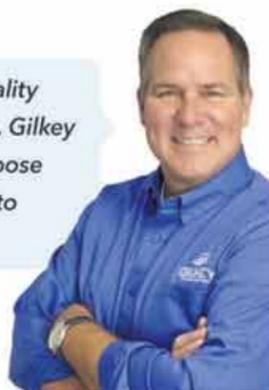
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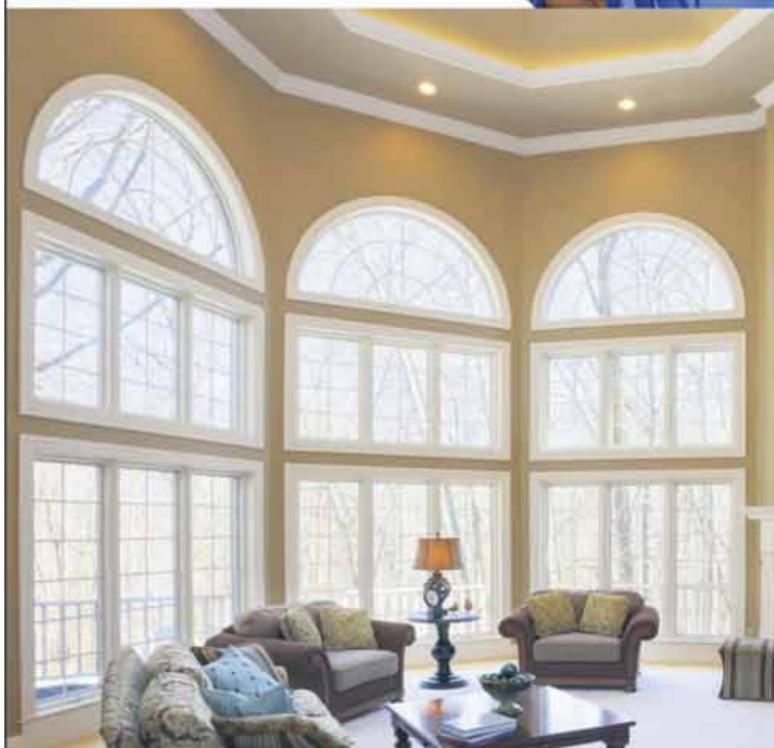
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Chicago Tribune PERSPECTIVE



DELIL SOULEIMAN/GETTY-AFP 2017

Hoda Muthana and her son now live in this refugee camp in Syria. The U.S.-born Muthana wants to return home and face charges of supporting Islamic State.

Let the ISIS bride return to the U.S.



STEVE CHAPMAN

Few suspected criminals volunteer to be considered for placement in a maximum-security prison. But that is what a former Alabama resident has done. Hoda Muthana, who joined the Islamic State group in 2014, is offering herself up to the virtual certainty of a long stay in the Graybar Hotel. The Trump administration, however, has rejected the offer.

Muthana, 24, now resides in a refugee camp in Syria with her toddler son after escaping from the terrorists she once embraced. After traveling to Syria to help the group wage war, she married an Islamic State fighter — under compulsion, she says. Her Twitter account urged the killing of President Barack Obama and other Americans, though her family's lawyer says others controlled the account.

She now says she was "ignorant" and "brainwashed" and expresses deep regret for what she did. Muthana wants to return to the United States to face justice, however stern. John Walker Lindh, who joined the Taliban and fought against U.S. allies in Afghanistan, got a 20-year sentence,

some of which he has spent in the notorious supermax facility in Colorado.

But Donald Trump prefers permanent banishment. "I have instructed Secretary of State Mike Pompeo, and he fully agrees, not to allow Hoda Muthana back into the Country!" he tweeted. Pompeo affirmed that she "is not a U.S. citizen and will not be admitted into the United States."

Muthana was born in New Jersey, and birth on American soil automatically confers U.S. citizenship — as Trump knows, because he wants to abolish that policy. The administration, however, claims that she falls into the sole exception provided in the 14th Amendment.

Children of foreign diplomats don't qualify, because the amendment excludes them as not "subject to the jurisdiction" of the U.S. government. Muthana's father was a Yemeni diplomat who originally came here to serve at the United Nations.

But that doesn't necessarily matter. Her lawyer has produced documentation that her father left the diplomatic corps nearly two months before she was born and became a permanent resident, making her eligible for birthright citizenship. (The family later moved to Hoover, Ala., where she grew up.)

This should not come as news to



Muthana

the State Department. New York Times correspondent Rukmini Callimachi reported that "when Muthana first received her U.S. passport when she was a child, her father was asked to produce proof that he had been discharged from his diplomatic post. Authorities reviewed her case, says her family

lawyer, and handed her not just her first passport but also her second."

The State Department is contradicting a judgment it reached on two previous occasions — occasions when, unlike today, it had no ulterior motive to rule against her. The clear presumption is that Muthana is an American, deserving of the same protections as any other citizen. Those include the freedom to return to her native country, even if she may have committed crimes against it.

It's possible the administration can demonstrate she wasn't entitled to citizenship in the first place. But that determination should be made only after impartial consideration of the evidence, which is not what anyone would expect from this administration. Given Trump's mode of operation, it's fair to assume that the decision to exclude Muthana was reached first and the pretext devised later.

If she has committed crimes and remains dangerous, you would think the administration would be eager to

repatriate her to face prosecution and imprisonment. If neither is true, you would think the administration would not be so adamant about rejecting her right to return.

People are sometimes recognized as U.S. citizens by mistake. But when mistakes are discovered, the usual practice of the government is to grant permanent resident status to those involved, not to expel them.

Yes, the Islamic State, also known as ISIS, is a terrorist group that Muthana voluntarily joined. But Lindh did the same with the Taliban — and he was an active fighter, not the spouse of one. Like him, Muthana can be criminally charged for her activities on behalf of an enemy. All she wants is to submit to the decisions of our criminal justice system.

Interviewed on NPR, her family's lawyer, Hassan Shibly, was asked whether she is ready to go to prison for decades. "Absolutely," he replied. "That's what she's asking for."

Muthana is willing to trust our courts to decide her fate. The administration is not. That's because both sides know who stands to gain from the law and the truth — and who stands to lose.

Steve Chapman, a member of the Tribune Editorial Board, blogs at www.chicagotribune.com/chapman.

schapman@chicagotribune.com

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CHANGE OF SUBJECT

BY ERIC ZORN



My best guesses (not necessarily good ones!) about Tuesday's election

Assorted thoughts in advance of Tuesday's municipal election in Chicago:

Between April 20, 1955, when Richard J. Daley was sworn in as mayor of Chicago, and next Tuesday, Election Day, Feb. 26, 2019, 23,323 days will have elapsed.

On 15,972 of those days, 68.5 percent of them, Chicago has had a Mayor Daley — Richard J. until 1976 and his son Richard M. from 1989 to 2011.

The Daley legacy is decidedly mixed, and it's my hunch that voters will want to turn the page and not extend the family dynasty by electing Richard M.'s younger brother Bill. In conversation after conversation I hear the sentiment that while Bill — the business community favorite upon whom the wealthy have showered campaign donations — may be his own person, he remains at least a symbolic bridge to a past they're not particularly eager to revisit.

I don't care when anyone got into the race. Sorry, but I'm not holding it against any of the Chicago mayoral hopefuls who waited to announce their candidacies until after Sept. 4, when Mayor Rahm Emanuel said he wasn't going to seek a third term. Successful politicians look for openings, pick their spots and avoid tilting at windmills. Those willing to take on Emanuel may have exhibited bravery, but those who held off — Daley, Toni Preckwinkle, Susana Mendoza, Gery Chico, La Shawn Ford and Bob Fioretti — may have simply been exhibiting political wisdom.

Yes, Emanuel was looking vulnerable. But not to a challenge from the establishment wing of the Democratic Party to which the strongest of these late entrants belong. Emanuel is a prolific fundraiser and tough campaigner who would have been difficult to beat.

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JOSE M. OSORIO/CHICAGO TRIBUNE

Neal Sales-Griffin, from left, Amara Enyia, John Kozlar, Susana Mendoza and Bob Fioretti use emoji signs to answer questions at a Friday forum.

toughest jobs in America. What order the applications arrived in should be the least of our concerns.

Willie Wilson's candidacy is not a joke. His platform is simplistic, conservative and, in places, absurd, but he has an out-of-the-box authenticity and a solid base among African-Americans. He won nearly 11 percent of the vote in the five-candidate general election for mayor in 2015, and, with his recent surprise endorsement from the unpredictable daffy West Side U.S. Rep. Danny Davis, I expect Wilson to do at least as well this time, finishing in the top five and siphoning votes from other black candidates, notably Preckwinkle.

Preckwinkle is off my island. On Feb. 17 I wrote how I've been playing in my mind a version of the TV reality game show "Survivor" with the mayoral field, eliminating contestant after contestant as I decide whom to vote for. And that I'd narrowed the field to five — Preckwinkle, Mendoza, Chico, Paul Vallas and Lori Lightfoot.

Preckwinkle has legislative and executive experience and has worked as a teacher. She espouses liberal values. But her failure to distance herself from controversial former Cook County Assessor Joseph Berrios, her brusque, condescending manner and her relative inaccessibility during this campaign have turned me off. One of her top aides posted a comment Thursday on Facebook comparing Lightfoot to a Nazi war criminal (he quickly deleted the post and Preckwinkle fired him) while one of her high-profile supporters crashed a Lightfoot news conference Monday and compared Lightfoot to Donald Trump.

Preckwinkle's spokeswoman recently emailed me a curt "We are not responding" in answer to a perfectly ordinary question I posed to all candidates about the issue of referendums.

I have a response to that, though: *Next!*

The final two in my personal game of "Survivor" were Mendoza and Lightfoot. Nothing against the brainy, earnest, contrarian and thoroughly likable

Vallas, but his campaign hasn't caught fire and I want my vote to matter. And Chico's vast bureaucratic and lobbying experience cut both ways. Though they make him ready on day one to be mayor, ultimately that day won't feel like the new beginning the city needs.

Yes, Mendoza has played — arguably had to play — the insider game most her political career of cozying up to power, but her scrappy side is very appealing and bodes well. And I'm a great admirer of Lightfoot, who picked up an endorsement by Ald. Scott Waguespack, 32nd, on Friday. Her thoughtful positions on the issues and her resume are factors that have many progressives and independents of my acquaintance deciding for her in the end.

Oh, to have more than one vote! I've long been an advocate for ranked-choice voting, in which voters can list the candidates in order of their preference and the candidates with the most aggregate support end up prevailing. This vastly reduces the chance of spoiler candidates splitting up large constituencies and lessens the fear many voters have of wasting their franchise on a candidate who's unlikely to win.

Ranked-choice voting is sometimes called "instant-runoff" voting, but the system also can be used to winnow a field this large down to two candidates for a real runoff, which is all but certain to happen in Tuesday's conventional election because no candidate is likely to get the 50 percent plus one vote necessary to claim outright victory. And a real runoff focuses the attention of voters in a way that a massive field doesn't.

My best guess is a wild guess. I'll go with my heart, since the polls have been so tight and mercurial that my head tells me anything could happen Tuesday: Two women of color, Mendoza and Lightfoot, will finish one-two and

meet in an epic runoff.

Parting thought. I moderated several candidate forums this cycle, and I always closed with a version of this thought:

Deep down, I admire those who run for office. They put in countless hours knocking on doors, shaking hands and answering the same questions over and over. They often invest a lot of their own money in their campaigns and abase themselves begging for others' financial support.

Sure, some of them are venal narcissists craving power who deserve the inevitable criticism and personal attacks. But most of them really do want to make a better, safer, more prosperous world. As we plumb their histories for imperfections, inconsistencies and human failings, let's not lose sight of the fact that these men and women, whatever differences you may have with them and however vain their candidacies, are making significant sacrifices in service of a brighter future. The clash of their ideas ultimately makes us all stronger.

Re: Tweets

The winner of this week's online reader poll for funniest tweet is "Give a man a fish, and you feed him for a day. Feed a man to the fishes, and you'll never have to share your food again," by @sugarwits. To receive an email alert after each new poll is posted, go to chicagotribune.com/newsletters and sign up under Change of Subject.

For more thoughts about the election and piquant chatter about the Jussie Smollett case, listen to "The Mincing Rascals," named best local podcast by the Chicago Headline Club. I'm a panelist. WGN-AM 720's John Williams is the host.

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PERSPECTIVE



NANCY STONE/CHICAGO TRIBUNE 2017

A rider uses a well-marked protected bike lane on Randolph Street in Chicago's Loop. Bike equity is a powerful tool for increasing transportation access and reducing inequality in cities.

Designing for bikes has become a hallmark of forward-looking modern cities worldwide. Ratings for cities' bike-friendliness abound, and advocates promote cycling as a way to reduce problems ranging from air pollution to traffic deaths.

But investment in urban bike infrastructure tends to focus on the needs of wealthy riders and neglect lower-income residents and people of color. This happens even though the single biggest group of Americans who bike to work live in households that earn less than \$10,000 yearly and studies in lower-income neighborhoods in Brooklyn and Boston have found that the majority of bicyclists were nonwhite.

I have worked on bicycle facilities for 38 years. In a newly published study, I worked with colleagues from the Harvard T.H. Chan School of Public Health and Boston groups focused on health and families to learn from residents of several such neighborhoods what kinds of bike infrastructure they believed best met their needs.

Some of their preferences were notably different from those of cyclists in wealthier neighborhoods.

Infrastructure, urban inequality

Bike equity is a powerful tool for increasing access to transportation and reducing inequality in U.S. cities. Surveys show that the fastest growth in cycling rates since 2001 has occurred among Hispanic, African-American and Asian-American riders. But minority neighborhoods have fewer bike facilities, and riders there face higher risk of accidents and crashes.

Many U.S. cities have improved marginalized neighborhoods by investing in grocery stores, schools, health clinics, community centers, libraries and affordable housing. But when it comes to bicycle infrastructure, they often add only the easiest and least safe elements, such as painting sharrows — stencils of bikes and double chevrons — or bike lane markings, and placing them next to curbs or between parked cars and traffic. Cycle tracks — bike lanes separated from traffic by curbs, bollards or rows of parked cars — are more common in affluent neighborhoods.

Compared with white wealthier neighborhoods, more bicyclists in ethnic-minority neighborhoods receive tickets for unlawful riding or are involved in collisions. With access to properly marked cycle tracks, they would have less reason to ride on the sidewalk or against traffic on the street, and would be less likely to be hit by cars.

Responsibility for recognizing these needs rests primarily with cities. Urban governments rely on public participation processes to help them target investments, and car owners tend to speak loudest because they want to maintain

When cities invest in bike infrastructure, minority areas usually end up neglected.

Here's how to improve that

By ANNE LUSK



JOHN J. KIM/CHICAGO TRIBUNE 2016

A marked bike lane in the 9900 block of South Vincennes Avenue on the South Side.

Compared with white wealthier neighborhoods, more bicyclists in ethnic-minority neighborhoods receive tickets for unlawful riding or are involved in collisions.

access to wide street lanes and parallel parking. In contrast, carless residents who could benefit from biking may not know to ask for facilities that their neighborhoods have never had.

For our study, we organized 212 people into 16 discussion groups. They included people we classified as “community-sense” — representing civic organizations such as YMCAs and churches — or “street-sense,” volunteers from halfway houses, homeless shelters and gangs. We invited the street-sense groups because people who have committed crimes or know of crime opportunities have valuable insights about urban design.

We showed the groups photos of various cycling environments, ranging from unaltered streets to painted sharrows and bike lanes, cycle tracks and shared multiuse paths. Participants ranked the pictures according to the risk of crime or crashes they associated with each option, then discussed their perceptions as a group.

Studies have shown that awareness of criminal activity along bike routes can deter cyclists, and this is an important concern in low-income and minority neighborhoods. In a study in Boston's Roxbury neighborhood, I found that African-American and Hispanic bicyclists were concerned more than white cyclists that their bikes could be stolen. Some carried bikes up three flights of stairs to store them inside their homes.

From an anti-crime perspective, our focus groups' ideal bike system was a wide two-way cycle track with freshly painted lines and bike stencils plus arrows, free of oil or litter.

Conditions around the route also mattered. Our groups perceived areas with clean signs, cafes with tables and flowers,

balconies, streetlights and no alleyways or cuts between buildings as safest. They also wanted routes to avoid buildings that resembled housing projects, warehouses and abandoned buildings.

For crash safety, participants preferred cycle tracks separated from cars by physical dividers; wide cycle track surfaces, colored red to designate them as space for bicyclists; and bike stencils and directional arrows on the tracks. In their view, the safest locations for bike facilities had traffic signals for bikers, clearly painted lines and low levels of traffic, and did not run near bus stops or intersections where many streets converged.

We compared our results with widely used bicycle design guidelines and Crime Prevention Through Environmental Design principles to see whether they reflected our participants' priorities. The guidelines produced by the American Association of State Highway and Transportation Officials and the National Association of City Transportation Officials provide engineering specifications for designing bicycle facilities that focus on road elements — paint, delineator posts and signs — but do not describe design features that would protect vulnerable people bicycling through an area at night. Our study asked people about what kinds of surface markings and features in the surrounding area made them feel most comfortable.

As an example, our groups preferred street-scale lighting to brighten the surface of cycle tracks. In contrast, tall cobra-head lights typically used on busy urban streets reach over the road, illuminating it for drivers whose vehicles have headlights.

In higher-income neighborhoods, cyclists might choose bike routes on side streets to avoid heavy traffic. However, people in our study felt that side streets with only residential buildings were less safe for cycling. This suggests that bicycle routes in lower-income ethnic-minority neighborhoods should be concentrated on main roads with commercial activity where more people are present.

Decisions about public rights of way should not be based on how many car owners or how few bicyclists show up at public meetings. Our study shows that city officials should create networks of wide, stenciled, red-painted, surface-lighted, barrier-protected, bicycle-exclusive tracks in lower-income ethnic-minority neighborhoods along main streets. This would help residents get to work affordably, quickly and safely, and improve public health and quality of life in communities where these benefits are most needed.

The Conversation

Anne Lusk is a public health research scientist at Harvard University.

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EDITORIALS

4 closing arguments: The case for Daley

Chicago is big, bold and complex. It needs a mayor who understands the need to move the city forward. Someone who can finesse the interests of downtown and the North Side while pressing elbow grease into South Side and West Side redevelopment. It needs a mayor who will unite and build Chicago. In our view, that person is William "Bill" Daley.

"We cannot accept that success in one part of Chicago is good enough for all of Chicago," Daley said during a City Club of Chicago speech last fall. "We have to make this city work. We cannot be two cities, and unless we come together to address our problems, that is what we will become."

With the polls set to open from 6 a.m. to 7 p.m. Tuesday, we offer four closing arguments for Daley as Chicago's next mayor.

Growing all of Chicago

The tale-of-two-cities lament about Chicago reflects reality. A vibrant downtown economy stands in shiny contrast to depleted areas on the South and West sides. But the solution isn't for the next mayor to isolate the Loop, or view established employers as a piggy bank to raid via increased taxes and fees. Exploitation would stifle growth.

We believe Daley will take the right approach — investing in neighborhoods (see more below) while boosting the city's attractiveness for corporate headquarters, real estate investment and new industries. Daley was a top banker at Chase in Chicago and previously a U.S. commerce secretary. Those are important bona fides. He gets that Chicago is a global business center whose future depends on creating more good jobs: Workers spend money, buy homes and pay taxes. Daley won't need to move mountains to persuade the next McDonald's or United Airlines to move to Chicago. He can make them feel welcome.

Making neighborhoods safer

Alone among the nation's 10 biggest cities, Chicago is shrinking. Do Chicagoans want their city surpassed by Houston?

City Hall hasn't stanchied a distressing flight from Chicago of middle-class black families in particular. Driven largely by crime and taxes, the exodus destabilizes neighborhoods once anchored by strong families, schools and block clubs. Daley says he would focus on the intertwining issues of crime and population loss. His agenda includes increasing Chicago's population to 3 million, from the current 2.7 million, within a decade. Consider that less a realistic goal than an admission that unless the city becomes safer and more affordable, the future looks bleak. "Whole neighborhoods are emptying out," Daley acknowledges.

He hopes to reduce shootings by 75 percent, with a comparable drop in murders, over four years. He supports stronger gun control measures, more cameras and drones for the police, and an emphasis on violence prevention that includes street interventions and re-entry programs for offenders. He'd keep the pressure on by

The Chicago 2019 election

The **Chicago Tribune Editorial Board** endorses these candidates for contested races in the Feb. 26 city election.

MAYOR	
William M. Daley	
TREASURER	
Ameya Pawar	
CITY COUNCIL	
1st Ward: Proco "Joe" Moreno	25th Ward: Troy Antonio Hernandez
3rd Ward: Patricia "Pat" Dowell	26th Ward: David Herrera
4th Ward: Sophia King	27th Ward: Walter Burnett Jr.
5th Ward: Gabriel Piemonte	28th Ward: Jason C. Ervin
6th Ward: Deborah A. Foster-Bonner	29th Ward: Chris Taliaferro
7th Ward: Gregory I. Mitchell	30th Ward: Ariel E. Reboyras
8th Ward: Faheem Shabazz	31st Ward: Milagros "Milly" Santiago
9th Ward: Anthony A. Beale	33rd Ward: Katie Sieracki
10th Ward: Robert "Bobby" Loncar	34th Ward: Preston Brown Jr.
11th Ward: Patrick Daley Thompson	35th Ward: Amanda Yu Dieterich
12th Ward: Jose Rico	37th Ward: Deondre Rutues
13th Ward: David J. Krupa	39th Ward: Samantha "Sam" Nugent
14th Ward: Jaime Guzman	40th Ward: Patrick J. O'Connor
15th Ward: Raymond A. Lopez	41st Ward: Tim Heneghan
16th Ward: Stephanie D. Coleman	43rd Ward: Michele Smith
17th Ward: David H. Moore	44th Ward: Tom Tunney
18th Ward: Chuks Onyezia	45th Ward: John S. Arena
19th Ward: Matthew J. O'Shea	46th Ward: James Cappleman
20th Ward: Maya Hodari	47th Ward: Matt Martin
21st Ward: Marvin McNeil	48th Ward: Harry Osterman
22nd Ward: Michael D. Rodriguez	49th Ward: Joe Moore
23rd Ward: Paulino R. Villarreal Jr.	50th Ward: Debra L. Silverstein
24th Ward: Michael Scott Jr.	

Going to vote? All you need to know

To find your ward: **chicago.tribune.com/findyourward**. For more information, including your polling place, visit the Chicago Board of Elections: **chicago.tribune.com/polling-place**.

Learn about the 14 candidates for mayor here: **chicagotribune.com/mayorsrace**. TAKE THIS WITH YOU to the voting booth — yes, that is legal. Save this to your smartphone, print it out from **chicago.tribune.com/bedsheetballot** or clip it from the print edition.

The Tribune Editorial Board asked the candidates for mayor and alderman about schools, crime, jobs, taxes, tax increment financing districts and the future of Chicago. Candidates for treasurer also answered our questions. Read their responses to our surveys, and our full endorsements in each race, at **chicagotribune.com/candidates**.

TAKE THIS WITH YOU

assigning someone to a new senior-level position to work full time on violent crime issues. "I want a deputy mayor every day in my face talking about what's getting done to address this," he told a Tribune reporter.

Rethinking underused schools

Chicago Public Schools students shouldn't have to travel long distances to

find a quality school. Taxpayers shouldn't have to fund a building that's half-empty. Daley's education plan includes consolidating CPS' hundreds of local school councils into 50 neighborhood school councils. Enrollment boundaries would shift so that families had more schools from which to choose within their districts. A good fit for every child.

Daley's campaign staff has included educational entrepreneurs and reformers



ZBIGNIEW BZDAK/CHICAGO TRIBUNE

"We cannot tax our way out without making Chicago unaffordable," mayoral candidate Bill Daley said.

who think outside the box. They have his ear. He is not tied to one special interest group. He stands at a unique intersection to view Chicago's educational system through a broad prism. His three sisters taught. His daughter taught. We're confident a Daley administration would keep the focus on practical solutions for students, on learning and on opportunity, not on politics.

Squaring pensioners with taxpayers

Daley is the only leading mayoral candidate who talks candidly about the city's and state's pension systems. The only way to keep high local and state taxes from skyrocketing and to save pensions for retirees is to amend the Illinois Constitution's rigid pension clause. That requires action in Springfield. It's a big lift, but Daley is the only candidate willing to try. "Our pension system is broke," Daley says. "We cannot tax our way out without making Chicago unaffordable. We can't cut our way out without compromising our quality of life."

Daley supports a mix of new taxes to prop up pensions — but he also understands that loosening the language of the Illinois Constitution is the only route to long-term stability. No gimmicks. Real change. We're hopeful Daley would persuade other leading Democrats, Gov. J.B. Pritzker included, to put pension reform on the ballot.

Voters, a final thought: In this impressive field of 14 candidates, Daley possesses the most extensive and solutions-oriented leadership experience. As we wrote in our endorsement, *Daley is the candidate we most trust to manage the financial decision-making, boost job creation and lead this city forward*. On Tuesday, you can set a priority: You can vote for the candidate likeliest to build Chicago. That's Bill Daley.

WHAT OTHERS ARE SAYING

Why is it some states continue to attract new residents, while others, year after year, lose residents? While people move for many reasons, there is a strong, positive relationship between a state's economic competitiveness and its projected likelihood to gain residents.

This relationship indicates how states experiencing higher population growth are generally the same states with lower tax and regulatory burdens, lower government debt and greater transparency and accountability for government spending. ...

Using net domestic migration data is helpful for policy analysis since it takes away the effects of birth rates, death rates and international migration and focuses on decisions Americans consciously make as they move from state to state. Big winners in net domestic migration in the past year include: Florida (+132,602), Arizona (+83,240) and Texas (+82,569). On the losing end we find: New York (-180,306), California (-156,068) and Illinois (-114,154).

This domestic migration pattern of the past year paints a stark picture. Each of the high in-migration states mentioned above enjoy a ranking of sixth, fifth and 14th respectively in the Rich States, Poor States: ALEC-Laffer State Economic Competitiveness Index.

By contrast, each of the high out-migration states have an economic outlook ranking of 50th, 47th and 48th, respectively. ... Americans continue to vote with their feet, and they are voting strongly in favor of those states creating an environment conducive to economic growth and opportunity.

Jonathan Williams, The Hill

EDITORIAL CARTOON

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PERSPECTIVE



SUSAN WALSH/AP

President Donald Trump should be mindful of his own penchant for slurs — “Crooked Hillary” and “Lynin’ Ted,” for example — as he seeks to lower the bar for libel.

A change to libel law could backfire on President Trump



CLARENCE PAGE

Is Justice Clarence Thomas joining President Donald Trump’s war on news media?

Trump’s near-constant complaints about the “fake news” media received an unexpected boost Wednesday. In a solo opinion, Justice Thomas said the high court should make it easier for public figures to sue for libel.

Sure, it might not get anywhere. But it could.

His argument is not totally without merit. The late Justice Antonin Scalia, with whom Thomas occupied the conservative end of the high court, also criticized the landmark 1964 *New York Times v. Sullivan* decision that sharply limited defamation claims in state court by famous people.

Trump has said since his days as a candidate in 2016 that we should “open up” libel laws so politicians could sue the networks and big newspapers for “fake news,” which, as we have learned through ample experience, he tends to define as stories that he doesn’t like.

And Trump doesn’t confine his wrath to straight news coverage. Earlier in the week, for example, he tweeted his wrath against NBC’s “Saturday Night Live,” a program that, by the way, our former reality TV star has hosted twice and criticized many

times.

This time Trump found “Nothing funny about tired Saturday Night Live on Fake News NBC!” Then he asked, “how do the Networks get away with these total Republican hit jobs without retribution? Likewise for many other shows? Very unfair and should be looked into. This is the real collusion!” Really? “Retribution?”

Ah, how our president must envy the sweeping powers of his despot pals such as the Philippines’ Rodrigo Duterte, Turkey’s Recep Tayyip Erdogan or Russia’s Vladimir Putin. Those guys know how to rid themselves of critics without necessarily bothering to stop in a courtroom.

We’re not there yet. But if the right case comes along and let’s say Trump’s two appointees, Neil Gorsuch and Brett Kavanaugh, agree with Thomas’ or Scalia’s views, they could help to ring a death knell for a long-standing and very important protection of free speech and political news coverage.

At issue is an appropriate case to discuss during African-American History Month. L.B. Sullivan, an Alabama county commissioner, had sued *The New York Times* over an advertisement it published that sought funding for Martin Luther King Jr.’s civil rights campaign. Sullivan claimed to be defamed, even though the ad did not mention his name, because it described police abuses and an “unprecedented wave of terror.” Alabama courts awarded him \$500,000 in damages, a ruling unanimously reversed by the Supreme Court.

The justices set a higher standard for suing public officials, partly to

Trump has said since his days as a candidate in 2016 that we should “open up” libel laws so politicians could sue the networks and big newspapers for “fake news.”

protect the ability of the national press to cover the civil rights movement in the segregated South without crippling libel verdicts.

But Thomas says the court made a mistake in 1964 when it set a high barrier for public officials allegedly defamed by a story, a standard that later was expanded to include famous individuals and other, less-famous people who inject themselves into big news stories.

The ruling calls for public officials seeking damages to show the news publishers knew the report was false or otherwise displayed a “reckless disregard” for the truth.

But Thomas believes the states can set their own standards for libel without federal intrusion. The Sullivan case was wrongly decided, he said, describing it as “policy-driven decisions masquerading as constitutional law.”

He may have a technical point in saying the court was legislating from

the bench, not just “calling balls and strikes,” as Chief Justice John Roberts has described the proper role of the high court.

But, as in the court’s landmark 1954 *Brown v. Board of Education* school desegregation decision — which Thomas, among other conservatives, also has criticized — even if they had the wrong reasoning, the justices did the right thing.

The Sullivan ruling puts a lid on the ability of offended public officials to harass or intimidate legitimate news organizations or use frivolous lawsuits to publicize themselves or their own interests.

Besides, Trump in his rage may be forgetting that libel suits cut both ways. Imagine “Crooked Hillary” Clinton, “Lynin’ Ted” Cruz and the multitude of other figures, public or otherwise, whom he has insulted with colorful slurs to the delight of his base.

This is the president whose false or misleading claims topped 5,000 in his first two years, according to a Washington Post tally — and we, the voters, hardly even blink anymore when we hear that number.

Twitter-loving Trump is well familiar with the need to keep speech and the media as free as possible to express their views. Trump can dish criticism out. He needs to learn how to take it. That’s the American way.

Clarence Page, a member of the Tribune Editorial Board, blogs at www.chicagotribune.com/pagespage.

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Twitter @cptime*

VOICE OF THE PEOPLE

Caught in ‘Bermuda Triangle’

Is there anything more frightening to the citizens of Illinois than a picture of Illinois’ Bermuda Triangle — Gov. J.B. Pritzker, House Speaker Michael Madigan and Senate President John Cullerton — at the dais? Brace for impact, my fellow Illinoisans, the reign of terror has begun.

— Mark Zavagnin, La Grange

Guns a real emergency here

So here is the real national emergency: guns. Thank you, President Donald Trump, for setting a precedent and declaring a national emergency to build your wall. Next time we have a Democratic president, he or she can then declare a national emergency against guns and for gun control. Therein lies the silver lining to this national “emergency.”

— Nancy Cunov, Chicago

Infighting is hurting us all

I’m afraid that this partisan war we have in this country is tearing the United States apart while Russia and China are gunning for us.

Far too much of our lawmakers’ time is spent on trying to destroy each other instead of finding common ground and doing what’s best for the future of our great country. It’s only getting worse, and we all need an awakening before it’s too late.

— John R. Nelson, Carol Stream

Let’s follow lawmakers’ example

The next time in a voting booth, I’m going to check for the option to vote “Present.” Apparently, this is now perceived as an honored method by some of our elected representatives, so we all should

have the same opportunity to register our opinion. Come to think of it, another option should be available: “None of the above.”

— Tom Campion, Aurora

Put ‘green zones’ in needy areas

I would like to propose a potential socioeconomic solution to many of the problems facing our great city.

With the legalization of recreational cannabis likely, the city could establish “green zones” where cannabis dispensaries would operate. However, for the first five to eight years after legalization, Chicago should allow green zones *only* in our most neglected and impoverished neighborhoods, where economic development and revitalization are needed most. This, in turn, would create new jobs, new businesses and a tourism/hospitality industry in these areas, which downtown and much of the North Side have been privileged to have for decades.

Mayor Bill De Blasio has recently proposed a related idea for New York City, calling it an opportunity to right previous wrongs.

I would urge our newly elected officials to lead the way in adopting a similar policy and approach.

— Don Solo Smyth, Chicago

Please man this tollbooth

I live downstate in Urbana. The Champaign-Urbana airport is incredibly expensive so I find myself flying through O’Hare about three times a year to visit faraway family. We drive up on Interstate 57 and take Interstate 294. We are grateful that the state recently constructed the I-57/I-294 interchange.

Yet this interchange has a major shortcoming: no manned toll booth. We are told we need to pay online if we miss the toll. However, I have another two hours to drive and usually forget. I could leave a note in my cellphone after missing the toll, but I never use my phone while driving: That would be unsafe for me and every other driver on the road. Drivers from downstate like me, many of whom choose to go to Chicago to use the airports and just enjoy the town, often receive the dreaded I-PASS fine in the mail, for toll booth violations we don’t even

remember. My income is less than \$20,000 a year, and enough of that already goes to flights.

I understand that Illinois has a long history of downstate/upstate resentment. I would ask the good people of Chicagoland, as a gesture of goodwill, to please install a manned toll booth at the I-57/I-294 interchange. We downstaters (especially we safe drivers, who do not use our cellphones on your roads) would be very thankful.

— Stephen Sherman, Urbana

One-way street to crashes

Am I the only one who thinks it’s a bad idea to encourage bicyclists to bike on a one-way street going the wrong way? New permissive bicyclist signs have recently sprung up in Rogers Park indicating to bicyclists that they can do just that. Turning into one-way streets against traffic puts bicyclists at extreme risk. Many one-way streets are so designated due to their narrowness and lack of visibility at intersections. This is an accident just waiting to happen.

— Sam Agelin, Chicago

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Chicago Tribune

NATION & WORLD

Maduro's opponents brave tear gas

2 killed near Brazil; Venezuela severs ties with Colombia

BY CHRISTINE ARMARIO AND LUIS ANDRES HENAO
Associated Press

CUCUTA, Colombia — Opponents of Venezuela President Nicolas Maduro braved tear gas as they rescued boxes of emergency food and medicine from burning trucks during violent clashes on the Colombian border with security forces blocking the entry of U.S.-supplied humanitarian aid.

The panicked scene Saturday on the binational Santander bridge was the dramatic high point of a day that also saw two people killed in unrest near Brazil, at least 23 soldiers switch loyalties to opposition leader Juan Guaido, and Maduro break off diplomatic relations with Colombia amid an increasingly unpredictable and unruly fight for power in the oil-rich South American nation.

For weeks, the opposition has been amassing aid on three of Venezuela's borders with the aim of launching a "humanitarian avalanche" exactly one month after Guaido declared himself interim president at an outdoor rally in a direct challenge to Maduro's rule.

Even as the 35-year-old lawmaker has won the backing of more than 50 governments around the world, he's so far been unable to cause a major rift inside the military — the socialist leader's last-remaining plank of support in a country ravaged by hyper-



RAUL ARBOLEDA/GETTY-AFP

Demonstrators throw stones in clashes with security forces on a bridge linking Cucuta, Colombia, and Urena, Venezuela.

inflation and widespread shortages.

"Our call to the armed forces couldn't be clearer: put yourself on the right side of history," Guaido said in an appeal to troops as he pulled himself onto a truck and shook hands with its driver during a ceremonial send-off of the aid convoy from the Colombian city of Cucuta.

But almost as soon as the aid convoy departed, the limitations of Guaido's high-stakes gamble became clear.

At the Santander bridge, a group of activists led by exiled lawmakers managed to escort three flatbed

trucks of aid past the halfway point into Venezuela when they were repelled by security forces firing tear gas and buckshot. In a flash the cargo caught fire, with some eyewitnesses claiming the National Guardsmen doused a tarp covering the boxes with gas before setting it on fire. With a black cloud rising above, the activists — protecting themselves from the fumes with vinegar-soaked cloths — unloaded the boxes by hand in a human chain stretching back to the Colombian side of the bridge.

"They burned the aid and fired on their own people," said 39-year-old David Her-

andez, who was hit in the forehead with a tear gas canister that left a bloody wound and growing welt. "That's the definition of dictatorship."

Amid the aid push, Maduro struck back, breaking diplomatic relations with Colombia, whose government he accuses of serving as a staging ground for a U.S.-led effort to oust him from power.

"My patience has run out," Maduro said, speaking at a massive rally of red-shirted supporters in Caracas and giving Colombian diplomats 24 hours to leave the country.

The clashes started at

dawn in the Venezuelan border town of Urena, when residents began removing yellow metal barricades and barbed wire blocking the Santander bridge. Some of the protesters were masked youth who threw rocks and later commandeered a city bus and set it afire. At least two dozen people were injured in the disturbances, according to local health officials.

"We're tired. There's no work, nothing," Andreina Montanez, 31, said as she sat on a curb recovering from the sting of tear gas used to disperse the crowd.

At the Simon Bolivar bridge, a group of aid volun-

teers in blue vests calmly walked up to a police line and shook officers' hands, appealing for them to join their fight.

But the goodwill was fleeting and a few hours later the volunteers were driven back with tear gas, triggering a chaotic stampede.

At least 23 members of the National Guard deserted the force and took refuge inside Colombia, according to migration officials.

A video provided by Colombian authorities shows three soldiers at the Bolivar bridge wading through a crowd with their assault rifles and pistols held above their heads in a sign of surrender. The young soldiers were then ordered to lie face down on the ground as migration officials urged angry onlookers to keep a safe distance.

"I've spent days thinking about this," said one of the soldiers, whose identity was not immediately known. He called on his comrades to join him: "There is a lot of discontent inside the forces, but also lots of fear."

Guaido, who has offered amnesty to soldiers who join the opposition's fight, applauded their bravery, saying it was a sign that support for Maduro was crumbling.

"They aren't deserters," Guaido said. "They've decided to put themselves on the side of the people and the constitution. The arrival of liberty and democracy to Venezuela can't be detained."

International leaders including U.N. Secretary-General Antonio Guterres are appealing for the sides to avoid violence.

First children still fascinate 4th estate

But critics decry tab's tracking of Obama daughters

BY MEAGAN FLYNN
The Washington Post

The Daily Mail might as well have just copied and pasted Malia Obama's Facebook account and hit publish.

A recent story in the British tabloid led with a photo she shared on Facebook showing Post-it notes that described President Donald Trump as "evil." It ended with the observation that her boyfriend hadn't been seen with her in Miami this month, where the tabloid revealed that Obama, who turns 21 later this year, had been seen drinking wine.

And then, like the rest of the stories about the children of presidents whose personal lives are probed for gossip, the report was slammed for its lack of editorial value.

"OMG Malia Obama is a human with political opinions and also enjoys wine," mocked conservative commentator Ben Shapiro.

"Wait, Malia Obama

hates the dude who fueled an 8-year campaign of racist lies claiming her dad wasn't born in America? Go figure," wrote the screenwriter Randi Mayem Singer, referring to Trump's birther conspiracy about Obama.

"Malia Obama is a private citizen," tweeted fellow first daughter Chelsea Clinton, whose comments were seconded by former first daughter Jenna Bush Hager. "No part of her life should be anyone's click-bait."

The report falls in line with a history of fascination with the lives of first children in the media, a tendency that has long been seen as a faux pas, yet still goes on.

Barron Trump's T-shirts, for example, managed to slip into the news cycle in 2017, again drawing rebuke from Clinton.

Malia and Sasha Obama, coming of age just as social media was on the rise, were frequently the subjects of viral articles, ranging from Malia standing at a beer-pong table to Sasha wearing a bikini on vacation.

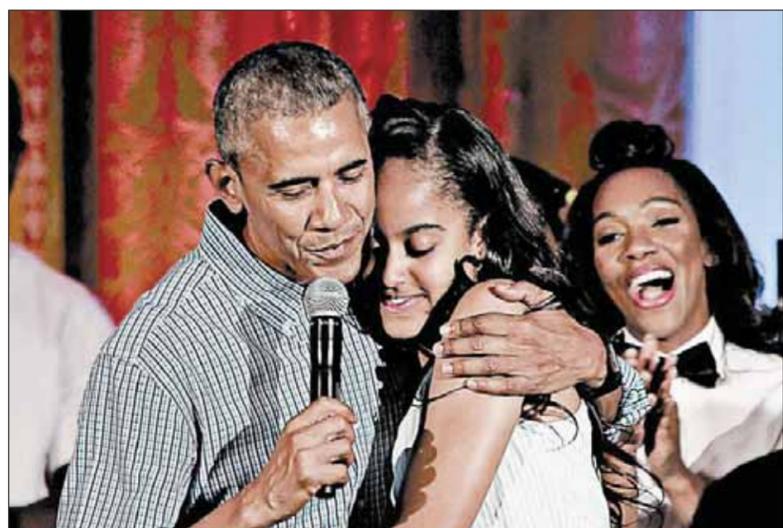
Susan Ford Bales, daughter of former president Gerald Ford, said in 2010 that

she never got over the constant eyes of the media, but still couldn't fathom the same scrutiny in the internet age.

"It's changed so drastically," Bales said in an oral history project with the Gerald R. Ford Presidential Foundation. "The White House days then and the White House days now, the press really followed the children, but we didn't have 24-hour news back then. And today you've got this 24/7 stuff and I cannot imagine being there now."

The tabloids didn't need the internet, however, to turn first children into objects of public fascination more than a century ago.

The White House Historical Association notes that Alice Roosevelt Longworth, daughter of President Theodore Roosevelt, became a fawned-over celebrity after the turn of the century as magazines and newspapers obsessed over her fashion choices and rebellious spirit. She made headlines for carrying a snake in her purse named "Emily Spinach" — "to the delight (and horror) of some White House visitors," the historical associ-



AUDE GUERRUCCI/GETTY

President Obama celebrates the Fourth of July — and his daughter Malia's 18th birthday — in 2016. She's now 20. The media has a long history of following the lives of first children.

ation wrote — and was seen as scandalous for smoking cigarettes. When the president ordered her to stop smoking "under his roof," she reportedly climbed on top of the roof to smoke there instead.

Physical appearances, over the years, have been a constant source of attention. There was the time when Bales, then 17, had to explain to Seventeen magazine why she decided to wear blue jeans the day the family moved into the White House, a wardrobe choice that for some reason shocked the media. "What else would you wear on

moving day?" she said.

There was the time that conservative radio host Rush Limbaugh called Amy Carter the "most unattractive presidential daughter in the history of the country." And the other time Limbaugh compared Clinton to a dog. And the time "Saturday Night Live" poked fun at Clinton in a "Wayne's World" sketch, saying she was "not a babe" and that "adolescence had been unkind" to her, drawing the ire of then-first lady Hillary Clinton.

Like Malia, President George W. Bush's twin daughters, Jenna and Bar-

bara, both were scrutinized for underage drinking. Police cited the sisters for underage alcohol offenses at a Mexican restaurant in 2001, and that same year Jenna was also seen drinking beer at a nightclub in Austin, Texas. Tabloids ran headlines like "Double Trouble."

But that media frenzy also inspired some soul searching, as some reporters questioned whether it was acceptable.

In 2013, one of the columnists who covered it at the time, Joan Walsh, admitted she "wouldn't write that column today."



KRIV FOX 26

A video image shows debris Saturday in Trinity Bay, just north of Galveston Bay and the Gulf of Mexico, in Texas.

3 feared dead in Texas jetliner crash

The Associated Press

HOUSTON — A Boeing 767 cargo jetliner heading to Houston with three people aboard disintegrated after crashing Saturday into a bay east of the city, a Texas sheriff said.

Witnesses told emergency personnel that the twin-engine plane "went in nose first," leaving a debris field three-quarters of a mile long in Trinity Bay, Chambers County Sheriff Brian Hawthorne said.

"It's probably a crash that

nobody would survive," he said, referring to the scene as "total devastation."

Witnesses said they heard the plane's engines surging and that the craft turned sharply before it nosedived, Hawthorne said.

Aerial footage showed emergency personnel walking along a spit of marshland flecked by debris that extends into the water. The sheriff said recovering pieces of the plane, its black box containing flight data records and any remains of the people on board will be

difficult in muddy marshland that extends to about 5 feet deep in the area. Air boats are needed to access the area.

The plane had departed from Miami and was likely only minutes away from George Bush Intercontinental Airport in Houston.

The Federal Aviation Administration issued an alert after officials lost radar and radio contact with Atlas Air Flight 3591 when it was about 30 miles southeast of the airport, FAA spokesman Lynn Lunsford said.

The Coast Guard dispatched boats and at least one helicopter to assist in the search for survivors. A dive team with the Texas Department of Public Safety will be tasked with finding the black box, Hawthorne said.

Trinity Bay is just north of Galveston Bay and the Gulf of Mexico.

FAA investigators are traveling to the scene as are authorities with the National Transportation Safety Board, which will lead the investigation.

Future rabbis plant seeds of hope

U.S. students reach out to Palestinians during year abroad

By ISABEL DEBRE
Associated Press

AT-TUWANI, West Bank — Young American rabbinical students are doing more than visiting holy sites, learning Hebrew and poring over religious texts during their year abroad in Israel.

In a departure from past programs focused on strengthening ties with Israel and Judaism, the new crop of rabbinical students is reaching out to the Palestinians. The change reflects a divide between Israeli and American Jews that appears to be widening.

On a recent winter morning, Tyler Dratch, a 26-year-old rabbinical student at Hebrew College in Boston, was among some two dozen Jewish students planting olive trees in the Palestinian village of At-Tuwani in the southern West Bank. The only Jews that locals typically see are either Israeli soldiers or ultranationalist settlers.

“Before coming here and doing this, I couldn’t speak intelligently about Israel,” Dratch said. “We’re saying that we can take the same religion settlers use to commit violence in order to commit justice, to make peace.”

Dratch, not wanting to be mistaken for a settler, covered his Jewish skullcap with a baseball cap.

He followed the group down a rocky slope to see marks that villagers say settlers left last month: “Death to Arabs” and “Revenge” spray-painted in Hebrew on boulders and several uprooted olive trees, their stems severed from clumps of dirt.

This year’s student program also includes a tour of the flashpoint West Bank city of Hebron, a visit to an Israeli military court that prosecutes Palestinians and



NASSER NASSER/AP

U.S. rabbinical students plant olive trees last month near the West Bank village of At-tuwani, south of Hebron.

a meeting with an activist from the Hamas-controlled Gaza Strip, which is blockaded by Israel.

The program is run by “T’ruah: The Rabbinic Call for Human Rights,” a U.S.-based network of rabbis and cantors.

Most of T’ruah’s membership, and all students in the Israel program, are affiliated with the Reform, Reconstructionist and Conservative movements — liberal streams of Judaism that represent the majority of American Jews. These movements are marginalized in Israel, where rabbis from the stricter Orthodox stream dominate religious life.

The T’ruah program, now in its seventh year, is meant to supplement students’ standard curricular fare: Hebrew courses, religious text study, field trips and introductions to Jewish

Israeli society. Though the program is optional, T’ruah says some 70 percent of the visiting American rabbinical students from the liberal branches of Judaism choose to participate.

The yearlong program is split into one semester, focused on Israel’s occupation of the West Bank, and another, on alleged human rights abuses inside Israel.

T’ruah claims its West Bank encounters aren’t one-off acts of community service, but experiences meant to be carried home and disseminated to future congregations.

“We want to propel them to action, so they invite their future rabbinates to work toward ending the occupation,” said Rabbi Ian Chesir-Teran, T’ruah’s rabbinic educator in Israel.

The group began its trip in the most Jewish of ways, a discussion about the

weekly Torah portion that turned into a spirited debate about the Ten Commandments.

“The Torah says don’t covet your neighbor’s fields, and we’re going to a Palestinian village whose private land has been confiscated for the sake of covetous Jews building settlements,” Chesir-Teran said.

As their bus trundled through the terraced hills south of Hebron, students listened to a local activist’s condensed history of the combustible West Bank, which Israel captured in the 1967 Mideast war.

As part of interim peace deals in the 1990s, the West Bank was carved up into autonomous and semi-autonomous Palestinian areas, along with a section called Area C that remains under exclusive Israeli control.

The destinations of the day — the Palestinian vil-

lages of At-Tuwani and Ar-Rakkes — sit in Area C, also home to around 450,000 Israeli settlers. Palestinians seek all of the West Bank as the heartland of a hoped-for independent state.

The group was guided by villagers to their olive trees — an age-old Palestinian symbol and a more recent casualty of the struggle for land with Israeli settlers.

Israeli security officials reported a dramatic spike last year in settler violence against Palestinians.

Yishai Fleisher, a settler spokesman, blamed the attacks on the “atmosphere of tension” in the West Bank. “We’re against vigilantism, unequivocally,” he said.

As Israeli soldiers watched from the hilltop, Palestinians and Jews dug their fingers into the crumbling soil, setting down roots where holes torn out of the field hinted at recent

vandalism.

Dratch said he came of age in Pennsylvania during the violent years of the second Palestinian uprising in the early 2000s. “My religious education was steeped in fear of Palestinians,” he said.

But in college, Dratch’s ideas about Israel changed. Dratch says he still supports Israel, while opposing its policies in the West Bank.

With hundreds of young American rabbis sharing such sentiments, some in Israel find the trend alarming.

“I worry about a passion for social justice becoming co-opted by far-left politics among future American Jewish leaders,” said Yossi Klein Halevi, a senior fellow at the Shalom Hartman Institute, a Jewish research center in Jerusalem.

“Future rabbis are marginalizing themselves from the overwhelming majority of Israeli Jews,” he added.

As Israel heads toward elections in April, opinion polls point to another victory for Prime Minister Benjamin Netanyahu and his religious, nationalist allies.

In the U.S., meanwhile, surveys show American Jews holding far more dovish views toward Palestinians and religious pluralism.

Netanyahu’s close friendship with President Donald Trump has further alienated many American Jews, who tend to vote Democratic.

Two weeks after visiting At-Tuwani, the group received disheartening news: half of the 50 trees they’d planted had been uprooted, apparently by settlers. The students scrambled to make plans to replant.

Dratch said that while his time in Israel has provided him with plenty of reasons to despair, he still harbors hope for change. “We’ll be sharing these stories to give people a full picture of what it means to care about this place,” he said.

Ways for Seniors to Stay Active During the Winter.

Winter in Illinois can be a difficult time for residents because of the inclement weather and its effects on the roadways and walkways throughout the city. This can be so discouraging that many people simply stay inside and attempt to wait out the winter.

While that may seem like a good idea on particularly bad days, people, unlike bears, are not meant to hibernate. We need exercise and activity to keep our health and spirits up, and there’s not much of that to be found in pajamas on the couch. So, while the weather outside may be frightful, there are still an incredible range of ways seniors can spend the wintertime being active.

- Enroll in a class that meets on a weekly basis - thow pottery, learn to play an instrument or pick up some new dance moves. You’re guaranteed to meet new friends and have fun doing it.



- Chicago is fortunate to have its fair share of nature conservatories. When winter is at its coldest, there is always a warm, green place to go for a nice long walk. The Garfield Park Conservatory and the Lincoln Park Conservatory, are open year-round and give visitors the opportunity to wander through the manicured gardens.

- A gym pass is not just for muscle-bound 20-year-olds. You can take advantage of all the latest exercise equipment available at your local gym. Many gyms will offer an introductory session with a fitness expert that will show you how to safely use the equipment.
- Volunteering is the easiest way to get out and get involved. There’s also the added benefit of feeling valued and appreciated for your role in the community. From helping others to making new friends, it’s hard to find a more rewarding way to spend your time than volunteering.

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Crisis over gay issues grips United Methodist Church

Leaders brace for departures after St. Louis decision

By DAVID CRARY
Associated Press

The United Methodist Church’s top legislative assembly convenes Sunday for a high-stakes, three-day meeting likely to determine whether America’s second-largest Protestant denomination will fracture due to divisions over same-sex marriage and the ordination of gay clergy.

While other mainline Protestant denominations — such as the Episcopal and Presbyterian (U.S.A.) churches — have embraced gay-friendly practices, the Methodist church still bans them, even though acts of defiance by pro-LGBT clergy have multiplied and talk of a possible breakup of the church has intensified.

At the church’s General Conference in St. Louis, 864 delegates — split between lay people and clergy — are expected to consider several plans for the church’s future. Methodist leaders said they expect a wave of departures from the church regardless of the decision.

“I don’t think there’s any plan where there won’t be some division, and some people will leave,” said David Watson, a dean and professor at United Theological Seminary in Dayton, Ohio, who will be attending the conference.

Formed in a merger in 1968, the United Methodist Church claims about 12.6 million members worldwide, including nearly 7 million in the United States. In size, it trails only the Southern Baptist Convention among U.S. Protestant denominations.

The church technically forbids same-sex marriage and gays serving in the ministry, but enforcement has been inconsistent. Clergy who support LGBT rights have been increas-



ERIC RISBERG/AP

The church has 7 million members in the U.S. Above, the Glide Memorial United Methodist Church in San Francisco.

ingly defiant, conducting same-sex marriages or coming out as gay or lesbian from the pulpit.

At the heart of the ideological conflict is an official UMC policy, dating from 1972, asserting that “the practice of homosexuality is incompatible with Christian teaching.”

One of the proposed plans, endorsed by the UMC’s Council of Bishops, would remove that language from the church’s law book and leave decisions about same-sex marriage and ordination of LGBT clergy up to regional bodies. This proposal, called the One Church Plan, would open up many options for those who support the LGBT-inclusive practices, but it would not compel individual churches or clergy to engage in those practices.

The proposed Traditional Plan would affirm the bans on same-sex marriage and the ordination of “self-avowed practicing homosexuals.” The plan would strengthen enforcement of those bans, and set up procedures for churches and regional bodies to leave the UMC if they could not abide by those rules.

A third option would create three branches of the church reflecting the different approaches to LGBT issues. One branch would

maintain the current bans, another would expect all its clergy and regional groups to support full LGBT inclusion, and the third would neither forbid nor require the inclusive practices. This plan would take several years longer to implement than the others.

Those three plans were developed over 17 months of deliberations by a Methodist committee that was formed after conflict over LGBT policies boiled over at a General Conference in 2016. In accordance with Methodists’ long tradition of democratic policy-making, delegates in St. Louis will be free to revise any of those plans, or consider some alternative.

In December, the Council of Bishops issued a pastoral letter expressing remorse that the buildup to the St. Louis conference has been hurtful to many LGBT people.

“Demeaning and dehumanizing comments and attacks on LGBTQ persons in conversations related to the upcoming February Conference are a great tragedy and do violence to hearts, minds, and spirits,” the letter said. “We commit ourselves to helping people who disagree with each other to have conversations that include, honor, and respect people with different convictions.”

A DART could save the world

To avert repeat of dinosaurs' fate, team to launch craft in '21 to nudge asteroid away

BY TIM PRUDENTE
The Baltimore Sun

BALTIMORE — A team of scientists, astronomers and engineers meets weekly in a conference room on a Howard County, Md., research campus and plans to save the world.

"Keep calm and carry DART," reads a poster on the wall.

DART — the Double Asteroid Redirection Test — is their plan to avert catastrophe. It's also NASA's first mission not to explore space, but to defend against it.

The research team at the Johns Hopkins University Applied Physics Laboratory in Laurel plans to launch a spacecraft, speed it up really fast and smash it into an asteroid.

BOOM!

The impact, they hope, will bump the big space rock off course — actually more like nudge it slightly. Someday, the thinking goes, this method may save humans from the fate of the dinosaurs.

"Kind of like a big missile," said Elena Adams, the mission's lead engineer. "It's very exciting. You are actually doing something for the fate of humanity."

An estimated 100 tons of space debris falls to Earth every day, according to scientists with the NASA's Jet Propulsion Laboratory at the California Institute of Technology. This debris is mostly dust and sand.

Occasionally, space sends something bigger.

In February 2013, a fiery meteor cut across the Siberian sky. It came streaking down as fast as 40,000 mph. Then came a mid-air explosion, a flash and boom.

The shock wave blew out windows across the Russian city of Chelyabinsk. A factory roof collapsed. More than 1,000 people were

hurt, mostly from shattered glass. Scientists estimate the meteor unleashed a force stronger than the atomic bomb detonated in Hiroshima.

The rock was about the size of a school bus. That's a pebble compared to a meteor believed to have exploded over remote Siberia in 1908, flattening hundreds of square miles of forests. Researchers estimate that fireball equaled 185 Hiroshima bombs and heated the air to near 50,000 degrees. If the Tunguska meteor had arrived, say, three hours later, it could have obliterated Moscow, said Lindley Johnson, whose title with NASA is planetary defense officer.

"That probably would have changed the entire history of the 20th century," said Johnson, who runs NASA's asteroid-defense programs. "These are natural disasters that we need to be aware of."

Some time in a span of several hundred thousand years, scientists say, an asteroid even larger could strike Earth and wreak global disaster. They believe a meteor 5 to 6.2 miles in diameter crashed into the Gulf of Mexico 65 million years ago and killed off the dinosaurs.

"We've found all the nearest asteroids that size. We're safe from that," said Paul Chodas, who runs an asteroid search team at the NASA lab in California.

But smaller asteroids can unleash megatons of energy too.

"Even down to the (half-mile) size, if it hits in the right spot, could cause global devastation," Chodas said. "It's the small asteroids that pose the risk."

In the 1990s, Congress ordered NASA to locate dangerous asteroids in the solar system. Researchers today aim to catalog the



KIM HAIRSTON/BALTIMORE SUN 2018

Andy Cheng, the chief scientist at APL and co-lead of the DART mission, examines a model of a binary asteroid.

orbits of 90 percent of asteroids 460 feet or bigger.

They predict 25,000 of them hurtle through the solar system. Chodas said they have found and charted about a third of them. The researchers can calculate each asteroid's trajectory decades into the future.

Scientists have long debated what to do if they discover one on a collision course with Earth.

Hollywood portrayed such events in "Deep Impact" and "Armageddon." In both movies, mankind narrowly escapes doom by planting nuclear bombs and blowing the asteroids to pieces.

It's not that easy.

NASA has considered nuking an asteroid with warheads, but that risks turning a single incoming rock into a shower of debris as happened in "Deep Impact."

Another plan calls for flying a spacecraft beside the asteroid and gradually drawing it off course like a gravity tractor.

DART offers a third strategy, and will be the first given a live test.

"It's the simplest and most effective," Chodas said.

Now the team at the Hopkins laboratory in Laurel has begun the final design and construction of the DART spacecraft. About the size of a Honda Civic, it's scheduled for launch in summer 2021.

While it sounds simple, the crash mission involves some tricky engineering.

The target is the tiny moon of an asteroid. The two bodies are collectively named Didymos or Greek for "twin." They orbit the sun between Earth and the Asteroid Belt. The moon is not much bigger than the Washington Monument in

D.C. — minuscule in the scale of space.

"This is by far the smallest object anyone has ever flown a spacecraft into," said Andy Cheng, the mission's co-lead and chief scientist in APL's space department.

The spacecraft will be powered by solar panels that unfurl like wings. Its journey will take more than one year, and the researchers will be flying blind mostly.

"We don't see the moon of the asteroid until we're just an hour away," Adams said. "That last hour is going to be really thrilling."

They plan for DART to reach speeds as fast as 15,000 mph. The crash in October 2022 will fling debris from the asteroid moon. A small satellite will accompany the DART spacecraft to measure the effect.

The team wants to hit the

asteroid moon with enough force to bump it, but not break it apart. The moon orbits the asteroid at a speed of about seven inches per second. They hope to change the speed by about a centimeter per second.

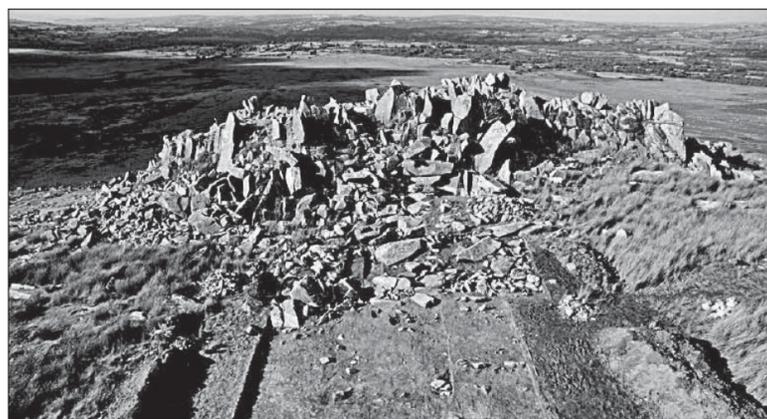
"We're just going to give it a love tap," said Andy Rivkin, the mission's other co-lead and planetary astronomer at APL.

In theory, a series of taps over time could deflect an asteroid off a course for Earth.

One impact may suffice if scientists have enough warning time. An imminent asteroid strike, however, would require multiple launches and impacts.

"You could have a constant stream," Rivkin said. "Each one nudges it a bit more."

It's humanity's best plan to save Earth, but one the team hopes it never has to use.



UNIVERSITY COLLEGE LONDON

Archaeologists traced the inner rocks at Stonehenge to bluestone quarries Carn Goedog and Craig Rhos-y-felin in Wales. The findings were published in the journal Antiquity.

Scientists trace origins of Stonehenge rocks to Wales

BY BEN GUARINO
The Washington Post

A team of archaeologists in the United Kingdom says it has traced dozens of Stonehenge's massive rocks to two quarries in west Wales. The rocks were transported 180 miles — dragged on wooden sleds, the scientists suggest, by teams of men. These stones, called bluestones after their bluish-gray hue, form the inner circle of the monument that towers over the Salisbury Plain.

Two bluestone quarries, named Carn Goedog and Craig Rhos-y-felin, were excavated around 3000 B.C., according to the authors of a study published in the journal Antiquity.

Expeditions at the quarries from 2014 to 2016 recovered ancient charcoal and stone tools. In some places, the charcoal was mixed with dirt and stones to form flat platforms, which may have been used like loading bays to distribute the massive pillars, said Michael Parker Pearson, an archaeologist at University College London and an author of the new study.

Among the Welsh hills, bluestones erupted from the ground. Here, millions of years ago, sheets of

magma slowly cooled into columns. Eons passed and softer rock around the magma eroded. Only the jagged bluestones remained.

Ancient workers probably exploited natural weaknesses in these structures, Parker Pearson said.

"They're nearly vertical," he said. "All you've got to do is get a lasso around each one and pull."

With ropes and simple tools, such as sandstone wedges shoved into the outcrop's joints, excavators may have plucked out a pillar as cleanly as a loose tooth. Those on top of the outcrop could have carefully slackened their ropes to control the pillar's descent to a platform below, the authors wrote.

From there, workers may have lowered a stone, 6 feet long and weighing 2 to 4 tons, onto a wooden sled to haul it away.

Bluestones are big, but not so big that a "burly group of Stone Age men" couldn't drag them across the countryside, Pearce said.

These pillars are "the Ikea version of Neolithic megaliths," Parker Pearson joked — the stones peeled off the outcrop as though from ready-to-use kits. Un-

like the people who crafted Egypt's obelisks from much larger rocks, Stonehenge's builders did not need to rework the bluestone pillars.

The bluestones, which are speckled with finger-nail-size deposits of white minerals, form an inner horseshoe and ring at Stonehenge. These rocks, though impressive, are not Stonehenge's biggest. The imposing sandstone trilithons, the three-part structures made of two vertical stones and a horizontal top, are larger and more locally sourced, though their exact origins are unknown.

Previous chemical studies linked the bluestones to the Preseli Hills in Pembrokeshire, Wales.

"That's the only place you get that particular rock type," said Nicholas Pearce, a geochemist at Aberystwyth University in Wales, who was not involved with the current study.

Humans buried at Stonehenge probably came from this region of Wales too. Remains at the site contain isotopes consistent with life near the quarries. A few miles separate the two outcrops. Standing on one quarry, it's possible to see the other, Pearce said.

Mueller: Manafort 'brazenly violated the law' for years

Ex-campaign chair for Trump seen as unrepentant

BY CHAD DAY AND ERIC TUCKER
Associated Press

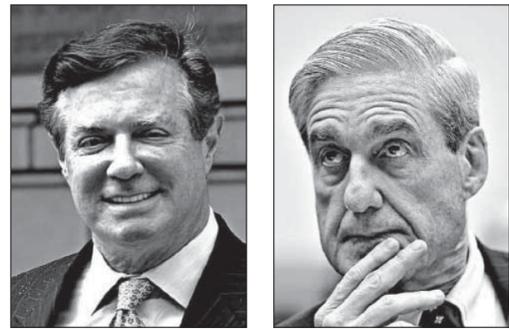
WASHINGTON — Former Trump campaign chairman Paul Manafort committed crimes that cut to "the heart of the criminal justice system" and over the years deceived everyone from bookkeepers and banks to federal prosecutors and his own lawyers, according to a sentencing memo filed Saturday by special counsel Robert Mueller's office.

In the memo, submitted in one of two criminal cases Manafort faces, prosecutors do not yet take a position on how much prison time he should serve or whether to stack the punishment on top of a separate sentence he will soon receive in a Virginia prosecution. But they do depict Manafort as a longtime and unrepentant criminal who committed "bold" crimes, including under the spotlight of his role as campaign chairman and later while on bail, and who does not deserve any leniency.

"For over a decade, Manafort repeatedly and brazenly violated the law," prosecutors wrote. "His crimes continued up through the time he was first indicted in October 2017 and remarkably went unabated even after indictment."

Citing Manafort's lies to the FBI, several government agencies and his own lawyer, prosecutors said that "upon release from jail, Manafort presents a grave risk of recidivism."

The memo is likely the last major filing by prosecutors as Manafort heads into his sentencing hearings next month and as Mueller's investigation approaches a conclusion. Manafort, who has been



JOSE LUIS MAGANA AND J. SCOTT APPLEWHITE/AP 2018 AND 2012

Former Trump campaign chair Paul Manafort, left, committed "bold" crimes, according to Robert Mueller, right.

jailed for months and turns 70 in April, will have a chance to file his own sentencing recommendation next week. He and his longtime business partner, Rick Gates, were the first two people indicted in the special counsel's investigation. Overall, Mueller has produced charges against 34 individuals, including six former Trump aides, and three companies.

The memo was filed in federal court in Washington, where Manafort last September pleaded guilty to two counts of conspiracy arising from his Ukrainian political consulting work. As part of that plea, he acknowledged he had tampered with witnesses — even after he had been indicted — by encouraging them to lie on his behalf. Even after his plea, prosecutors said, Manafort repeatedly lied to investigators, including about his interactions with Konstantin Kilimnik, a business associate who the U.S. says has ties to Russian intelligence. That deception voided the plea deal.

The sentencing memo comes as Manafort is already facing the possibility of spending the rest of his life in prison in a separate tax and bank fraud case in Virginia. Mueller's team endorsed a sentence of between 19.5 and 24.5 years in prison in that case.

Prosecutors note that the

federal guidelines recommend a sentence of more than 17 years, but Manafort pleaded guilty last year to two felony counts that carry maximum sentences of five years each.

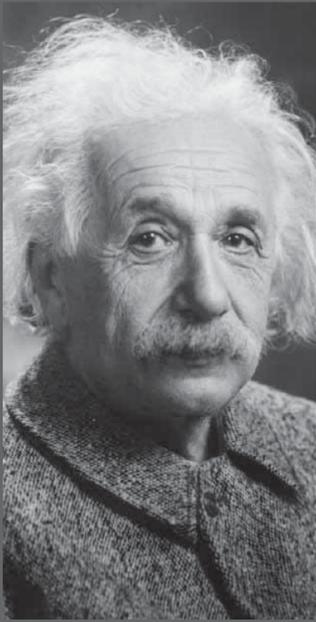
Prosecutors originally filed a sealed sentencing memo on Friday, but the document was made public Saturday with certain information redacted.

In recent weeks, court papers have revealed that Manafort shared polling data related to the Trump campaign with Kilimnik. A Mueller prosecutor also said earlier this month that an August 2016 meeting between Manafort and Kilimnik goes to the "heart" of the Russia probe. The meeting involved a discussion of a Ukrainian peace plan, but prosecutors haven't said exactly what has captured their attention and whether it factors into the Kremlin's attempts to help Trump in the 2016 election.

Like other Americans close to the president charged in the Mueller probe, Manafort hasn't been accused of involvement in Russian election interference. His criminal case in Washington stems from illegal lobbying he carried out on behalf of Ukrainian interests. As part of a plea, Manafort admitted to one count of conspiracy against the United States and one count of conspiracy to obstruct justice.

Chicago Tribune PRESENTS

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9:30 AM | Wendy Schiller / Brown University
10:35 AM | Undergraduate Teaching Award



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TOXINS GET GOOD NAME

Scientist's disputed theory that low doses are beneficial could become EPA policy

By SUSANNE RUST
Los Angeles Times

LOS ANGELES — In early 2018, a deputy assistant administrator in the Environmental Protection Agency, Clint Woods, reached out to a Massachusetts toxicologist best known for pushing a public health standard suggesting that low levels of toxic chemicals and radiation are good for people.

"I wanted to check to see if you might have some time in the next couple of days for a quick call to discuss a couple items," Woods wrote to Ed Calabrese.

Less than two weeks later, Calabrese's suggestions on how the Environmental Protection Agency should assess toxic chemicals and radiation were introduced, nearly word for word, in the U.S. government's official journal, the Federal Register.

"This is a major big time victory," Calabrese wrote in an email to Steve Milloy, a former coal and tobacco lobbyist who runs a website, junkscience.com, that seeks to discredit mainstream climate science.

"Yes. It is YUGE!" wrote Milloy, in response.

It was a glorious moment for Calabrese, who had been snubbed for decades by mainstream public health scientists because of his controversial research and theories.

It also signified the major shift the EPA has taken under the Trump administration. More than any before it, this White House has actively sought out advice from industry lobbyists and the scientists they commission in setting pollution rules.

Denouncing the Obama-era EPA as an agency beholden to environmental extremists, the administration has not only dismissed mainstream science but embraced widely discredited alternatives that critics say are not consistent with the agency's focus on improving public and environmental health.

Calabrese's role illustrates a different side of this shift: the potential removal of long-standing public health practices and the incorporation of industry-backed and disputed science into federal environmental policy.

Calabrese spent decades advancing his ideas, facing skepticism and criticism from peers in the toxicology community while winning funding from companies whose bottom lines conformed to his views.

He says most of the pushback he receives comes from left-of-center toxicologists who see him as "the devil incarnate" for accepting industry funding and challenging their ideology. He maintains his science is solid and will be vindicated in time.

"These environmental regulatory people are very closed-minded," he said. They won't reconsider their standards, and see that some of the agents they call harmful "actually can induce adaptive responses," Calabrese said.

This view — that pollution and radiation can be beneficial — has many experts worried. The fact that such a position might become EPA policy, they say, portends a future in which corporate desires outweigh public and environmental health.

"Industry has been pushing for this for a long time," said David Michaels, former assistant secretary of labor for the Occupational Safety and Health Administration

who's a professor of environmental and occupational health at George Washington University. "Not just the chemical industry, but the radiation and tobacco industries too."

If the EPA ultimately adopts Calabrese's proposed new regulations, researchers say it could change decades of standards and guidelines on clean air, water and toxic waste. It could also fundamentally alter the way the government assesses new chemicals and pesticides entering the marketplace.

"This is industry's holy grail," Michaels said.

For decades, federal agencies charged with investigating and regulating carcinogens, toxic chemicals and radiation have been guided by the assumption that if a substance is dangerous at some level, it is harmful at any level. The higher the exposure, the more harm done. The lower the dose, the less. And the risk doesn't entirely disappear until the substance is removed.

This is known as the linear no-threshold model, and industry dislikes it because it assumes that there is no level, or threshold, of exposure that can be considered totally safe.

But research done on low exposures to toxins has been less than definitive. Experiments designed to test carcinogens and radiation at low levels often produce conflicting results — with some studies of a chemical showing harm, other studies showing no effect, and a few suggesting a net benefit.

The EPA and other agencies have taken a cautious approach by relying on the linear no-threshold model. Where data are absent or uncertain, they assume some level of risk.

It is an imperfect but protective approach, many public health specialists say. They argue that in a human population that varies widely in age, health and levels of chemical exposures, it is imperative that the agency cast a wide, conservative and protective net.

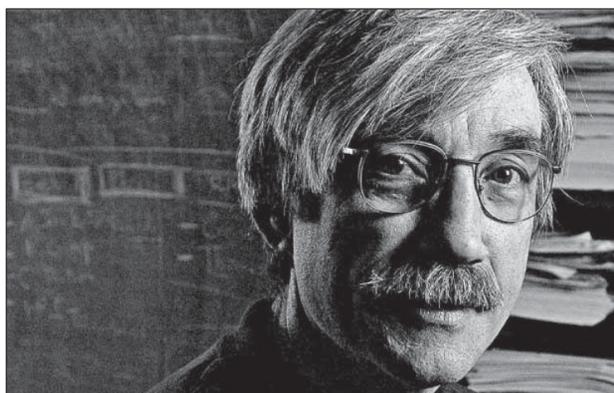
For decades, national and international scientific bodies have upheld this approach. It has been reviewed and re-reviewed dozens of times, including most recently by the congressionally chartered National Council on Radiation Protection and Measurements, the National Academy of Sciences, Engineering and Medicine and the EPA.

At the same time, industry has funded scientists to conduct and promote research designed to poke holes in the linear no-threshold model.

That is where Calabrese comes in. He has long argued that regulators "erred on the side of being protective" at the cost of billions of dollars a year to industry.

Calabrese is a proselytizer of hormesis, the idea that dangerous chemicals and radiation are beneficial at low doses. He says they have a stimulating effect.

Polluting industries have promoted hormesis as an alternative



UNIVERSITY OF MASSACHUSETTS

For years, toxicologist Ed Calabrese failed to get regulatory agencies to take him seriously — until Donald Trump became president.

to linear no-threshold for decades, but they had gotten little traction until the EPA embraced it in April.

"It's clearly not mainstream," said Thomas Burke, professor and director of the Risk Sciences and Public Policy Institute at Johns Hopkins' Bloomberg School of Public Health.

Burke and other experts say there are scenarios in which toxic chemicals can have beneficial effects in clinical and pharmacological settings, such as in the case of tamoxifen, which at low doses is effective at preventing and treating breast cancer but at higher doses can lead to blood clots, stroke and uterine cancer.

But, they say, what happens in a clinical setting can't and shouldn't be immediately applied to a regulatory, public health setting.

In the clinical case, "you have a doctor controlling and administering the medication to an individual," said David Jacobs, a professor of public health at the University of Minnesota, who has published studies showing hormetic effects in some industrial pollutants. "The doctor can pull the medication at any time."

"There is no way to control the dose a person gets from an industrial or agricultural chemical," he said.

Jacobs said it would be dangerous to use hormesis as a framework for protecting public and environmental health.

"It really doesn't pass the sniff test" when applied to public health, Burke said, while allowing for its place in the forum of ideas. "I always teach my classes that there are other theories."

But he also teaches that one needs to know who has skin in the game. And in the case of hormesis, he said, that's industry.

In the early 1980s, Calabrese was a tenured professor at the University of Massachusetts, stringing together public agency and industry-funded grants to study chemicals in drinking water and the effects of ozone on mice. His funders included the EPA, the state of Massachusetts, the Hoffmann-La Roche pharmaceutical company and semiconductor giant Digital Corp.

Then in 1985, he reached out to the Council for Tobacco Research, the research arm of the tobacco industry, seeking a grant to examine "a possible inherited and metabolic susceptibility to lung cancer in smokers." His proposal was declined.

Sheldon Sommers, a physician at New York's Lenox Hill Hospital

and scientific director of the council, wrote in response to the grant application that Calabrese's proposal "is a mad hatter's tea party sort of epidemiologic approach, and a total \$2.1 million-plus would likely be frittered away, in my opinion," according to documents from the UC San Francisco Truth Tobacco Industry Documents archive.

But by the 1990s, Calabrese had solidly established himself as a trusted scientist with the tobacco industry. He found it was interested in research that questioned the methods that regulatory agencies use to assess risk.

It was when he began his work on hormesis that Calabrese got attention from a broader range of industries.

With seed money from R.J. Reynolds, Dow Chemical, Procter & Gamble and others, as well as the EPA, Calabrese established a hormesis working group at the University of Massachusetts, which he called the Biological Effects of Low Level Exposures, or BELLE.

According to documents, Calabrese and his funders also held off on pushing a hormesis regulatory agenda until they'd built a sizable base of published scientific research.

Between 1990 and 2013, Calabrese received more than \$8 million from companies and institutions, including R.J. Reynolds, Exxon Mobil, Dow Chemical, General Electric, the Department of Energy and the U.S. Air Force, to conduct research on hormesis.

Spokesmen from Exxon Mobil and the Air Force say they no longer fund Calabrese's work.

Calabrese established his own scientific society, the International Dose Response Society, and hormesis journal — now called Dose Response — where he served as editor-in-chief.

He wrote hundreds of articles, in his journal and in others, organized dozens of conferences and delivered scores of talks.

Calabrese insists his funding does not influence his work.

"I seek support from the private and public sectors. The university independently evaluates each of these for compliance with the rules," he said.

Between 2000 and 2013, Calabrese received \$50,000 from the EPA to hold a conference on soil ingestion, and \$50,000 from the California Environmental Protection Agency for a reference database he built on cancer publications. He also received a \$750,000 joint grant from the EPA and the

American Chemistry Council, the chemical industry's trade group, to study soil ingestion by construction workers.

Despite his prolific career, he has instigated criticism and rebuke from many of his peers for his push on public and environmental health policy. He has been described as a "prominent industry consultant," having "outlying views" whose science is "way out there."

For years he failed to get regulatory agencies to take him seriously.

Then Donald Trump was elected president.

On Sept. 5, 2017, nearly nine months after Trump was sworn in as president and seven months after Scott Pruitt was confirmed as administrator of the EPA, Calabrese wrote an email to Milloy, the former coal lobbyist who is a Fox news commentator. The Times obtained the emails through a public records request to the University of Massachusetts.

"I wanted to connect with you on whether and how it may be possible to get the EPA to consider changing the LNT (linear no-threshold model) to something far better," Calabrese wrote.

Milloy had served on Trump's EPA transition team and was still in touch with high-ranking officials in then-Secretary Pruitt's agency.

A few months later, Calabrese wrote to Milloy again, letting him know that he'd corresponded with Ryan Jackson, Pruitt's chief of staff, and sensed interest in a move against linear no-threshold.

Not long after, Woods, the EPA's deputy assistant of the Office of Air and Radiation, emailed Calabrese asking if he wanted to talk about "default linear assumptions" and other items.

The two arranged a call, and on April 19, 2018, Woods sent Calabrese draft language for a small section in the EPA's proposed new ruling on transparency, called "Strengthening Transparency in Regulatory Science."

"It is good what you have but you need a little more," wrote Calabrese, who then suggested a line, which he altered twice, in email exchanges with Woods, before settling on this: "EPA shall also incorporate the concept of model uncertainty when needed as a default to optimize low dose risk estimation based on the major competing models (LNT, Threshold, and Hormesis)."

In other words, if the EPA is uncertain about a particular chemical's impact at low doses, it would abandon linear no-threshold as a default, and try other models instead, including hormesis.

On April 25, Milloy sent Calabrese the final wording for the draft proposal, which included Calabrese's line nearly word for word.

The rule was posted for comment in the Federal Register on April 30, although a final ruling has not been announced.

John Konkus, an EPA spokesman, said the input from "the editor-in-chief of the journal Dose Response" reflected the perspective of "a wide variety of scientific experts" the agency reached out to when drafting the proposal.

Public health specialists outside the agency say that if the final language is adopted, it is likely to tie the EPA in knots as it tries and then debates all the alternative models.

It could also have profound effects on current and future standards for drinking water, air and toxic waste sites.

"These environmental regulatory people are very closed-minded. They won't reconsider their standards, and see that some of the agents they call harmful 'actually can induce adaptive responses.'"

— Ed Calabrese, Massachusetts toxicologist

NEWS BRIEFING

Staff and news services

U.S.-backed Syrian forces hand over 150 ISIS militants to Iraq

BAGHDAD — Iraqi security officials say they have received custody of a second batch of 150 Iraqi Islamic State fighters from U.S.-backed forces in Syria.

Two officials, speaking on the condition of anonymity, said the Syrian Democratic Forces handed over Iraqi nationals Saturday night. The fighters will be interrogated about their participation with the jihadi group, the officials said.

The SDF has told Iraqi authorities it has captured 650 Iraqi militants in the fighting for Baghouz, an ISIS-held village in eastern Syria, according to the officials.

On Thursday, the SDF handed over 150 militants, in the first transfer to Iraq.

Iraqi Prime Minister Adel Abdul-Mahdi has said Iraq is also preparing to receive thousands of Iraqi women and children living in SDF camps in Syria.



Acting Defense chief Patrick Shanahan, center, and Gen. Joseph Dunford, second from right, tour the border in Sunland Park, N.M. Below, Shanahan aims a paint ball gun.

Acting Pentagon chief gets up-close look at border issues

EL PASO, Texas — Top defense officials toured sections of the U.S.-Mexico border Saturday to see how the military could reinforce efforts to block drug smuggling and other illegal activity, as the Pentagon weighs diverting billions of dollars for President Donald Trump's border wall.

Acting Defense Secretary Patrick Shanahan, accompanied by the Joint Chiefs chairman, Gen. Joseph Dunford, visited a border site called Monument Site 3, where a stretch of 18-foot border wall stands atop a landfill.

Shanahan and Dunford got an up-close look at U.S. Border Patrol vehicles used for surveillance. The De-



partment of Homeland Security has requested Pentagon help in operating about 150 of the vehicle-mounted surveillance cameras, which can see as far as eight miles away.

DHS has yet to provide the details that Shanahan says he needs before making his decision on the

repurposing of military construction funds. He has said he is likely to provide the full \$3.6 billion the White House is expecting, plus \$2.5 billion from the drug interdiction program. Trump authorized the use of these military funds when he declared a national emergency.

Streets and homes flooded in South; twister strafes Miss. city

MEMPHIS, Tenn. — Severe storms raked the South amid days of drenching rains that swelled rivers and raised the flood threat, and one confirmed tornado struck a part of the east Mississippi city of Columbus on Saturday afternoon, authorities said.

The tornado hit in a downtown area of the eastern Mississippi city about 5 p.m. CST Saturday but details of how long it

remained on the ground weren't immediately known, meteorologist Anna Wolverton with the National Weather Service in Jackson told The Associated Press.

Homes, highways, parks and bridges throughout the South have been flooded or put out of commission Saturday, as the toll of days of drenching rains swelled waterways and pooled over saturated lands amid

190 Catholic leaders taken to task at Vatican abuse summit

VATICAN CITY — Nigerian nun Veronica Openibo blasted the culture of silence that has long kept clergy sexual abuse hidden in the Catholic Church, telling Catholic leaders Saturday that they must admit their mistakes to restore trust among the faithful.

Mexican journalist Valentina Alazraki followed up, telling 190 church leaders on the third day of Pope Francis' four-day tu-

torial on preventing abuse and protecting children that their collective failure to report abuse made them complicit in the crimes.

In between those admonitions, German Cardinal Reinhard Marx admitted that church files about abusers had been destroyed, victims were silenced and church procedures were ignored — all in an attempt to keep the scandal under wraps.

Black woman replaces editor who called for KKK

A black woman is the new editor and publisher of an Alabama newspaper after her predecessor stepped down Thursday following widespread condemnation of his Feb. 14 editorial that called for mass lynchings, and him saying that the Ku Klux Klan needed to "clean out"

Washington.

When confronted, the paper's publisher and editor Goodloe Sutton stood by his words.

On Thursday, however, Sutton had an apparent change of heart. He turned control of the Democrat-Reporter over to Elicia Dexter — an African-

American woman from Chicago who served as the paper's front office clerk.

Dexter said Sutton approached her Thursday to say he was resigning as editor and publisher. He told Dexter she could carry on the legacy of his family by taking the paper in a "new direction."

Nigeria starts vote count in election said to be close

DAURA, Nigeria — Nigeria began counting votes in a presidential election Saturday marked by an extremist attack and other killings, late-opening polling stations and a surprise loss for top challenger Atiku Abubakar in his hometown.

Final results are expected Tuesday.

Observers and security forces gave reports of torched ballot boxes, soldiers firing on suspected vote-snatchers and people illegally selling their votes for as little as \$1.38.

President Muhammadu Buhari, who seeks a second term, was first in line at his polling station in his hometown of Daura. Meanwhile, former Vice President Abubakar was embarrassed by his 186-167 loss to Buhari at his polling station under a tree in Yola.

Observers had said the election was too close to call.

In India: At least 93 people have died and 200 have been hospitalized after drinking tainted liquor in two separate incidents in India's remote northeast, authorities said Saturday. Deaths from illegally brewed alcohol are common in India because the poor cannot afford licensed brands from government-run shops.

In Pakistan: Police said Saturday that a man and a woman have been killed in Karachi allegedly by relatives over a perceived affront to family honor. Naseeb Khan, 25, and Bibi Dakhtar 20, were found dead with slit throats Thursday. More than 1,000 women are slain every year by relatives in so-called honor killings.

NASA twin study will aid missions in future

Year in space put astronaut's immune system on alert

BY LAURAN NEEGAARD AND SETH BORENSTEIN
Associated Press

WASHINGTON — Nearly a year in space put astronaut Scott Kelly's immune system on high alert and changed the activity of some of his genes compared to his Earth-bound identical twin, researchers say.

Scientists don't know if the changes were good or bad, but results from a unique NASA twins study are raising new questions for doctors as the space agency aims to send people to Mars.

Tests of the genetic doubles gave scientists a never-before opportunity to track details of human biology, such as how an astronaut's genes turn on and off in space differently than at home. One puzzling change announced Friday at a science conference: Kelly's immune system was hyperactivated.

"It's as if the body is reacting to this alien environment sort of like you would a mysterious organism being inside you," said geneticist Christopher Mason of New York's Weill Cornell Medicine, who helped lead the study. He said doctors are now looking

for that in other astronauts.

Since the beginning of space exploration, NASA has studied the toll on astronauts' bodies, such as bone loss that requires exercise to counter. Typically they're in space about six months at a time. Kelly, who lived on the International Space Station, spent 340 days in space and set a U.S. record.

"I've never felt completely normal in space," the now-retired Kelly said in an email to The Associated Press, citing the usual congestion from shifting fluid, headaches and difficulty concentrating from extra carbon dioxide, and digestive complaints from microgravity.

But this study was a unique dive into the molecular level, with former astronaut Mark Kelly, Scott's twin, on the ground for comparison. Full results haven't yet been published, but researchers presented some findings at a meeting of the American Association for the Advancement of Science.

A number of genes connected to the immune system became hyperactive, Mason said.

It's not a change in DNA but in what's called "gene expression," how genes turn off and on and increase or decrease their production of proteins. Mason also spotted a spike in the bloodstream of



U.S. astronaut Scott Kelly stands behind glass in a quarantine room behind his brother, Mark Kelly, also an astronaut.

another marker that primes the immune system. Yet at the same time, Kelly's blood showed fewer of another cell type that's an early defense against viruses.

It's not a surprise that gene activity would change in space — it changes in response to all kinds of stress.

"You can see the body adapting to the change in its environment," Mason said.

The good news: Most everything returned to normal shortly after Kelly got back on Earth in March 2016. Those immune-re-

lated genes, however, "seemed to have this memory or this need to almost be on high alert" even six months later, Mason said.

"On the whole it's encouraging," said Craig Kundrot, who heads space life and science research for NASA. "There are no major new warning signs. We are seeing changes that we didn't necessarily anticipate" but don't know if those changes matter.

From four Russians living in space for more than a year, NASA already knew prolonged time off Earth is

possible, Kundrot said, adding, "We also aim for more than just possible. We want our astronauts to do more than just survive."

Ultimately, the twin study gives NASA a catalog of things to monitor on future missions to see if other astronauts react the same way. Astronauts on future missions will be able to do some of this testing in space instead of freezing samples for scientists back home, Mason said.

Immune issues sound familiar to Dr. Jerry Linenger, an American astronaut who

spent more than four months on the Russian space station Mir.

He said he was never sick in orbit, but once he came back to Earth "I was probably more sick than I was in my life."

Astronauts launch into orbit with their own germs and get exposed to their crewmates' germs and then after a week with nothing else new in the "very sterile environment" of a space station "your immune system is really not challenged," Linenger said.

A human mission to Mars, which NASA hopes to launch in the 2030s, would take 30 months, including time on the surface, Kundrot said.

Radiation is a top concern. The mission would expose astronauts to galactic cosmic radiation levels higher than NASA's own safety standard. It's "just a little bit over," he said.

On Earth and even on the space station, Earth's magnetic field shields astronauts from lots of radiation. There would be no such shielding on the way to Mars and back, but tunnels or dirt-covered habitats could help a bit on Mars, Kundrot said.

Kelly, who turns 55 this week, said he'd go to Mars. He said a trip that long "wouldn't be worse than what I experienced. Possibly better."

Zebra stripes are pretty fly — but not to flies

BY DANICA KIRKA
Associated Press

LONDON — Zebra stripes are dazzling — particularly to flies.

That's the conclusion of scientists from the University of Bristol and the University of California at Davis who dressed horses in black-and-white striped coats to help determine why zebras have stripes.

The researchers found that fewer horseflies landed on the cloaked horses than on the ones without striped

coats, suggesting that zebra stripes may offer protection from blood-sucking insects that can spread disease.

"Stripes may dazzle flies in some way once they are close enough to see them with their low-resolution eyes," Martin How, a research fellow at the University of Bristol.

From a distance, the flies were equally attracted to horses and zebras, with the same number of insects hovering around both types of animals. But "once they get close to the zebras,

however, they tend to fly past or bump into them," said Tim Caro, a professor in the UC Davis Department of Wildlife, Fish and Conservation Biology.

The work, reported in the journal Public Library of Science ONE, seeks to answer one of the oldest questions in zoology — why do zebras have stripes?

Scientists from Britain and California sought to examine that question by studying horses and zebras at the Hill Livery in Britain, which works with zoos in

Europe on conservation for zebras.

"It's one of those pieces of research that you say: 'Why hasn't someone done this before?'" said Tim Woodfine, the director of conservation at Marwell Wildlife in England. He did not take part in the study.

The insights have broader implications for technology such as driverless cars, which are inspired by insect vision. If stripes disrupt a fly, they might also disrupt a driverless car's systems, according to How.



UNIVERSITY OF BRISTOL AND UNIVERSITY OF CALIFORNIA AT DAVIS
Scientists from Britain and California monitor a horse wearing a zebra-striped coat at the Hill Livery in Britain.

OBITUARIES

ORLEY R. HERRON JR. 1933-2019

Educator 'major player' in university's growth

By **BOB GOLDSBOROUGH**
Chicago Tribune

Orley R. Herron Jr. was the president of National Louis University for two decades, during a period of significant campus expansions by the university.

"He wanted to equip the next generation with the best knowledge and skills to make an impact in the world ... and that would better their lives and their children's lives," said his daughter, Jill Herron Carter. "That's why he decided to get degrees in history and then education. He believed that by knowing the ... past and current thinking on education, he could build on what was working and forge new paths in areas that were not."

Herron, 85, died of complications from colon cancer on Feb. 14 at his Vernon Hills home, his daughter said.

Born in Olive Hill, Ky., Herron grew up in New Philadelphia, Ohio, and in 1955 earned a bachelor's degree in history from Wheaton College, where he played football and was named to the second team of the All-College Conference of Illinois football team in 1954. Herron worked for a year as Wheaton's assistant football coach.

Herron went on to earn a master's degree in education from Michigan State University in 1959, and a doctoral degree from that university in 1965.

During his doctoral studies, Herron took a job as dean of students at Westmont College in Santa Barbara, Calif. He oversaw the University of Mississippi's doctoral program from 1967 until 1968, and was the assistant to the president of Indiana State University for two years, starting in 1968.

In August 1970, when he was 36, he became the youngest-ever president of Greenville College - now known as Greenville University - in downstate Greenville.

"Orley Herron was a leader who energized all of



FAMILY PHOTO
Orley R. Herron Jr. became president of National Louis University in 1977.

us who worked for him," said Rich Stephens, who was Greenville's vice president of academic affairs under Herron and later succeeded Herron as president. "He set us free to be creative and yet focused and on target for the mission."

Herron in 1977 became president of National Louis, which was then known as the National College of Education. Known as a teachers college up to that point, the school added programs in business, management and human services under Herron's leadership.

"He was a very talented and generous leader. His enthusiasm was contagious," said Delbert Stoner, who was the senior vice president of finance and administration at National Louis while Herron was president. "And fundraising was his strength. The university expanded dramatically during the years we worked together."

Retired National Louis Senior Vice President of Academic Affairs Glenn Heck, 93, originally encouraged the university's leaders to hire Herron as president. He recalled Herron as one who "could absorb information and very attractively convey it to groups," like the board of trustees.

"He was certainly a major player in the history of National Louis. The contribution he made was taking a small institution of 1,100 students and growing it to 17,000," Heck said. "If he hadn't been president, I

don't know that the university would exist."

In 1989, the school changed its name to National-Louis University - the school later dropped the hyphen - after a local investor and member of the school's board of trustees, Michael W. Louis, pledged a \$33 million donation over a 20-year period. Three years later, the school undertook a major expansion when it paid \$3.1 million to buy the castlelike former DuPage County courthouse complex in downtown Wheaton. The university in 2004 sold the former courthouse to a housing developer, and relocated to a new campus in Lisle. The school is based in Chicago.

In January 1994, the university opened a new campus in Wheeling. The school pushed forward with more far-flung campuses for degree completion programs, some of which were established in conjunction with the federal government or the U.S. military. As a result, National Louis began managing locations in places like McLean, Va., St. Louis, Poland and Germany.

After retiring as National Louis' president, Herron ran a consulting firm, ORH Group, and also was involved in several family entertainment businesses. An ordained Baptist minister, Herron wrote nine books, including "A Christian Executive in a Secular World," which came out in 1979, "Who Controls Your Child?" which was published in 1980, and "The Role of the Trustee," which came out in 1969.

In addition to his daughter, Herron is survived by his wife of more than 62 years, Donna; two sons, Morgan and Mark; a sister, Jo; a brother, Niles; and four grandchildren.

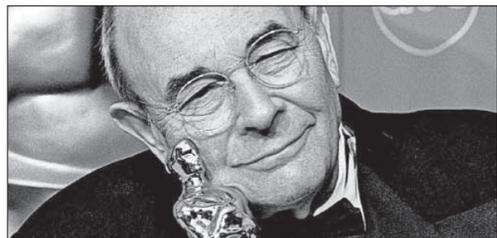
A celebration of life service will take place at 2 p.m. Sunday, Feb. 24, at Christ Church Lake Forest, 100 N. Waukegan Road in Lake Forest.

Bob Goldsborough is a freelance reporter.

STANLEY DONEN 1924-2019

Filmmaker was giant of the Hollywood musical

By **JAKE COYLE**
Associated Press



HAL GARB/GETTY-AFP 1998

Director Stanley Donen, who died Thursday at 94, dances onstage with the honorary Oscar awarded to him in 1998.

LOS ANGELES - Filmmaker Stanley Donen, a giant of the Hollywood musical who through such classics as "Singin' in the Rain" and "Funny Face" helped give us some of the most joyous sounds and images in movie history, has died. He was 94.

Donen, who often teamed with Gene Kelly but also worked with Cary Grant, Frank Sinatra and Fred Astaire, died Thursday in New York from heart failure, his sons Joshua and Mark Donen confirmed Saturday.

The 1940s and '50s were the prime era for Hollywood musicals and no filmmaker contributed more to the magic than Donen, among the last survivors from that era and one willing to extend the limits of song and dance into the surreal. He was part of the unit behind such unforgettable scenes as Kelly dancing with an animated Jerry the mouse in "Anchors Aweigh," Astaire's gravity-defying spin across the ceiling in "Royal Wedding," and, the all-time triumph, Kelly ecstatically splashing about as he performs the title number in "Singin' in the Rain."

Steven Spielberg recalled Donen as a "friend and early mentor" for whom life and film were inseparable.

"His generosity in giving over so many of his weekends in the late 60's to film students like me to learn about telling stories and directing lenses and directing actors is a time I will never forget," Spielberg said Saturday.

A 2007 American Film Institute survey of the top

100 American movies ranked "Singin' in the Rain," with its inventive take on Hollywood's transition from silent to talking pictures in the 1920s and Kelly's famous dance in a downpour, at No. 5.

Donen was asked in 2002 whether the filmmakers knew that "Singin' in the Rain," released in 1952 and also starring Debbie Reynolds and Donald O'Connor, would be revered decades later.

"You can't get through a movie if you don't think it's good," he said. "Certainly we thought it was good. More than that? I don't know."

Donen, overshadowed by Kelly early in his career, never received a competitive Oscar nomination and waited until 1998 for an honorary award, presented to him by Martin Scorsese.

Born in Columbia, S.C., Donen would remember movies - especially those with Astaire and Ginger Rogers - as a needed escape from the tensions of being one of the few Jews in his community. He took tap dancing lessons in his teens and began his show business career as a performer, dancing in the original Broadway production of "Pal Joey" at age 16. The title role was played by Kelly, and the show's success propelled Kelly into

the movies.

Donen received his first Hollywood break when Kelly got him a job helping choreograph the 1944 Kelly film "Cover Girl." Over the next few years, he worked on choreography for such films as "The Kissing Bandit," starring Sinatra, and "Take Me Out to the Ballgame," starring Sinatra and Kelly, who teamed with Donen on choreography.

Other Donen films included "Seven Brides for Seven Brothers" (1954), with its superlative athletic choreography; "Damn Yankees" (1958), the remake of the Broadway smash about a baseball fan's temptation; and "Funny Face," in which Astaire teamed up with Audrey Hepburn to play a fashion photographer and his unlikely muse.

Donen worked in various genres. "Indiscreet" (1958) was a light farce starring Grant and Ingrid Bergman, and "Two for the Road" (1967), with Hepburn and Albert Finney, was an unusually acerbic and tense marital comedy for its time, far removed from the carefree spirit of his musicals.

Donen himself was married five times and had an embroidered pillow in his New York apartment reading "EAT DRINK AND RE-MARRY".

Chicago Daily Tribune

ON FEBRUARY 24 ...

In 1582 Pope Gregory XIII issued a papal bull, or edict, outlining his calendar reforms. (The Gregorian calendar is the calendar in general use today.)

In 1803, in *Marbury v. Madison*, the Supreme Court ruled itself the final interpreter of constitutional issues.

In 1821 Mexico declared its independence from Spain.

In 1863 Arizona was organized as a territory.

In 1868 the House impeached President Andrew Johnson following his attempted dismissal of Secretary of War Edwin Stanton; Johnson later was acquitted by the Senate.

In 1903 the United States

signed an agreement acquiring a naval station at Guantanamo Bay in Cuba.

In 1920 a fledgling German political party held its first meeting of importance in Munich; it became known as the Nazi Party, and its chief spokesman was Adolf Hitler.

In 1975 the U.S. government announced it would begin an airlift to Phnom Penh, the besieged capital of Cambodia.

In 1980 the U.S. hockey team defeated Finland, 4-2, to clinch the gold medal at the Winter Olympic Games in Lake Placid, N.Y.

In 1981 Buckingham Palace announced the engagement of Britain's Prince Charles to Lady Diana Spencer.

In 1983 a congressional

commission released a report condemning the internment of Japanese-Americans during World War II as a "grave injustice."

In 1988, in a ruling that expanded legal protections for parody and satire, the Supreme Court overturned a \$200,000 award that Rev. Jerry Falwell had won against *Hustler* magazine and publisher Larry Flynt.

In 1991 the United States and its Gulf War allies launched a large-scale ground assault against Iraqi troops, many of whom surrendered to the advancing forces.

In 1995, under pressure from farm-state Republicans, House leaders abandoned a campaign promise to disband the food stamp program.

In 2002 the Salt Lake City Olympics came to a close, the same day Canada won its first hockey gold in 50 years and three cross-country skiers were thrown out of the games for using a performance-enhancing drug.

In 2014 Harold Ramis, writer, actor and director whose film credits include "Ghostbusters," "Stripes," "Caddyshack" and "Animal House," died near Chicago; he was 69.

In 2015 Chicago Mayor Rahm Emanuel, seeking reelection, suffered political embarrassment when he failed to get 50 percent of the vote and was forced into a runoff race against little-known, lesser-funded challenger Jesus "Chuy" Garcia; Emanuel would defeat Garcia in April to retain his office.

WINNING LOTTERY NUMBERS

ILLINOIS
Feb. 23
Powerball **04 06 14 20 32 / 13**
Powerball jackpot: \$304M
Lotto **46 12 38 43 44 / 23**
Lotto jackpot: \$10.75M
Pick 3 midday **540 / 3**
Pick 4 midday **6892 / 2**
Lucky Day Lotto midday
03 26 27 36 39
Pick 3 evening **740 / 2**
Pick 4 evening **4422 / 8**
Lucky Day Lotto evening
05 08 17 35 40
Feb. 22
Mega Millions
18 24 31 34 55 / 4
Mega Millions jackpot: \$224M
Pick 3 midday **371 / 2**
Pick 4 midday **8224 / 5**
Lucky Day Lotto midday
06 21 25 26 38
Pick 3 evening **486 / 2**
Pick 4 evening **5113 / 5**
Lucky Day Lotto evening
12 17 30 39 40
Feb. 26 Mega Millions: \$245M

INDIANA
Feb. 23
Lotto **03 06 17 30 38 46**
Daily 3 midday **811 / 1**
Daily 4 midday **0833 / 1**
Daily 3 evening **128 / 4**
Daily 4 evening **5177 / 4**
Cash 5 **18 19 31 34 45**
MICHIGAN
Feb. 23
Lotto **01 09 23 31 35 43**
Daily 3 midday **541**
Daily 4 midday **8272**
Daily 3 evening **521**
Daily 4 evening **6210**
Fantasy 5 **01 24 28 30 38**
Keno **01 02 04 06 09**
10 15 22 26 29 34 38 49
51 53 56 57 60 62 69 71 77
WISCONSIN
Feb. 23
Megabucks **04 05 09 21 48 49**
Pick 3 **012**
Pick 4 **7580**
Badger 5 **02 05 10 11 13**
SuperCash **02 09 10 19 27 30**

More winning numbers at chicagotribune.com/lottery

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Chicago Tribune Death Notices

Chicago Tribune extends our condolences to the families and loved ones of those who have passed.

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Two burial plots in the Garden of Devotion Lot 149 space 3&4. Asking price \$8,000 and call (312) 576-3635

In Memoriam

Bruce M. Deleskiewicz

2/26/1942-8/31/2018
Missing you is a heartache that never goes away. Happy Birthday! Love, Chris
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Harry R. Kuziel

2/25/2016 - 2/25/2019
Three years have gone by since God took you from me, our time together was precious. Thank God for the years we had together. You gave me love and comfort. You're always in my heart. God watch over you. Love you always in my heart and always will.
Your loving wife, Frannie
Children, Ken and Jackie; Grandchildren: Mike, Cara, and Heather; Great-Grandchildren: Jacob, Samantha, and Brayden. We love you. Very special friends who take care of me: Michael and Kathleen Golden & Dan and Ellie Lewis
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Death Notices

Adler, Leonard David

Leonard David Adler, 93, Army Veteran WW II, beloved husband of the late Marilyn nee Mainster; loving father of Dr. Gary (Sherry) Adler and JoEllen (Howard) Reinglass; devoted grandfather of Robert (Leslee) Adler, Matthew (Sarah) Adler, Brian Reinglass and Elizabeth (John) Budig; great grandfather of Melanie, Evan, Jacob and Cameron; dear brother of Flo (Robert) Weiss, the late Frances (late Fred) Schwartz and the late Perle (late Leonard) Rosenberg. Leonard was the former owner of Adler Furs, Chicago. Memorial service and inurnment Wednesday, February 27, 2 PM at Memorial Park Cemetery Mausoleum Chapel, 9900 Gross Point Road, Skokie. Contributions may be made to Honor Flight Chicago, www.honorflightchicago.org. Info: [Weinstein & Piser Funeral Home](#), 847-256-5700.

Anderson, Barbara Spearman

Barbara Jean Spearman Anderson passed away on February 20, 2019. Born on March 13, 1933 in Lawrence, Kansas to Rose Ann Hutcherson and John Leland Spearman, she married the late Fred Anderson on May 2, 1954 and is survived by children Rosanne Smith, Ruth Miller, David Anderson, and Kristin Collins. An avid traveler, reader and gourmet cook, she loved her grandchildren. Visitation at Taylor Funeral Home on 1 March; wake and services begin Saturday, 2 March 2019 at 10 am, at St. James A M E Church, 9256 S Lafayette Ave., Chicago, IL.
[Sign Guestbook at chicagotribune.com/obituaries](#)

Armstrong, Richard Lawrence

Richard Lawrence Armstrong Senior age 89 died peacefully in his sleep at Delnor Hospital on Sunday February 17, 2019.
Born September 11th, 1929 in Chicago IL to Frank Armstrong and Anne Okeefe. On June 7th, 1952 he married Sheila Svehla in Evergreen Park IL. Their marriage of over 66 years was founded on love and respect and grew stronger each year.
Richard attended high school at Mount Carmel and earned a bachelor's degree in business at Loyola University. He worked as a loan officer for Time Finance and later in the Woodridge Postal Service.
Richard loved the Lord and faithfully attended the Catholic Church. He was a member of St Bede's, Christ the King, St. Scholastica and St Patrick's parishes.
Richard and Sheila raised their family throughout the Chicago area and enjoyed living in Scottsdale, Lombard, Woodridge, Edgewater in Elgin and the Holmstad in Batavia.
Richard is survived by his wife Sheila Armstrong; his daughter Julie (Dan) Daly of Naperville, IL; his son Richard Armstrong Junior of Wheaton, IL; his daughter Fran (Tony) Maurer of Geneva, IL; his granddaughter Mari (Jacob) Armstrong-Hough of New Haven, CT; his grandson Jordan Armstrong-Hough of Geneva, IL; his granddaughter Madeline Daly of Chicago, IL; his granddaughter Grace Maurer of Grand Rapids, MI; his granddaughter Lydia Maurer of Geneva, IL; and his granddaughter Natalie Maurer of Geneva, IL
Preceded in death by his daughter Suzan (Paul Hough) Armstrong of Geneva, IL; his sister Frances (Robert) Kevin of Oak Lawn, IL; his brother Frank Armstrong of Oak Lawn, IL and his faithful dog Rufus, the Westie.
Funeral Mass will be held at St. Patrick Downtown Catholic Church, 400 Cedar Street in St. Charles on Saturday March 2nd, 2019 at 11AM with Father Gonnella officiating. After the service a celebration of Richard's life will be held.
In lieu of flowers, donations may be made to the DuPage Care Center Recreation Fund, 400 N County Farm Rd, Wheaton, IL 60187. To leave an online condolence or remembrance to the family, visit the funeral homes obituary page at www.yoursfuneralhomes.com
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Barth, Br. Dale A.

Br. Dale A. Barth, C.S.V. 75 of Arlington Heights was born June 21, 1943 in Peoria, IL to Walter and Cecilia (nee Benn) Barth and passed away February 21, 2019. His parents preceded him in death, along with his brother Jack Barth and his sisters Gail Barth and Cynthia (Barth) Montgomery. He is survived by his sister-in-law, Marilyn Barth and many nieces and nephews. Br. Barth pronounced first vows on September 8, 1963 in Arlington Heights and was ordained a Permanent Deacon on September 13, 2003 by Bishop Joseph Imesch in Joliet, IL. In 1963, Br. Barth graduated from Spalding Institute in Peoria, IL. He attended undergrad classes at Ray Vogue Photography School, Loyola University and Mundelein College, all in Chicago, IL. He also attended Ministry of Care classes in preparation for his diaconate.
For 23 years he was assigned to Saint Viator High School in Arlington Heights, IL, where he served as Director of Maintenance (1967-90). From 1990-98, he worked in the Provincial Treasurer's Office at the Viatiorian Province Center, Arlington Heights and from 1996-99, he was assigned as Business Manager at St. Viator Parish, Las Vegas. He served as Pastoral Minister at Maternity BVM Parish, Bourbonnais, IL from 2000-03. He was then assigned as Assistant to the Novice Director at St. Patrick Parish in Kankakee, IL. He served as Pastoral Associate at St. Viator Parish in Chicago (2005-2008), before retiring to the Viatiorian Province Center retirement residence in 2008.
Visitation for Br. Barth will be Tuesday, February 26, 2019 from 3-7 PM at Lauterburg & Oehler Funeral Home, 2000 E. Northwest Highway, Arlington Heights, IL and Wednesday, February 27 from 10:00 AM until the time of the Mass of Christian Burial at 11:00 AM at Our Lady of the Wayside Church, 440 S. Mitchell Street, Arlington Heights. Interment will be at Queen of Heaven Cemetery in Hillside. In lieu of flowers, contributions to St. Viator High School Scholarship Fund, 1213 E. Oakton Street, Arlington Heights, IL 60004. Funeral info 847-253-5423 or lauterburgoehler.com
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Bergeron, Kathleen Ann 'Kathy'

Kathleen Ann "Kathy" Bergeron (née Hammar), age 76, a resident of Bonita Springs, FL since 2014, formerly of Naperville, IL 1981-2014, passed away on Sunday, February 17, 2019 at Joanne's House at Hope Hospice, Bonita Springs, FL. She was born October 29, 1942 in El Paso, TX.
Visitation Wednesday, February 27, 2019, 3:00-8:00 PM at **Friedrich-Jones Funeral Home & Cremation Services, 44 S. Mill Street, Naperville.** Services will begin Thursday, February 28, 9:45 AM from the funeral home and will proceed to a Thursday, 10:30 AM Mass of Christian Burial at St. Thomas the Apostle Catholic Church, 1500 Brookdale Rd., Naperville. A luncheon will follow the funeral mass at Mesón Sabika, 1025 Aurora Ave., Naperville, IL 60540, (630) 983-3000. Interment will be private. For a complete obituary, please visit www.friedrich-jones.com or call (630) 355-0213 for more information.



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Berkey, Eldon E.

Eldon E. Berkey, beloved husband of Gayle nee Wolter. Loving father of Laura (Milo) Golonka. Cherished grandfather of Nathan and Natalie. Dearest brother of Larry (Molly) Berkey and Dennis (Vicki) Berkey. Brother-in-law of Nancy Wolter. Uncle of many nieces and nephews. Visitation Monday 3:00 PM - 9:00 PM at **Modell Funeral Home** 7710 S. Cass Avenue, Darien, where a Funeral Service will be held at 7:00 PM/ Interment private. In lieu of flowers donations to Michael J. Fox Foundation for Parkinson's Research or P.A.W.S. would be appreciated. For info: 630-852-3595 or www.modelldarien.com
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Bielski, Lillian

Lillian L. Bielski, beloved wife of the late Casey Bielski; loving mother of Robert (Han) Bielski and Thomas (Donna) Bielski; cherished grandmother of Lisa (Josh) Stallings and Chris (Caitlyn) Bielski, dear great grandmother of Cooper and Leif, dearest sister of the late Lucille (the late Raymond) Cizek and the late Irene (the late Donald) Mader fond aunt of many. Visitation at the **Skaja Terrace Funeral Home** 7812 N. Milwaukee Ave. Niles Saturday 9:00 am. until prayers at 10:30 am. To St. John Brebeuf Church for Mass at 11:00 am. Entombment Maryhill Mausoleum. In lieu of flowers please donate to your favorite charity.



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Blake, Marilyn J.

Marilyn J. Blake, 76, a resident of Naperville, IL, and a former longtime resident of San Francisco, passed away peacefully on February 20, 2019. Marilyn is survived by her children, Kathleen (Michael) Aabram, Daniel Blake and James (Ileana) Blake; siblings Nancy (William) Etkorn and Richard Latali; loving grandchildren Alexander Blake and Virginia, Joseph, Patrick, John, Mary and Anne Aabram; several nieces and nephews; and her ex-husband Kenneth Joel Blake. She was preceded in death by her parents, Edwin Latali and Marian Neiman. Marilyn worked for more than 30 years as a registered nurse in San Francisco caring for the mentally ill, HIV-positive drug addicts and US military veterans. She especially looked forward to her visits to the Chicago area several times a year to see her grandchildren. To leave a lasting tribute to Marilyn's life, send donations to Waterleaf Women's Center, 3598 E. New York St., Aurora, IL, 60504. For more information call 630-360-2256 or visit www.waterleafwc.org. Visitation will be Friday, March 1, 9:00-10:30 AM at the **Friedrich-Jones Funeral Home & Cremation Services**, 44 S. Mill St., Naperville. The Mass of Christian Burial will be celebrated at 11:00 AM at SS. Peter & Paul Catholic Church, 36 N. Ellsworth St., Naperville. For information please call 630/355-0213 or visit www.friedrich-jones.com



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Blaul, Thomas Charles

Thomas C. Blaul, age 77. Retired C.P.D. and Warrant Officer with the United States Army. Beloved husband to Marianne Blaul nee Pick for 54 years; Loving father of Janet Anderson and the late Laura Blaul; beloved son of the late Charles and Marie Blaul nee Arends; dear brother of Susan (Bernard) Paniak, Cecelia (Dale) Kostreva, and the late Gerald (the late Dixie) Blaul; loving brother-in-law of Sandra (Robert) Anchor; fond uncle of many nieces and nephews. Lying in state on Tuesday February 26th, 2019 from 9:30 a.m. until time of Mass at St. Francis Borgia Church. Interment to follow at St. Adalbert Cemetery. For more info www.cumberlandchapels.com or 708-456-8300.



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Brage, Erik Brynolf

Erik Brage, 91, peacefully passed away Thursday, February 14, 2019 at Birchwood Nursing Home in Chicago, IL. He is survived by his children, two daughters in Sweden, Sharon and Christina Brogie and four children here, Katrina, Michael, Arne and Anders (Laurie). Erik was predeceased by his wife, Mildred. Erik was a chef for many years at his own restaurants and then later an executive chef at private country clubs in the northwest suburbs of Chicago. In addition to his children, Erik is survived by 11 grandchildren and six great grandchildren.
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Bukas, Lillian M. "Blondie"

Lillian M. "Blondie" Bukas (nee Faltin), Age 94, beloved wife of the late Bruno S. Bukas; loving mother of April Bukas, Bruce (Anne) Bukas and Scott (Debra) Bukas; devoted grandmother of Jessica (Brandon) Beazley, Shawn, Hayden, Rachel, Matthew and Kayla; dearest sister of Dorothy Kalchbrenner, Irene Micek, Richard Faltin, Robert Faltin, Raymond Faltin, Eileen Meyer and the late Joseph Faltin, Louise Fischer and Elizabeth Slaga; cherished aunt of many nieces and nephews. Visitation Sunday 12:30P.M. until 6:00 P.M. Funeral Service Monday 11:00 A.M. at **Lawn Funeral Home** 7909 State Road (5500W) Burbank IL 60459 Interment St. Casimir Cemetery Funeral info (708) 636-2320.



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Cheyney, Daryl Dee

Beloved husband of Yoshie nee Oshima; devoted father of Kenneth (Fiancé Sophia) Cheyney and Karl (Nayoko) Cheyney; cherished grandfather of Faith, Payton "Spanky" & Christian; devoted sons of the late Alvin Elijah and Malinda W. nee Brussow Cheyney; dear brother of the late Wade K. Cheyney. Services and interment private.
For information or to express your memories visit our online guest book at www.ian-sullivan.com or 708-747-3700



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Cico, Helen M.

(nee Streff)-Beloved wife of the late Peter; loving mother of Carolyn (Alexander) Kemel, Ann (Patrick) McGrath, Peter III, Andrew (Natalie), Mathias (Julie) and Guy Cico; proud and cherished grandmother of Rachel and Michael Kemel, Ian McGrath, Gabriella and Francesca Cico; dear sister of Vincent (Dolores), Dorothy and Joseph (Mary) Streff; fond aunt of many. Memorial visitation Friday, March 1st from 3:00 p.m.-8:00 p.m. at **Cooney Funeral Home** located at 3918 W. Irving Park Rd. in Chicago. Memorial Mass Saturday, March 2nd , 1:00 p.m. at St. Ita Church. Inurnment St. Boniface Cemetery. Arrangements by **Cooney Funeral Home** www.cooneyfuneralhome.com For information please call 773-588-5850 or visit www.cooneyfuneralhome.com
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Creed, Timothy Patrick

Timothy Patrick Creed, 37, of Chicago, passed away February 20, 2019. Beloved son of Patricia nee Loftus and the late Philip A. Creed; Loving brother of Kathleen Creed and Maureen (Edward) Coursey; proud uncle of John Phillip, Kathleen Creed, and William Murphy Coursey; dear nephew of the late John (late Margaret) Loftus, late Thomas (Arlene) Loftus, late Rev. Robert Loftus, Raymond (Armida) Loftus, late Dr. Gerald (Mary Clare) Loftus, late John (late Anne) Creed, late William (Catherine) Creed and late Joseph (Elizabeth) Danzer; dear cousin to many. Visitation Tuesday, February 26, 2019 from 9:15 am until time of Mass 10 am at Our Lady of Perpetual Help Church, 1775 Grove St, Glenview. In lieu of flowers, memorials may be made to Haymarket Center, 932 West Washington, Chicago, IL 60607. Funeral information 847-998-1020.



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Dal Porto, Angela M.

Angela M. Dal Porto nee: Di Cicilia; Beloved wife of the late Richard; Devoted mother of Rick (Susan) Dal Porto, Donna (Steve) Zinn, Linda (Dan) Woods, Mary Lynn (Phil) Prosperi; Dear sister of the late Gene Cilio and the late Ronnie (Judy) Di Cicilia; Dear grandmother of Dana (Rich), Mark (Ashley), Michael, Jennifer, Lisa (Kit), Kellie, Amanda, Jackie and great grandmother of Joey, Brooke and Danny; Dear aunt and friend of many. Funeral Tuesday 8:30 a.m. from Salerno's Rosedale Chapels, 450 W. Lake St., Roselle, 60172 (3/4 mile west of Bloomingdale/Roselle Rd.) to St. Isidore Church, Mass 9:30 a.m. Interment St. Michael the Archangel Cemetery. Visitation Monday 3:00 pm. To 9:00 p.m. For info 630-889-1700 or www.salernofuneralhomes.com



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David, Joan

Joan Benjamin David, 94, passed away peacefully at home, surrounded by her family, on February 15th. Joan grew up in Glencoe. She married the love of her life, the late Bob, in 1946. They raised their family in Highland Park and had 42 wonderful years together. Joan is survived by her four children, Marianne (Joel) Paine, Robin, Pam (Cheryl) Lazar and Andy (Celia), as well as by four grandchildren, Katie Kelly, Cassie (Paul) Stachowicz, Allison (Kushal) Chakrabarti and Peter (Chitra Panjabi) David, as well as by one great-grandchild, Maggie Stachowicz. Joan is also survived by her brother John (Esther) Benjamin, as well as many nieces and nephews. Funeral services will be private. For shiva information, please call **Weinstein & Piser Funeral Home**: 847-256-5700. In lieu of flowers, contributions can be made to the Chicago Botanic Garden, www.chicagobotanic.org.



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Dombek, Patricia F.

Patricia F. Dombek (Douches), BSN, RN, a loving Wife and Mother passed away peacefully surrounded by family on Friday, February 22nd, 2019 at the age of 70. Pat is survived by her Husband Chester J. Dombek Jr., her Daughter, Megan Carter (Sean), her Brothers; Anthony Douches (Carolyn) of Florida, Kenneth Douches of New Jersey and many nieces and nephews. She was from Raritan, NJ and moved to Chicago, IL after college in the early 70's where she met the love of her life Chester. She then spent the last 30 years residing in Schaumburg, IL. Pat enjoyed spending time with family and friends, travel, the beach, reading, crafts and snuggling with her two cats. Visitation Wednesday from 3 to 8 PM at **Ahlgim & Sons Funeral and Cremation Services**, 330 W. Golf Road, Schaumburg. Funeral prayers Thursday 9:15 AM at the funeral home to St. Marcelline Catholic Church, 822 S. Springinguth Rd., Schaumburg, Mass 10 AM. Interment private. In lieu of flowers, memorials will be appreciated to the American Lung Association, 55 W. Wacker Drive, Suite 800, Chicago, IL 60601. Funeral information or online condolences, www.ahlgimfuneral.com or 847-882-5580.



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Duffner, Richard B.

Richard B. Duffner "Duff", Age 84, beloved husband of Phyllis (nee Dore) for 62 years. Proud father of Steven (Danza), Jeanmarie, and Lisa. Loving Grandfather of John (Kelly), Dylan, Rachel Vanderjack, Kyle Mikolajewski, and Jordan Mikolajewski. Loving Great Grandfather of Peyton, Kameron and Rosalyn. Fond brother of the late Gordon (Nancy), the late Thomas (Marietta), the late Dennis (Pat), and the late Mary Jane Kierulf (Simon). Cherished Uncle of many nieces and nephews. Close friend of Lou Schwartz (Rosemary), John Manning (Dorothy) and Callis Niquette (Joan). Memorial Visitation 3-9 p.m. Friday, March 1, 2019 at Modell Funeral Home, 7710 S. Cass Ave., Darien. Family and friends to meet Saturday, March 2, 2019 at Our Lady of Mt. Carmel Church. 8404 S. Cass Ave., Darien for a 10:00 a.m. funeral mass. Interment Private. For funeral info: (630) 852-3595 or www.modelldarien.com.
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Eldridge, Donna H.

Donna H. Eldridge, age 97, of Evanston, formerly of Kenilworth, IL, and Poway, CA. Beloved wife of the late Eugene P.; dear mother of Jan E. Betts and Denise E. (Steve) Gossage; loving grandmother of Jennifer L. (Dan) Czerwinski, Jason A. (Chanda) Betts, Frank W. and the late Edwin T. Gossage; cherished great-grandmother of four. A Memorial Service will be held on Saturday, March 9, 2019, at 1 p.m., at the Elliott Chapel, Westminster Place, Presbyterian Homes, 3200 Grant St., Evanston. Memorial contributions may be made to The Geneva Foundation of Presbyterian Homes, 8707 Skokie Blvd., Suite 400, Skokie, IL, 60077, or Community Animal Rescue Effort (C.A.R.E.), P.O. Box 691, Skokie, IL, 60077. Info: 847.673.6111 or www.habenfuneral.com to sign guestbook.



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Elliott, Dorothy L.

Dorothy Lou Elliott (Rockwell), age 87, most recently of Lombard, beloved wife of the late Walter L. Elliott; loving mother of Walter (Judy), Katherine (Richard), Doremus, Kevin (Diane), Erin (Lisa), and Kelly Enright; cherished grandmother of Katie Stover, Sara Wendell, Bonnie Elliott, Brendan Elliott, Daniel Doremus, Robert Doremus, Eric Elliott, Jackie Enright, Julie Weinstein, Kerry Doremus and Shawn Enright; great Grandmother of Andrew, Gloria, Joshua, Cammie, Noah, Michael, Peyton, Holly, Oliver and Grayson. Dorothy was born to the late Katie and David Rockwell in McPherson, KS in the back of a car and passed on February 20, 2019, as she was born - in her own inimitable style. Dorothy was a kind, funny, unique woman and truly enjoyed the many friendships she built throughout her life. She was a devoted wife, mother, and grandmother and time spent with family was her favorite time. She loved reading, adventurous trips to unusual places and always staying active, working well into her 80's, including volunteering at Elmhurst Hospital and the Lexington Square Resale Shop - investing herself fully into life every step. She was preceded in death by her sister, Dolores Arlow and is survived by her dear sister, Orva Gravenites; her brother-in-law, Eugene Kunkel; sister-in-law, Sharon Elliott, and a multitude of well loved nieces, nephews, and dear friends. Memorial Visitation at **Williams-Kamp Funeral Home**, 430 E. Roosevelt Rd., Wheaton from 11:00 A.M. until time of Memorial Service at 1:00 P.M., Friday, March 1, 2019. Interment will be private. In lieu of flowers, please donate to the American Lung Society or the charity of choice in her name. Funeral Info 630-668-0016 or www.williams-kamp.com
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Farago, Jayne E.

Jayne Farago of Burr Ridge, IL and Scottsdale, AZ, passed away suddenly February 18, 2019 at the age of 65. Jayne is preceded in death by her parents Ralph and Ann Jepsen. She leaves behind her loving husband and childhood sweetheart of 53 years William Farago. Jayne was a devoted mother to William Jr. and Cheryl Miranda; Fabulous Mimi to Madylin, Ryan, Alana, Samantha and Colin; adored sister to Phillip Jepsen; and cherished sister-in-law and aunt to many. Jayne dedicated her life to taking care of her family and being a loyal friend to everyone who crossed her path.

Visitation will be held Saturday, March 2, 2019 at 9:30 a.m. until the time of services at 12:30 p.m. at First United Methodist Church, 100 W. Cossitt Avenue, La Grange, IL 60525.

In lieu of flowers donations can be made in memory of Jayne Farago to the University of Chicago Medicine Cancer Research Foundation. Checks may be made payable to the "University of Chicago Medicine" and sent to the following address: University of Chicago Gift Administration and Business Date, Jayne Farago Memorial, 5235 S. Harper Court, 4th Floor, Chicago, IL 60615. Or gifts can be made online by visiting our website giving.uchicago.edu/jayne-farago

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Finnerty, Angela

Angela M. Finnerty; beloved wife of the late Philip; dearest mother of Angela (Jeff) Hriljac, Philip (Tara), Sheila (Aaron Leppin) and Shaun (Kerri Devine); proud grandma of Caitlin, Nick and Liam; loving sister of Msgr. Patrick Staunton, Brigid (the late Hugh) McPartlan, Cora (Joe) McCann, the late Marie (Jack) Campbell and Michael Staunton; fond aunt and friend to many. Funeral Monday 9 AM from Gibbons Funeral Home 5917 W. Irving Park Rd. to Old St. Patrick's Church. Mass 10 AM. Interment All Saints Cemetery. Visitation Sunday 3-9 PM. In lieu of flowers please make donations to the American Cancer Society or masses preferred. Native of Foxford, Co. Mayo, Ireland. For info 773-777-3944 or www.gffh.com

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Friedman, Flora

Flora Friedman, nee Fishman, 91, resident of Northbrook, passed away February 21, 2019. Beloved wife of 59 years of the late Leonard Friedman; loving mother of Jonathan Neumark and stepmother of Ross (Ellen) Friedman; adored sister of Natalie (the late Gordon) Styer and the late Dr. Howard (the late Carole) Fishman; cherished grandmother of Adam (Maria) Friedman and Carly (Stephen) Butts; proud great-grandmother of McKenna, Dustin, and Thomas; devoted aunt, great-aunt, and friend to many. A supporter of numerous noble causes. No funeral service will be held. Donations may be made to her favorite place, the Chicago Botanic Garden, 1000 Lake Cook Rd. Glencoe, IL 60022. For info please contact Kelley & Spalding Funeral Home at 847-831-4260 or www.kelleyspaldingfuneralhome.com

KELLEY & SPALDING
FUNERAL HOME & CREMATORY

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Gabel, Marlene

Marlene Gabel nee Lazow, age 88
Beloved wife of the late Seymour Gabel. Loving mother of Robyn (Bob Doepel) Gabel, Mitchell (Diane Lanigan) Gabel and Amy (Tom Coyle) Gabel. Adored grandmother of Lilah, Lewis (Jessica), Ilyssa (Rabbi David) Minkus and Nora. Cherished great grandmother of Raia and Adira. Dear sister of Diane (Richard) Africk and Phyllis (Michael) Berger. Fond sister-in-law of the late Morris (Eleanor) Gabel and Helen (Jerry) Tauber. Loving aunt of many nieces and nephews. Service Monday, 12 Noon at **Chicago Jewish Funerals**, 8851 Skokie Blvd. (at Niles Center Road), Skokie. Interment Westlawn. Memorials in her name to your favorite charity would be appreciated. Arrangements by **Chicago Jewish Funerals** - Skokie Chapel, 847.229.8822, www.cjinfo.com

CHICAGO JEWISH FUNERALS

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Garstka, Rose M.

Visitation for Rose M. Garstka (nee Enright), 92, of Des Plaines, formerly of Chicago for 39 years, held Mon., Feb. 25 from 3:00-8:00pm at Michaels Funeral Home, 800 S. Roselle Rd., Schaumburg. Funeral service held Tues., Feb. 26 beginning with prayers at 9:15am at the funeral home processing to 10:00am funeral mass at St. Matthew Church, Schaumburg. Interment St. Adalbert Cemetery, Niles.

Born March 24, 1926 in Chicago, she passed away peacefully Feb. 20, 2019 in Des Plaines. Rose was the adoring wife of 49 years to the late Andy; loving mother of Tony (Alma) Fein, Donna (the late Ron) Walldren, John (Pam) and the late Jimmy; fond grandmother of April (Jimmy) Workman, Allister and Corky Fein, Cheri (David) Rottstin and Shawn and John (Donna), Jimmy and Gina Saenz; proud great grandmother of Amani, Gianna, Savannah, McKenna and Alexia Fein; last surviving sister of Winnie, Bill, Maury, Denny, Marty, Kathryn and Mary Anne; fond aunt and great aunt; dear friend to many. She will be missed by all those whose lives she touched. Memorials appreciated to a charity of your choice. For information 847-891-2900 or for guestbook visit www.michaelsfh.com

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Geltis, Angelo

Angelo Geltis of Chicago, age 92. U.S. Army Veteran WWII. Beloved husband of the late Lorraine Frederick; loving son of the late John and Kathryn Geltis; dear brother of the late Helen (late Sotiras) Anesinis and the late John (Kathleen) Geltis, Jr.; proud uncle and great-uncle of many. Family and friends will be received at the **Conboy-Westchester Funeral Home**, 10501 W. Cermak Rd., Westchester (2 blks West of Mannheim Rd.) on Wednesday, February 27, 2019 from 3:00 to 8:00 p.m. Funeral Service Thursday 10:00 a.m. at Holy Apostles Greek Orthodox Church, 2501 S. Wolf Rd., Westchester. Interment Elmwood Cemetery. For further info 708-F-U-N-E-R-A-L.

Conboy - Westchester
Funeral Home

www.ConboyWestchesterfh.com
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Georgopoulos, Soterios J.

Soterios J. Georgopoulos of Tinley Park, born in Nafplio Greece. Beloved husband for 56 years to Patricia nee Papanicolaou. Loving father of Christine (Charles) Nolan and Kiki (Bruce) Zikmund. Devoted Pappou of Dean Siensa and Paige Zikmund. Survived by one sister, Eleni Kourou. Fond Brother-in-law of John (the late Theodora) Pappas, and dearest Uncle of George Papanicolaou, Ted (Tiffany) Pappas and many more nieces and nephews in Greece. Proud Nouno of Eugenia (Ryan) Ruble. Soteri was a member of AHEPA Woodlawn Chapter #93 and was a dedicated parish council member for many years to his beloved Church. May his memory be eternal. Visitation Monday February 25th, 2019 from 3 to 9 PM at The Maher Funeral Home 17101 71st Avenue Tinley Park IL 60477. Trisagion service at 6:00 PM. Friends and Family asked to meet directly Tuesday morning at 9:45 AM at Sts. Constantine & Helen Greek Orthodox Church 11025 S. Roberts Road Palos Hills IL 60465 for the 10:00 AM funeral service. **Orrico Kourelis Funeral Services Inc.** handling all arrangements. Interment Bethania Cemetery. In lieu of flowers, memorials can be made to Sts. Constantine & Helen Greek Orthodox Church in his name. For info please call 877/974-9201 or 815/462-0711 and www.Orricofuneral.com



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Gerken, Patricia K.

Patricia K. Gerken (nee Keller) passed peacefully on February 17, 2019 following a courageous battle with Alzheimer's. Beloved wife of the late Carl F. Gerken. Loving mother of Ken (Debra) Gerken, Christine (Nicholas) Marinis and Paula Surwall. Cherished grandmother of Jeffrey Taylor Surwall, Victoria (Andre) Jones, Kimberly Gerken, Jessica (Jeremy) Arendt and great grandchildren Sadie and Jasper Arendt. Dear sister of Kay (Chuck) Robertson of Clarkston, MI and fond aunt of Patricia Fredrickson, the late Charles "Chaz" Robertson and Gregory Robertson.

Pat was born July, 31, 1937 in Riverside, IL to George "Fritz" and Helen Keller. She attended Albion College and graduated from Mosier Business School in Chicago. Pat was a proud and dedicated employee of Elk Grove Township for 23 years, serving as office manager for 10 years. Pat will be greatly missed by family and dear friends. A Celebration of Life will be held in the summer. Interment at Lyonsville Cemetery, Indian Head Park, IL. Contributions appreciated to the Alzheimer's Association in Memory of Patricia Gerken - www.alz.org - (800) 272-3900

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Giancola, Mary Louise

Mary Louise Giancola, of Edgebrook, passed away on February 22nd, 2019. Beloved daughter of the late Caroline and Anthony Giancola. Adored sister of the late Rose Marie Giancola, Flemme Mae (Anthony) Zagone and Ronald (Joannie) Giancola. Loving aunt of Mark (Gayle) Giancola, Anthony (Valerie) Zagone and Paul (Yesenia) Giancola. Cousin to Beverly (Ronald) Falbe. Great aunt to four. Visitation Tuesday 9am until time of funeral services at 10:30am at **Smith-Corcoran Funeral Home**, 6150 N Cicero Avenue, Chicago. Entombment St. Joseph Cemetery. In lieu of flowers, donations to St. Jude Children's Hospital would be appreciated. Info 773-736-3833 or visit Mary Lou's memorial www.smithcorcoran.com

Smith-Corcoran
Funeral Homes

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Gimpel, Max

Max Gimpel, Born January 2, 1918, in Vienna, passed away February 21, 2019. Beloved husband of Alice Z"; loving father of Allen (Kay Z") and James (Jo Reizner); Loving grandfather of Hillary, Jessica, Cyndi (Matt) Alderson, David (Lauren Eisenberg), and great grandfather of Tyler, Zachary, Asher, and Dean. Max emigrated to the United States in 1938, joined the Navy, and



became an American citizen while in uniform. He worked at Bell Telephone Laboratories for 28 years, was active in many Jewish communities and designed and built the synagogue in Sun City West, AZ. He was an endlessly imaginative and prolific artist and won many awards for his art work. His graphic design of the American flag is part of the permanent collection of the Smithsonian. He will be dearly missed. Interment Monday in Arizona. Donations to Selfhelp Home, 908 W. Argyle, Chicago, 60640, in Max's memory would be appreciated. For Chicago shiva information and to leave condolences: Shalom Memorial Funeral Home (847) 255-3520 or www.shalom2.com

Shalom
Memorial Funeral Home

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Ginzkey, Edith

Edith Ginzkey nee Neufuss, beloved wife of the late Fred Ginzkey; loving father of Hal (Laura) Ginzkey & the late Ingrid (Dan) Lowe; dear grandmother of Scott Lowe, Jason Ginzkey & Cynthia Ginzkey; great-grandmother of Paisley Scott. Committal service will be held Tuesday at 12:00 p.m. at Holy Sepulchre Cemetery Chapel. For info 708-430-5700.

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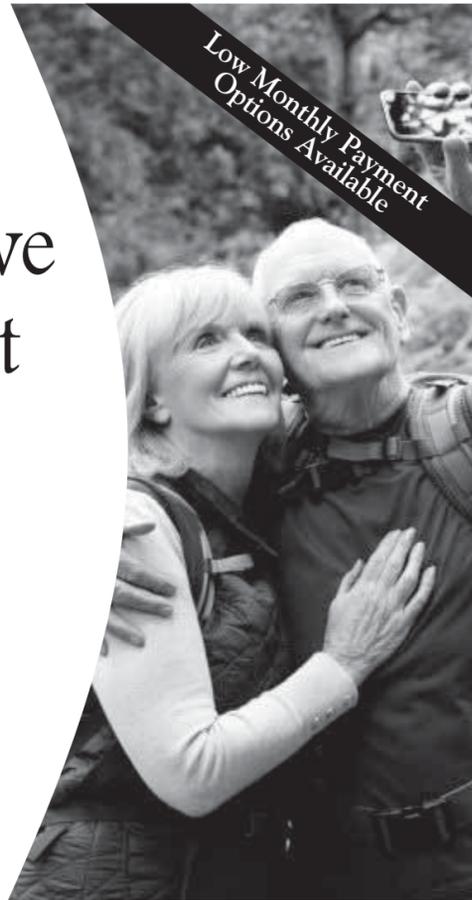
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Goril, Sue "Sukey"

(nee Stevens), age 63 of Palos Park, IL and Marco Island, FL passed away unexpectedly February 9, 2019 doing what she loved; exploring and interacting with nature in the 10,000 Islands region of southwest Florida.

Sue was born October 26, 1955 to the late Joan (nee Vanderkloot) & Daniel Stevens in Chicago. She was a graduate with the Class of 1973 from Thornwood High School. Sue subsequently attended Western Illinois University & Prairie State College attaining her dental hygiene degree.

Best friend and beloved wife of 42 years to Jim Goril. Loving mother of Kendra (Joel) Baise & CJ (Megan) Goril. Devoted and cherished grandmother, aka "Sukey" of Colin, Kinley, Weston & Rowan Baise. She was so excited about the arrival of her fifth grandchild "Baby G" in July. She is survived by two sisters; Amy (David) Shawen and Nancy Vandertoll. Kind aunt of many nieces and nephews.

Sue was affectionately known as "Sukey" by her grandkids and best friends. She obsessively attended every game, meet, recital and program for both her kids and grandkids. She had the biggest heart and could make friends with total strangers within minutes. Sue's loving character made everyone that came in contact with her a better person.

Sue never missed a Marco Island sunset when at her winter home. She was an expert sheller, winning numerous shell competitions. She was constantly walking the beach and educating people all about the shells and ecosystem of southwest Florida. She would advise beachgoers to gently replace live shells back in the water because throwing them back was not kind to the shells. Her favorite motto was "MAY YOU ALWAYS HAVE A SHELL IN YOUR POCKET AND SAND IN YOUR SHOES."

Memorial Visitation Thursday, February 28th from 3 until 8 p.m. at the **KERRY FUNERAL HOME & CREMATION CARE CENTER**, 7020 W. 127th Street, Palos Heights. Family & Friends will gather directly Friday, March 1st at the Evangelical Lutheran Church of the Good Shepherd, 7800 W. McCarthy Road, Palos Heights, Memorial Service 10:30 a.m. Interment will be private.

In lieu of flowers, contributions to the Marco Island Nature Preserve and Bird Sanctuary, PO Box 983, Marco Island, FL 34146, www.MarcoIslandNaturePreserve.org would be greatly appreciated. www.kerryfh.com ~ (708) 361.4235 ~ www.facebook.com/kerryfuneral

KERRY
FUNERAL HOME

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Guttman, Sonya Kondritzer

Sonya Kondritzer Guttman, beloved mother of Robert Guttman, Deborah Davis, Ann Guttman (Rick Ratner), and the late Peter Guttman. Cherished grandmother of Isabelle, Marisol, Sandy, Martin (Annabelle), Lillian, Michael, and Benjamin. A memorial service will be held Sunday, February 24, 2019 at 2:00pm at Emanuel Congregation, 5959 N. Sheridan Road, Chicago, IL 60660. Refreshments following the service at the home of Deborah Davis, 1625 N. Campbell Avenue 2F, Chicago, IL 60647. In lieu of flowers, donations in Sonya's memory may be made to Planned Parenthood or the ACLU.

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Hasch, Norm & Anna

Norm & Anna Hasch, of Round Lake Beach, formerly of Northbrook. Married 47 years, passed to eternal life 9 weeks apart: Anna M Hasch, b. 1941 (Ramstein, Germany) d. 2018-11-07; Norman M Hasch, b. 1925 (Gary, Indiana) d. 2019-01-09.

They're survived by Anna's children Anita (late Randy) Ruesch, Annette (Jay) Tanel, David (Julie) Thiel, Daniel Thiel, Anthony (Maria) Thiel, by their child Michael (Erika) Hasch, & by 15 grandchildren.

Anna is survived by brother Alex (Gerlinde) Weber, & sisters Margarete (Georg) Bügler, Rita (Willi) Müller, & Jutta (late Paul) Meisinger. She was preceded in death by her parents Ernest & Anna Weber.

Norm is survived by sister Kim Goodwin. He was preceded in death by his parents Ernest & Camilla, brothers Joseph & Russell, & sisters Louise Hunter, Lolita Small, & Loretta Kirkendorfer. Norm served in the Army 773rd Amphibian Tractor Bttn in the Pacific during WWII, attaining the rank of Master Sergeant.

Norm & Anna loved, but imperfectly, being flawed like all of us. They trusted God to forgive their sins: 'Because of His great love for us, God, who is rich in mercy, made us alive with Jesus, even when we were dead in our sins... by grace are you saved through faith - that not from yourselves, it's the gift of God - not by works, so no one can boast.'

A memorial service for Norm & Anna will be held at St. James the Less, 550 Sunset Ridge, Northfield IL, Sat. Mar. 9 at 11am. In lieu of flowers, Memorial donations may be made to St. James the Less.

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Heider, Theodore Thomas

Theodore Thomas Heider, age 94, beloved son of the late Anthony and Helen nee Sokolowski; loving brother of the late Florence (Aloysius A.) Mazewski, the late Irvin Anthony (Suzette) Heider; loving uncle of Jawn (Howard) Collins, the late Aloysius (Janice) Mazewski, the late Dennis Heider, Thomas (Nancy) Heider, Marilyn Mazewski (the late Joseph Potasiak), the late Charles Heider and Helen (John) Saranzak; fond great uncle and cousin of many. Visitation at the Skaja Terrace Funeral Home 7812 N. Milwaukee Ave. Niles Sunday 3:00 pm - 9:00 pm. Funeral Monday 9:00 am. To Our Lady of the Brook Church for Mass at 10:00 am. Interment St Adalbert Cemetery. Longtime member of the Polish National Alliance. Served as a radioman in the Pacific Theater during WWII. He will be missed by all. Funeral information 847-966-7302 or www.skajafuneralhomes.com

SKAJA Terrace

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Holle, Jeanne Carroll

Jeanne died on December 29, 2018, age 86, at her home in Albany Park, Chicago. She was predeceased by her parents Herman James and Marguerite Carroll Holle. Her only sibling Robert (Bob) Holle died in 2007 at his home on Cape Cod. She is survived by nieces Elizabeth Carroll Holle, and her son Mason, and Sarah Holle Wood, and her children Conor and Hannah.

The family wishes to thank Jeanne's caregivers and neighbors. People who knew Jeanne are invited to share pictures and memories on her Facebook Group page. Please visit www.skajafuneralhomes.com for the complete obituary and FB address.

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Hurt, Patricia L.

Patricia L. Hurt, age 58, suddenly. Cherished daughter of the late Dorothy Marie and Lawrence. Devoted sister of Regina (Daniel) Price, Denise (Arthur) Waner and the late Bradley. Also survived by many loving relatives and friends. Many years of service at Executive Mailing-Palos Hills, and an avid Cubs fan. Visitation Monday, Feb. 25th 3-9 PM at the **Palos-Gaidas Funeral Home**, 11028 Southwest Hwy. (7700W) Palos Hills. Funeral Tuesday, Feb. 26th, 11 15 AM service at the funeral home. Interment Chapel Hill Memorial Gardens, Dixon, Illinois. Express your thoughts and memories in the online Guest Book at www.palosgaidasfh.com (708) 974 4410

Palos-Gaidas
FUNERAL HOME

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Jahn, Loren A.

Age 93. Beloved husband of 68 years to Jane (nee Hanke). Devoted father of Loren D., Paul, Peter (Pat), Louise (Bill) LaRue, David (Colleen), and Martha (Lee) Martin. Proud grandfather of 12. Adored great-grandfather of 6. Dear son of the late Reinhardt G. and Clara Jahn. Loving brother of Martin D. (Patricia) Jahn, and the late Reinhardt H. (Shirley) Jahn. Kind brother-in-law of the late Carl (Ellie) Hanke. Cherished uncle of many nieces and nephews. Visitation Monday 3-9 p.m. at the **Robert J. Sheehy & Sons Funeral Home**, 9000 W. 151st Street, Orland Park, IL. Family and friends to gather for a memorial service on Friday 11 a.m. at the Palos Community Church, 12312 S. 88th Avenue, Palos Park, IL. Interment private. In lieu of flowers, donations to The Center, 12700 Southwest Hwy., Palos Park, IL 60464, www.thecenterpalos.org or Union League Boys and Girls Clubs, 65 W. Jackson Blvd., Chicago, IL 60604, www.ulbgc.org/donate would be appreciated. www.sheehyfh.com 708-857-7878

Robert J.
Sheehy & Sons

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James, David Wade

David James, in his 97th year, resident of Park Ridge for over 60 years, passed away peacefully at home surrounded by his family on February 19, 2019. Beloved husband and companion to Lorraine (died 2007). Loving father of Leslie (Lawrence) Osterberg, Debra (Douglas) Moechn, Sandy James (Rich Jura), Susan (Robert) Jura, Patti James and the late baby David Jonathon James. Grandfather to Derek, Richard, Terra, and Kelley, and brother-in-law to Paul Drucker and Cookie Fulgham. Born June 23, 1922 David attended Waller High School in Chicago where he met Lorraine in line for graduation practice. He had hoped to meet her since she was an excellent dancer, and soon he was too. They also discovered that each had spent their childhood summers at family vacation homes in Michigan, 17 miles apart. When they applied for a marriage license David had to bring his father to give permission although there was no such requirement for the younger Lorraine. They were married in August 1942.

After serving in the Army during World War II, David and Lorraine settled in Chicago, and he began a long career as a tool and die engineer. He started on the drawing board and in his sixties mastered tool design on the computer. He enjoyed his work, particularly at Pioneer Tool, recalling many years of co-workers and projects in great detail. Eventually he formed his own company Delta Engineering.

Dad loved to talk about his childhood; a favorite story was his grandfather meeting him on his way home from grammar school and having a foot race to the bakery to buy éclairs and cream horns for 5 cents. He was raised in an extended family of Assyrians and wanted us to know how they had come to America and found jobs and made new lives in Chicago. His grandmother had taught him to speak Assyrian; he eventually lost that ability although in his nineties he said the words were coming back.

Dad enjoyed several fishing trips to Canada with his Pioneer buddies. He took up scuba diving with the Triton Scuba Club; he eventually taught classes and traveled to many Midwestern lakes and throughout the Caribbean, Australia, and Egypt to dive. He enjoyed playing poker with Lorraine and the same group of friends for forty years. Dad was an excellent photographer, immortalizing his family and friends at home and on vacation and also many fish and sea creatures. He loved all animals, especially cats, and particularly Simon and then Junior. David and Lorraine enjoyed their summer cottage in Michigan on Bear Lake, where family and friends were frequent visitors. Last summer Dad was still cutting the grass on his riding lawnmower and fighting a constant battle with the poison ivy plants.

He loved to reminisce and would tell his stories to anyone. He was most proud to tell people that he had five daughters, and they all got along. We loved him dearly and will miss him very much. Visitation will be Monday, February 25th from 3 PM until 8PM at the **M J Suerth Funeral Home**, 6754 N. Northwest Hwy., Chicago. Services and interment will be private. Memorials may be made to the animal shelter of your choice. For further information 773-631-1240 or www.suerth.com.

M J Suerth
FUNERAL HOME

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Jones, Lorraine Mary

Lorraine M. Jones nee Duda, passed away on February 20, 2019, Age 89. Formerly of Calumet Park, and Matteson. Beloved wife of the late Robert D. Jones. Dear mother of Gregory R. (Donna) Jones. Cherished grandmother of Stacy (Tedd) Dunn. Blessed great-grandmother of Andrew and Allyson Dunn. Fond sister of John (late Connie) Duda, and late Harriet (late Samuel) Rozema. Dear aunt to many nieces and nephews. Retired Radio Dispatcher for 25 years with the Calumet Park Police Department.

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Joyce, William

Age 75 Ret. C.P.D. Beloved husband of 49 years to Janet (nee Dehn). Devoted father of the late William, Bryan and Brenden (Dana) Joyce. Proud Papa of Joseph, Kelsey, Ellie and Addi. Loving brother of Myles (Patty), Tom (Laura) Joyce and the late Maureen (Thomas) Fuller. Dear uncle of many nieces and nephews. Visitation Tuesday 3 -9 p.m. Funeral Service Wednesday 11:00 a.m. at the Robert J. Sheehy & Sons Funeral Home, 9000 W. 151st Street, Orland Park, IL. Interment Private. In lieu of flowers donations to LOSS c/o Catholic Charities 721 N. LaSalle Chicago, IL. 60654 would be appreciated.

www.sheehyfh.com 708-857-7878

Robert J.
Sheehy & Sons

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Judge, Anthony 'Tony'

Anthony "Tony" Judge, age 92. Former Secretary - Treasurer of Teamsters Local #706. Devoted Husband of the late Lorraine "Lola" nee Madej; beloved father of Arlene (Frank Maritote) Christopher, Karen (Bill) Owens and the late Anthony; loving grandfather of Tim, Laura (Jason), Lindsay (Ken), Billy, Michael, Ryan and the late Maggie; great grandfather of Jackson, Grace, Carter, Ava, Logan, Violet and Bella; dear brother of the late Rose, the late Elizabeth, the late Lucille, the late Ann and the late Nicholas; fond uncle of many nieces and nephews. Visitation Wednesday, February 27, 2019 from 3:00 until 8:00 p.m. at Cumberland Chapels, 8300 W. Lawrence Ave., Norridge, IL. Funeral services begin Thursday 9:00 a.m. at the funeral home and will proceed to St. Paul of the Cross Church in Park Ridge, IL for Mass at 10:00 a.m. Entombment All Saints Mausoleum. Info 708-456-8300 or www.cumberlandchapels.com.

CUMBERLAND
CHAPELS

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Kelly, O.S.B., Sr. Agnes

Sister Agnes Kelly, O.S.B., devoted daughter of the late William V. and Ada Mae (nee Johnson) Kelly. Dear sister of Patricia Kelly Sacco and the late William Kelly. Beloved aunt of 6 nieces and nephews, 9 great nieces and nephews and 3 great great nieces and nephews. Devoted member of the Benedictine Sisters of Chicago since 1942. Family and friends will gather at St. Scholastica, 7430 N. Ridge Blvd., Chicago on Monday, Feb 25th for visitation from 3pm until time of the Mass of the Resurrection at 5pm. Interment All Saints Cemetery. For information 773-736-3833 or visit Sr. Agnes' memorial at www.smithcorcoran.com

Smith-Corcoran
Funeral Homes

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Kingston, Alan K

Alan K. Kingston, Age 80. Beloved husband of Rose Marie (nee Dufkis). Loving father of Maria (David) Sorce, Tim (Kathy nee Pallasch) and Michael Kingston. Cherished grandfather of Riley Kingston, Cameron Sorce and Abigail Kingston. Dear brother of Valerie Schultz and the late Lynn. Fond uncle of many. Memorial Visitation Saturday March 2 from 1:00 p.m. until time of memorial service 3:00 p.m. at **Cumberland Chapels**, 8300 W. Lawrence Ave., Norridge. In lieu of flowers, memorial donations may be made to Rainbow hospice, 1550 Bishop Ct., Suite 145, Mt. Prospect, IL 60056. Funeral info: 708-456-8300 or www.cumberlandchapels.com.

CUMBERLAND
CHAPELS

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Korach, Marlene

Marlene Korach nee Goldstein, 86, beloved wife of Albert for over 60 years; loving mother of Susan Mies Uribe (Larry Uribe), Carol (the late John) Faus and Gwen (Dave) Graff; cherished Grandma of Marci Mies, Brian Faus, Catherine Faus, Jessica Faus (Fiance Jimmy Lieber), Jordan Graff and Hannah Graff; dear sister of Phillip (Judy) Goldstein and the late Arthur (Audrey) Goldstein; many loving nieces and nephews. Chapel service, Monday 10 AM at **Shalom Memorial Funeral Home**, 1700 W. Rand Road, Arlington Heights. Interment Shalom Memorial Park. Memorials may be made to the Parkinson's Foundation. For information or to leave condolences, (847) 255-3520 or www.shalom2.com.

Shalom
Memorial Funeral Home

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Kraco, Paul S.

Kraco, Paul S., 82, of Davis, Illinois, passed away at home on February 15, 2019, after a long illness. He was born on March 5, 1936, in Chicago, the only child of Catherine (Calabria) Kraco and Stanley Kraco. Paul is survived by his wife, Florence; three children, Karen Kraco, Carl Kraco (Lirio Salgado), and Chris Kraco (Kathy Adsit); five grandchildren (Emma Kraco, Benjamin Kraco, Jennifer Kraco, Sara Kraco, and Anna Kraco); and three step-grandchildren (Edgar Salgado, Al Adsit-Gerlica, and Sophia Adsit-Gerlica). Services will be private; an opportunity for friends and family to share memories and laughter may be planned in the future. Donations may be made in Paul's memory to your own favorite charity, or to Mercy Health at Home, 2400 N. Rockton Ave., Rockford, IL 61103.

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Levin, Lloyd

Lloyd Melvin Levin, of Chicago, Illinois died at 88 years old, February 18, 2019. He was born May 7, 1930 in Gary, Indiana. He married Hermine Faye Berenson, December 27, 1953. After his career as a former insurance executive, he was a visionary marketer for, "alternative lifestyles". Through his life, he was passionate about crossword puzzles, politics, and buying and selling collectibles. A unique soul, known for his colorful jokes, and generosity, he will be missed. Lloyd is survived by his son, Lee and daughter, Beth. He was predeceased by his wife Hermine. Memorial contributions may be made in Lloyd's name to the American Cancer Society.

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Link, Rosemarie

Rosemarie Link, nee Quaid, age 89, native of Chicago, passed away peacefully in Venice Beach, FL on what would have been her beloved husband the late Marsden's 92nd Birthday; loving mother of Mark, Gayle (Keith Lindahl), Steve (Tina), Anne (Mark Stern); cherished grandmother of 8 and great grandmother of 5; dear sister of Jim Quaid and the late siblings Tom and Art Quaid and Barbara Nickle; devoted daughter of the late Arthur and the late Mildred Quaid. Rosemarie was a devout Catholic she loved fashion, art and playing bridge. She would want everyone to know "she is fine" and now she is truly enjoying "a perfect day in paradise." Memorial contributions in Rosemarie's memory may be made to the Boca Grande Child Center, P. O. Box 1386. Boca Grande, FL. 33921. Arrangements handled by **Gibbons Funeral Home**, Elmhurst. 630-832-0018 or www.gibbonsfuneralhome.com

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Lubes, Vito A.

Vito A. Lubes, age 85, beloved husband of Arlene nee Fini, devoted father of Douglas Lubes, Lisa Norkus, Sarah (Brian) Dilts and Katie (Michael) Koch, Loving grandfather of 10. Member of the IBEW for many years. Visitation, Monday, Feb.25 at St. Mary of Vernon Catholic Church, 236 US Highway 45, Indian Creek, IL from 9:30am until time of Mass at 11:00am. Interment Private. In lieu of flowers contributions to St. June Children's Research Hospital, www.stjude.org. Funeral info: John E. Maloney Funeral Home, 773-764-1617

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Makowski (Walsh), Nancy Ann

Of Palos Park, IL passed away peacefully on Saturday, February 16, 2019. Loving wife of the late Thomas P. Makowski and cherished daughter of the late Richard and Gertrude (nee Rassel) Walsh. Friend of many. Long time resident of Frankfort, IL and Head of the Math Department of Lindblom High School, where she taught for many years. Also served as adjunct math professor at Moraine Valley Community College. Friends will be received, Tuesday, February 26th, 2019 from 9:00 AM until time of Mass of Christian Burial at 10:00 AM at St. Anthony Catholic Church, 7659 West Sauk Trail, Frankfort, IL 60423. Interment, Abraham Lincoln National Cemetery, Elwood, IL. In lieu of flowers, donations to Holy Family Villa, 12220 S. Will-Cook Road, Palos Park, IL 60464 or Heartland Hospice Memorial Fund, 20960 S. Frankfort Square Road, Suite C, Frankfort, IL 60423 would be greatly appreciated. For information, www.kurtzmemorialchapel.com or 815-806-2225.

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Martin, Margaret Elizabeth 'Maggie'

Margaret Elizabeth "Maggie" Martin - Died Friday, 15 Feb 2019 in Evanston, IL, at 57. Maggie was an artist with a love of disco. She shed her light on the world, and brought joy to all who had the good luck to meet her. She will be greatly missed. She is survived by her sisters Julia and Mary Martin (Timothy Flaherty), and brothers Thomas and James Martin. She was preceded in death by her mother, Mary Ann Martin, father, William Martin, and by her good friend Richard. Maggie, Miss Kitty will be set to the usual frequency. In lieu of flowers, donations welcomed to Misericordia Heart of Mercy, 6300 N. Ridge Ave., Chicago, IL 60660, Maggie's home for many years. Thank you to the wonderful staff and residents of Misericordia, who made Maggie's full and happy life possible. Memorial services will be held at Misericordia in Chicago on Thursday, 28 Feb 2019. For info 773-736-3833 or visit Maggie's memorial at www.smithcorcoran.com

Smith-Corcoran
Funeral Homes

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McGannon, Thomas H.

Thomas H. McGannon, February 21, 2019, Age 83. Late of Tinley Park, Illinois, formerly of Homewood. Beloved husband of Marilyn M. McGannon nee Luby. Dear father of Michael McGannon, Mary Therese (Thomas) Villano, Patrick (Jill) McGannon, Timothy (Elena) McGannon, Kevin (Gwen) McGannon and Kathleen McGannon. Cherished grandfather of Sean, Ryan, Kyle, Daniel, Annabel and Orla McGannon, Matthew and Meghan Villano. Loving brother of William (Marjorie) McGannon and Lucille Shanahan. Survived by many nieces and nephews. Resting at the Tews-Ryan Funeral Home, 18230 S. Dixie Hwy., Homewood, Friday, March 1st from 9:00 a.m. until the time of prayers at 10:30 a.m. Funeral mass 11:00 a.m. at St. Joseph Church 17951 Dixie Hwy. Homewood. Interment Holy Sepulchre Cemetery. Memorials to Lighthouse for the Blind or American Cancer Society would be appreciated. www.tews-ryanfh.com or 708-798-5300.

TEWS-RYAN
FUNERAL HOME

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McGrath, Melissa

Melissa McGrath, 60, of Bloomington, IL, loving daughter of the late Owen and Evelyn (nee Lulinski) McGrath; longtime companion of Jim Edwards of Bloomington; dear sister of Lynette McGrath of Oak Forest, Kimberly McGrath of Bloomington and Jim (Cindy Wobschall-McGrath) McGrath of Jackson, WI; fond niece, cousin and friend to many. A partner at Thomson and Weintraub Law Firm in Bloomington, she was a dedicated member of her community. To view the full obituary online, please visit www.carmodyflynn.com.

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Nelson, Carol A.

Carol A. Nelson, nee Potts, age 81 of Riverside. Beloved wife of the late Edward R. Nelson, cherished cousin and aunt to many. Visitation Wednesday, February 27, 3:00pm-8:00pm at **Kuratko-Nosek Funeral Home**, 2447 S. DesPlaines Avenue, North Riverside. Funeral Thursday, February 28, Lying in State 9:30am until time of Funeral Service, 10:00am at Good Shepherd Our Redeemer Lutheran Church, 6717 19th Street, Berwyn. Interment Mount Auburn Cemetery, Stickney. Online condolences may be offered to the family at www.KuratkoNosek.com. Info: (708) 447-2500

Kuratko-Nosek
FUNERAL HOME

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Nelson, Todd

Todd S. Nelson, age 75, of Glenview, formerly Chicago. Beloved husband of Linda Nelson nee Strubing; loving father of Carrie (Rob) Pratt and Hilary Nelson; dear grandfather of Dylan and Trevor Pratt; brother of Brooks (Janice) Nelson; loving brother in law of Robert (Judi) Strubing, Scott Strubing, Laurel (Dave) Moss and David (Catherine) Strubing; uncle to many nieces and nephews. Born in Chicago, son of Evelyn and Frank Nelson. He graduated from Loyola University Chicago. He retired from Continental Bank where he worked as an Executive Vice-President of Human Resources. His career took him overseas to London where he lived with his family for 5 years. He traveled often covering bank locations in Europe and the Far East. He was a member of Glenview Community Church and after moving to downtown Chicago, the LaSalle Street Church. He was always willing to lend a helping hand and truly enjoyed serving his community. One organization close to Todd's heart was "Breaking Bread" where he cooked/served meals and acted as a mentor. Todd shared his love of travel and sense of adventure with his family and anyone willing to join him on one of his infamous Secret Missions. Above all Todd loved to make people laugh and he will be fondly remembered for his lively, often embellished, stories. Visitation on Thursday, February 28, 2019 5:00 p.m. until 9:00 p.m. Funeral Service on Friday, March 1, 2019 at 10:30 a.m. at **Donnellan Family Funeral Home**, 10045 Skokie Blvd. at Old Orchard Rd. Skokie, IL 60077. In lieu of flowers, memorials may be made to Breaking Bread, 1111 N. Wells St., Suite 500 Chicago, IL 60610 or Rock Steady Boxing Windy City, 158 S. Waukegan Rd. Deerfield, IL www.rocksteadyboxingwindycty.com. Info: www.donnellanfuneral.com or 847-675-1990.

Donnellan
FAMILY FUNERAL SERVICES

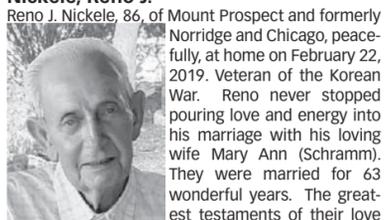
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Chicago Tribune Death Notices

Chicago Tribune extends our condolences to the families and loved ones of those who have passed.

chicagotribune.com/deathnotice

Nickele, Reno J.



Reno J. Nickele, 86, of Mount Prospect and formerly Norridge and Chicago, peacefully at home on February 22, 2019. Veteran of the Korean War. Reno never stopped pouring love and energy into his marriage with his loving wife Mary Ann (Schramm). They were married for 63 wonderful years. The greatest testaments of their love are their children Christopher (Jeane), Janet (John) Ostrowski, Renee (Chris Horton) and Glenn. He delighted in loving and spending time with his grandchildren Christopher (Sally), Daniel (Jana), Jacquelyn (Greg Way), John (Karen), Amy, Luke, Reno James, Aryana, Jami, Laura, and Vincent. He adored every moment with great grandchildren Harrison, Henry, Scarlet, Lucy, Peter, Reno, and Baby Way. Reno was the cherished brother of Anthony and the late Joseph, Sister Josephine DSMP, Albert, and Angelo Nickele. Brother-in-law of Victoria Nickele, Nancy Nickele, Betty Nickele, Fred Krason, Kathy and William Ticha, Raymond and Karen Schramm, and the late Marie Nickele and the late Joyce Krason. Beloved cousin, friend, neighbor, and uncle of many. He was preceded in death by his loving parents Albert and Angeline (Busato) and Raymond and Katherine Schramm. A retired master carpenter, Reno put his expert craftsmanship into many homes in Niles, Park Ridge, Des Plaines, and Morton Grove during his career. He devoted the later years of his career to building the retirement home for the Sisters of the Holy Family of Nazareth in Des Plaines. He was also instrumental in lovingly remodeling and adding his special touches to his children's homes. Reno continued to enjoy designing and building well into his 80's. Reno touched the lives of all who knew him. He was kind, loving and caring. The family would like to give special thanks to his caregiver, Gen, for her care and dedication. Visitation Monday, 3:00 - 9:00 P.M. at Friedrichs Funeral Home, 320 W. Central Rd. at Northwest Highway, Mt. Prospect. Visitation Tuesday, 9:00 A.M. until Funeral Mass 10:00 A.M. at St. Cecilia Church, Golf Rd. (Rt. 58) at Meier Rd., Mt. Prospect. Interment All Saints Cemetery. In lieu of flowers, masses or donations to The Cystic Fibrosis Foundation (150 N. Michigan, Suite 1550, Chicago, IL 60601) are appreciated. Information call 847-255-7800 or www.friedrichsfh.com

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Novy, Peter M.

Peter M. Novy, age 62, of Bolingbrook. Beloved husband of Mary Powers for 35 years. Devoted brother of Tom (Phyllis) Novy, Pat (Rick) McHale and the late Robert (Phyllis) Novy. Cherished son of the late Bud and the late Lorraine Novy. Beloved brother-in-law of Monica Powers Kowal, Martha (Andy) Carver, Margaret Nauke and Michelle (Robert) Manning. Dear uncle to many. Peter served as a firefighter and paramedic for 32 years, retiring as a Battalion Chief for the Darien-Woodridge Fire District. Peter is also a charter member of IAFF Local 3437. He had served as an EMT instructor at COD, as well as an instructor of Hunter Safety for the Illinois Dept. of Natural Resources and an EMS instructor trainer for the Illinois Dept. of Public Health. He was also a member of the Northern Illinois Critical Incident Stress Debriefing team. Visitation 2-9 p.m. Thursday Feb. 28th at **Hallowell & James Funeral Home**, 301 75th St., Downers Grove. Prayers 9 a.m. Friday March 1st from the funeral home to St. Francis of Assisi Church for Mass at 10 a.m., 1501 W. Boughton Rd. Bolingbrook, IL 60490. Interment Church of Heaven Cemetery. Flowers, contributions or memorials to the Illinois Fire Safety Alliance appreciated. <https://www.ifsaa.org/ways-to-give/web-giving>. Funeral info 630-964-6500

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Paramski, Edward M.

Edward M. Paramski, 90, of Libertyville, IL passed away peacefully at home on February 12, 2019. He is survived by his loving wife Thelma M. Paramski; his daughter Terri (Richard) Garrett of Antioch, IL; his 5 grandchildren; 7 great-grandchildren; and many, many nieces & nephews. He is preceded in death by his parents Anthony & Petronella Paramski; his siblings Annie, Tony, John, Rose, Violet, Christine (Minnie), Walter, and Frank; his daughter Kay Gormley; and his granddaughter Lindsay Garrett. A memorial service will be held Sunday, March 3, 2019 at 3:00 p.m. at the Greenbelt Cultural Center (Lake County Forest Preserve), 1215 Green Bay Road, North Chicago, IL. Visitation from 2:00-6:00 p.m.

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Parisoli, Robert Drew

60, passed away peacefully on Saturday, January 19th, 2019 in Melbourne, Florida. Formerly of Long Grove and Oak Brook. Bob was born on February 27th, 1958 in Oak Park to the late Robert A. Parisoli and Catherine Parisoli (nee Nelson). Bob was the proud father of Stephanie Parisoli Nieszal (Matthew) and Lindsay Parisoli (Thomas Grimes) and grandfather of Sophia. Brother of Terese Parisoli and Elizabeth Parisoli. Lifelong friend of Tom Barry and uncle to Hannah Mira, Benjamin, and Cristina. Bob was an avid sailor and skier; he lived life to the fullest. Memorial service will be at 10:00am on Saturday, March 2nd, 2019 at St. John Brebeuf Church, 8301 N. Harlem, Niles, Illinois. In lieu of flowers, consider donations to Vitas Hospice c/o Vitas Community Connection, 255 East Fifth St. Suite 1200, Cincinnati, OH 45202 For funeral information, call (312) 576-4539

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Pavnica, Stephanie Ellen

Survived by her devoted husband of 30 years, Mark Erickson, loving children Andrew John and Cassidy Erickson, beloved parents Andrew and Jeanie Pavnica, siblings, Janet (Brian) Casciari, Daniel (Lynn) Pavnica, Maria (Randy) Wright, Father in law, John (Dorothy) Erickson, Sisters in Law, Lynda (Craig) Ramsey, Julie Erickson, numerous nieces and nephews, and loving companions, Grizzly and Scotty. Stephanie was born in Joliet, Illinois, graduated from Dirksen Junior High School, Joliet Central High School (1979), University of Iowa, 1983 (BS Nursing), University of Illinois Chicago, 1991 (DDS). Stephanie's love and commitment to her family was her top priority. Stephanie established a private dental practice in Carol Stream, Illinois, Park Dental Care, where she practiced until June 2018. She touched many lives with her passion for dentistry and her personal attention to each patient. She started each day with an early morning run, no matter the weather conditions. She participated in many 1/2 and full marathons, often recruiting her family and friends to join her in her quest to complete another race. Stephanie was called home to our Lord, doing what she loved, cruising the seas with her family.

Funeral services for Stephanie Pavnica will be held Friday, February 22, 2019 at 10:30 AM at Our Lady of Peace Catholic Church, 701 Plainfield Road, Darien, Illinois. In lieu of flowers memorials in her name can be made to: NET Research Foundation, (Neuroendocrine Tumor Research Foundation), netfr.org

Peesel, William H.

William H. Peesel, age 89, U.S. Army Veteran, passed away on February 22, 2019. William was the beloved father of Scott W. (Cynthia) and Steven A. (Michelle) Peesel; loving grandfather of Michael, Jason (Megan) and Shane Peesel; cherished great grandfather of Autumn, Kadin, Caleb, Calie and Jaxon; dear brother of the late Henry (the late Judy) Peesel; fond uncle of many. William was a member of the Buick Club of America, he was employed for over 25 years with Brigrance Chevrolet of Oak Park and 15 years with the state of Illinois. Visitation will be Tuesday February 26, from 9:00 a.m. until the time of an 11:00 a.m. service at **Cumberland Chapels** 8300 W. Lawrence Ave., Norridge, IL. Interment will follow at Ridgewood Memorial Park. Info www.cumberlandchapels.com or 708-456-8300.



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Perri, Salvatore "Sal"

Perri, Salvatore "Sal", Loving son of the late Salvatore and Tommasina Emma Perri, nee: Belmonte. Affectionate brother of Giovanna (Joseph) Meier and Linda Perri. Devoted uncle of Stephanie (Adam) Linstedt and Jaclyn (Luke) Zizzo. Adoring great uncle of Lillian Linstedt. Fond nephew and cousin of many. Mass of the Christian Burial will be held on Tuesday, February, 26, 10:30 a.m. at Immaculate Conception Church, 7211 W. Talcott Ave., Chicago. Interment All Saints Cemetery. Flowers or contributions to Muscular Dystrophy, 161 N. Clark St. Suite 3550, Chicago, IL. 60601. www.nelsonfunerals.com or (847)823-5122



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Petrovich, Sigmund E.

Sigmund E. Petrovich age 95. Beloved husband of the late Mary M. Loving father of Christine (Carol) Novak and William (Daisy) Petrovich. Dearest grandfather of William and Matthew. Sigmund was born in Austria and emigrated to America where he built a successful plumbing and heating business. Funeral Tuesday February 26, 2019 at 9:30 am from **Matz Funeral Home** 3440 N. Central Ave to St. Ferdinand Church for 10:00 am Mass. Interment St. Adalbert Cemetery. Visitation Monday 3 to 9 pm. In lieu of flowers memorials to Chicago Canine Rescue 5272 N. Elston Ave, Chicago, IL 60630 appreciated. Info 773-545-5420 or www.matzfuneralhome.com

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Pfister, Donald N.

Donald N. Pfister. Age 91 of Park Ridge. Beloved husband of Mary Jane, nee Netwigg. Loving father of Terry, Greg (Kate), Tom, Tim (Susan), Mary, Don and Gary. Cherished grandfather of Erich, Alex, Elise, Julia, Allie and Sam. Dear brother of George and Ray. Don was a trailblazer in national fire safety standards while serving as Park Ridge's first Director of Fire Prevention. As a gifted professional photographer, he recorded his love of people and travel for over 60 years. Visitation Tuesday, February 26, 3-9 p.m., at **Ryan-Parke Funeral Home**, 120 S. Northwest Hwy. (2 blks. S. of Touhy), Park Ridge. Funeral Wednesday, 10:30 a.m. prayers from the funeral home, to St. Paul of the Cross Church. Mass 11 a.m. Interment All Saints Cemetery. In lieu of flowers, memorials to JourneyCare, www.journeycare.org, are appreciated. Info., www.ryan-parke.com.



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Pink, Phillip J.

Phillip J. Pink, 91. Beloved husband for 65 years of Audrey Pink nee Yanow. Loving father of Bari Pink, Kenneth (Cynthia) Pink, and David Pink. Proud Zadie of Jeffrey, Daniel, Matthew, Alyssa, Jenna and Tristan. Service Monday 10AM at Congregation B'nai Jehoshua Beth Elohim, 1201 Lake Cook Road, Deerfield, IL 60015. Interment Zion Gardens. Memorials in his memory to Cong. BJBE, www.bjbe.org where he and Audrey were founding members of Beth Elohim would be appreciated. Arrangements by **Chicago Jewish Funerals** - Buffalo Grove Chapel, 847.229.8822, www.cjfinfo.com



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Redman, William Neal

William Neal Redman, 69. 40 year resident of San Diego, formerly of Chicago. Youngest son of Rudolph and Minette Redman. Survived by brothers Frank (Hallie) Redman and Alan (Irene) Redman. William was a retired and valued employee of San Diego County government. William always had a positive attitude with a smile on his face. He will be missed by many. Contributions may be made to the American Cancer Society. A private memorial by family will be held in Chicago.

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Rice, Sherwin

Sherwin Rice, 86, beloved husband and best friend of Marcia, nee Epstein, for nearly 64 years; loving father of Randi (David) Schneider, Susan (Lloyd) Schneider and Ken (Lauren) Rice; cherished grandfather of Jamie (David) Fintz, Jeff (Julie) Schneider, Carly Schneider, and Maddy and Joe Rice; devoted son of the late Joseph and Jennie; dear brother of the late Marvin (late Helen) and the late Ilene (late Ted) Baum; caring uncle, cousin and friend. Chapel service Monday 12:15 PM at Shalom Memorial Funeral Home, 1700 W. Rand Road, Arlington Heights. Interment Shalom Memorial Park. In lieu of flowers, donations may be made to the Shirley Ryan AbilityLab (www.sralab.org/give) or Suncrest Home Health and Hospice (www.suncrest-care.com). For information or to leave condolences: 847-255-3520 or www.shalom2.com



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Ries, Dr. Paul F.

Dr. Paul F. Ries, 77, of Elmhurst, passed away Feb 16, 2019, and will be remembered by all who knew him as a great man with extraordinary kindness; Elmhurst College Geography Professor Emeritus; beloved husband to Linda (nee Campbell) Ries for 54 years; devoted father to Mindy, Matthew (Lora) and Nathan (Tracy); dedicated son of the late Fred & Violette (nee Steiner) Ries; brother of Bruce, Carol Bomberg & Gail Lenda, and uncle and grandfather to many nieces, nephews, & grandchildren. Memorial Visitation Friday, March 1, 2019 from 2-6PM, Memorial Service 6-7PM, Ahlgrim Funeral Home, 567 S Spring Rd, Elmhurst, IL. Read more at www.ahlgrim.com. Memorial contributions may be made by selecting the Dr. Paul F. Ries Endowed Scholarship Fund from "Area of Support" at <https://www.elmhurst.edu/give> or by mail to Office of Institutional Advancement, Elmhurst College, 190 Prospect Ave., Elmhurst, IL 60126. Funeral Info 630-834-3515



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Riha Jr., George J.

George J. Riha Jr. of Morton Grove, beloved husband of the late Lorraine; dear father of Susan (Steven) Slesnick and Sarah (Duane) LaCasse; loving grandfather of Amanda (Kyle) Brown, Daniel Slesnick and Eric (Nora), Alex and Adam Erspamer; cherished great grandfather of Amelia and Delilah, fond brother of the late William Riha, Frances Klawes, Marion Barrett and Raymond Riha; devoted uncle of Marie Bergstrom. Funeral service Thursday Feb. 28th 11:00 a.m. at **Simkins Funeral Home** 6251 Dempster St. Morton Grove. Interment St. Peter Catholic Cemetery. Visitation Wednesday 4 to 8 p.m. Retiree of G.D. Searle Co. and longtime employee of Glen View Club. Donations to Silverado of Lake Zurich 555 America Ct. Lake Zurich 60047 appreciated. Sign online guestbook at www.simkinsfh.com 847-965-2500



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Rusnak, Sr., Thomas R.

Thomas R. Rusnak, Sr., age 65, of Brookfield; loving dad of Katie (Ryan), Elizabeth (Dion), & Tom, Jr.; beloved partner of Mary Rita; cherished friend of Susan, mother of his children; proud grandfather of Hannah Mae; loving brother of Anthony (Charlotte) & Patricia (Steven); Favorite Uncle Tom to James & Nicole; loving Godson of Cioci; cousin & friend to many. Visitation 2 to 9 p.m. on Tuesday, February 26, at **Hallowell & James Funeral Home**, 1025 W. 55th St., Countryside. Prayers from the funeral home at 9:15 a.m. on Wednesday, February 27, followed by a procession to St. Francis Xavier Church, LaGrange. Mass 10 a.m. Interment Resurrection Cemetery, Justice. In lieu of flowers, memorial donations in Tom's name to the American Heart Association or the National Multiple Sclerosis Society are appreciated. Funeral info: (708) 352-6500 or hjfunerals.com

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Ryan, Annette A.

Annette Arlene Ryan, nee Ranallo, 80, of Oak Park, Illinois, passed away gently on February 14, 2019, with family at her side. We will miss her daily. Loving mother of Denise (Tim) Saviano, Kerry (Tim) Riordan, and the late Ann Marie (Rich) Suda; proud grandmother of Katie, Maddie, and Anna Saviano, Tim III, Connor, and Sean Riordan; cherished sister of Rocco (MaryAnn) Ranallo, the late Gabriel (Polly) Ranallo and the late Richard (Lore) Ranallo; dear aunt of many nieces and nephews; and cherished daughter of Rocco and Anna Ranallo who predeceased her. Above all, Annette was unconditionally loving, kind, and resourceful. She enjoyed family gatherings, music, and flowers. For over 30 years, Annette was a valued employee at Northern Trust in Chicago. In recent years, she thrived at The Oak Park Arms. The family will greet loved ones at the Countryside Funeral Home in Bartlett, Illinois, at 950 S. Bartlett Rd., on Saturday, March 9, 2019, at 11:00 am until the memorial service at 1:00 pm. See www.countrysidefuneralhomes.com. Annette will be interred beside her parents at a private family service at St. Joseph Cemetery. Please consider a memorial donation to help families prevent and/or recover from domestic violence by giving to Sarah's Inn in Oak Park, Illinois, www.sarahsinn.org.

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Schreiber, Billie D.

Billie D. Schreiber, a 55 year resident of Hinsdale, passed away Thursday, February 21, with her family by her side. Beloved wife of the late George W. Jr.; loving mother of Candice and Thomas Schreiber; fond sister of the late Jacquelyn Sirany and Dorothy Ingram. Billie was an avid gardener. She also enjoyed boating and interior decorating. In lieu of flowers, memorials appreciated to Hinsdale Humane Society; www.hinsdalehumanesociety.org/donate. Private family interment will be held at Shady Grove Cemetery, Clarendon, Arkansas. Arrangements by **Brian Powell Funeral Directors of Hinsdale**. For information 630-703-9131 or www.powellfuneraldirectors.com



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Silvia, James M.

James M. Silvia, 78, of San Antonio, TX, former long-time resident of Park Forest, IL, passed away with his family by his side at home on Sunday, September 9, 2018. He was born on August 22, 1940, in East Falmouth, MA to the late Joseph M. and Mary (Rodrigues) Silvia. He was predeceased by his loving wife of 48 years, Helen M. (Graves) Silvia.

He was a graduate of Washburn University and had worked as an accountant for both Santa Fe Industries and Catholic Charities in Chicago. He was a long-time parishioner of St. Irenaeus Catholic Church in Park Forest.

He is survived by his son Tom (Valerie) Silvia of Normal, IL, and daughter Laura (Christopher) Samuel of San Antonio, TX, and by 4 grandchildren and 14 great-grandchildren. He is also survived by siblings Joseph (Janett) Silvia of Citrus Heights, CA, Robert Silvia of El Cajon, CA, Denise Weekes of Blue Eye, MO, and Dennis Weekes of Dallas, TX, and by 14 nieces and nephews.

A memorial Mass for James and Helen will be held on March 9, 2019 at 11:30 am at St. Irenaeus Church, Park Forest, IL. Luncheon to follow at Dining on the Green.

In lieu of flowers, donations in his name may be made to: South Suburban PADS, 414 W. Lincoln Highway, Chicago Heights, IL 60411.

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Singer, Marlene Chernoff

Marlene Singer (nee Chernoff), 77, preferred to live life as a giver, rather than a taker; passed away peacefully September 21, 2018. Loving mother of Alan (Alicia) Singer; grandmother ("Cago Grammie") of Sophia, Nate, and William Singer, all of Seattle; dear mother-in-law of Raquel Feld-Singer; sister of Dr. Earl (Lolly) Chernoff of AZ—he's the best brother in

the world! Preceded death by spouse of 38 years and love of her life, Jerry W. Singer, son Steven Singer, and parents Arthur Rubin Chernoff and Dorothy Miller Chernoff. Marlene's remains are to be scattered in Puget Sound along with those of her beloved Jerry. Family and friends to gather: 1-4pm, Saturday April 27 (Marlene's 78th birthday) at Dino's, 7004 W. Higgins Ave, Chicago, IL 60656. RSVP: moovet64@gmail.com. Arrangements by **Cremation Society of Illinois**, 773-281-5058 or www.cremation-society.com.



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Slater, Marie E.

Marie E. Slater, 83, of Rockford, formerly of Chicago, passed away Friday, February 15, 2019. She was born on February 10, 1936 to Paul and Lillian Rieger. She married Colin Slater in May of 1956 in Cary, Illinois. Marie worked as an office manager for Stolker Insurance in Barrington, Illinois. She was the head cashier at Old Country Buffet and the night manager of Subway in Loves Park.

Survivors include her husband, Colin; children, Clyde, Jean (Eliot) Narotsky, Mark (Anna), Lynn (Bob) Logalbo; five grandchildren, Sara Narotsky, Lisa (Brennan) Lazzaretto, Amy Narotsky, Max Logalbo and Sophie Logalbo. Predeceased by her parents.

A funeral service will be held at 2:00 p.m. on Tuesday, February 26, 2019 at Honquest Family Funeral Homes with Crematory, Mulford Chapel, 4311 N. Mulford Rd., Loves Park, Illinois 61111 with visitation from 1:00 p.m. until time of service. In lieu of flowers, memorial contributions can be made to HARPS, Hooved Animal Rescue & Protection Society, P.O. Box 94 Barrington, IL 60011. To share a memory or condolence please visit www.honquestfh.com

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Smith, Nancy H

Nancy H. Smith passed away on February 17, 2019. Born September 4, 1924, she graduated with a B.A. from the University of Louisville and lived in Highland Park for over sixty years. She was a leading farm and land real estate broker in northern Illinois, operating as Nancy Smith Real Estate. She held numerous positions in real estate organizations including the International Real Estate Federation. She is survived by her children Edwin E. Smith, David Smith and Laurel Smith, and by two grandsons and six great grandchildren. Her husband Lester H. Smith predeceased her in 2000. A memorial service will be held at 10:00 am on Thursday, March 14, 2019, at the **Kelley & Spalding Funeral Home**, 1787 Deerfield Rd, Highland Park, IL. For info or directions please contact **Kelley & Spalding Funeral Home** at 847-831-4260 or www.kelleyspaldingfuneralhome.com



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Stefo, Marion 'Nan'

Marion "Nan" Stefo nee Hannafin, age 75, of Glenview, IL passed away February 21st. She was the beloved wife of the late James Stephen Stefo for 54 years. Marion attended the Marywood High School in Evanston and Loyola University of Chicago. She was one of the founding Eucharist Ministers at St. Catherine LaBoure, an active member in the Women's Guild at St. Catherine LaBoure and St. Raphael the Archangel, Member of the Board of Directors of Slovak American Charitable Association (SACA) at Rolling Hills Campus Nursing Home and Assisted Living, and a member of the Misericordia Women's Board. She was a loving mother of James Stephen, Jr. (Lucia Soberano) Stefo, Francesca Marie (Joseph) Lestinsky, Michael Christopher Stefo, and Christopher Michael (Elizabeth Reddington) Stefo; Grandmother of thirteen; Christian, Gabriella, James III, Marissa, Isabella, Victoria, Cecelia, Anthony, Thomas, Adriana, Angelina, Delila, and Jonathan. She was the daughter of the late Edward and Kathleen Cleary Hannafin; sister of Thomas Hannafin; sister-in-law of Andrew (Kathy) Stefo, the late John Stefo, and the late Thomas (Karen) Stefo; Aunt of Brad Stefo, Justin Stefo, Rebecca Jones, Taylor John Stefo, Linnea Nelson, and Andrea Stefo; Great aunt of Dominick Stefo, Viviana Stefo, Emilia Jones, Olivia Stefo, and Benjamin Stefo. Funeral Mass Monday, February 25, 2019 11:30 a.m. at **Our Lady of Perpetual Help Church**, 1775 Grove Street, Glenview, IL 60025. Interment private, Saint Paul Cemetery, Odell, IL. In lieu of flowers, memorials may be made to: Misericordia, 6300 North Ridge, Chicago, IL 60660. Info: www.donnellanfuneral.com or (847) 675-1990.



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Chicago Tribune extends our condolences to the families and loved ones of those who have passed.

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Stein, Louise

Louise Stein nee Tigay. Loving wife of the late Rob Stein. Beloved mother of David (Robin) Stein and Paul (Susan) Stein. Proud grandmother of Alana (Ken), Lindsey (Luke), Shawna (Joe), Jacqueline (Trevor) and Jessica. Devoted great grandmother of Maya, Isabel Rose, Jonah, Laila, Hailey, Brody, Parker, Savannah and Grayson. Services Monday 12 Noon at Oakwoods Cemetery Chapel, 1035 East 67th Street, Chicago. Memorials in her memory can be made to ORT America, 3701 Commercial Ave., Suite 13, Northbrook, IL 60062, www.waort.org or the Illinois Holocaust Museum, 9603 Woods Dr., Skokie, IL 60077, www.ilholocaustmuseum.org would be appreciated. Arrangements by **Chicago Jewish Funerals**-Skokie Chapel, 847.229.8822, www.cjinfo.com



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Steinhardt, Dr. Kasiel 'Kasey'

Dr. Kasiel "Kasey" Steinhardt. Loving husband for 68 years to Joyce Steinhardt. Devoted father of Cheryl (Ted) Banks, Sam (Bonnie) Steinhardt and the late Roberta Steinhardt. Proud grandfather of Mimi, Rebecca (David), Sarah (Haben), Joshua (Rabbi Dahlia), David (Shawna), Elliot (Kelly), Hannah, and step grandfather of Heather (Beck) and Chris (Angela). Cherished great grandfather of Jared, Noah, Roei, Erez and Shiloh. Dear brother of Rosalind (the late Summer) Frim. Service Sunday 2PM at **Chicago Jewish Funerals**, 195 North Buffalo Grove Rd (one block North of Lake Cook Rd.), Buffalo Grove. Interment Shalom. In lieu of flowers memorials can be made to your favorite charity. Arrangements by **Chicago Jewish Funerals** - Buffalo Grove Chapel, 847.229.8822, www.cjinfo.com



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Stogsdill, Nancy E.

Nancy E. Stogsdill, 87, passed away February 21, 2019. Beloved mother of William J. Stogsdill and Suzan B. Joy; loving grandmother of Morgan L. (Timothy) Stogsdill-Albrecht, William J. (Taylor) Stogsdill, Tracy O'Brien, Teryn O'Brien, the late Kelly O'Brien, Kyle O'Brien and Corey O'Brien and great-grandmother of Campbell & Park Albrecht, Charlotte & William Stogsdill, Adriana, Rylan & Morgan Joy, Libby, Braxton & Brody O'Brien, Hayden & Braiden O'Brien, Reese & Dawson O'Brien, Cody Suttles and the late Luke Dial; dear sister of the late Virginia "Ginny" Larson and aunt of Kathryn & David Larson. Nancy was an avid animal advocate and in addition to personally rescuing animals, she worked tirelessly to provide them with resources, loving homes and the care they deserved. Visitation Monday from 3 to 8 p.m. at **Williams-Kamp Funeral Home** 430 E. Roosevelt Rd. Wheaton, IL 60187. Private funeral service (family only). In lieu of flowers, donations appreciated to the ASPCA at <https://secure.aspca.org/team/nancy-s-memorial-campaign-jhncfww> Info @ www.williams-kamp.com or (630) 668-0016.

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Sundberg, Howard Edward

Howard Edward Sundberg, 88, of Palatine, IL. Korean War Marine Corps Veteran. Born May 3, 1930 in Chicago, IL, passed away February 16, 2019. Howard was a retired sheet metal worker in Local Union 73 and was presented with his 60 year pin on May of 2018. Beloved husband for over 66 years of Margaret R. Sundberg (Petosky). Loving father of Alan (Joan), Michael (Debra) and Margaret (the late Donald) McAllister. Proud grandfather of Michelle, Donald, Christopher, Tabatha, Samantha and great grandfather of Kyla. Dear brother of Dorothy Barker, Ruth (Martin) McCarthy and the late Bernard Sundberg. Visitation Thursday, February 28, 2019 from 3-8 PM at Smith-Corcoran Funeral Home, 185 E. Northwest Hwy., Palatine. Funeral Friday, March 1, 2019 at 11:30 AM at Abraham Lincoln National Cemetery, Elwood, IL. 847-359-8020 or www.smithcorcoran.com.



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Swiatek, Mary Louise "Lou"

Mary Louise "Lou" Swiatek, nee Gloppen, age 92, beloved wife of the late Edmund; loving mother of John (Sharon Marie), and Tracey Page Swiatek; dear grandmother of John, Stephen, and J.J. Rundell; Lou passed away on February 18, 2019 at Wellshire Terrace Assisted Living in Morton Grove. There will be a memorial service at Skaja Terrace Funeral Home 7812 N. Milwaukee Ave. Niles, date and time pending. Funeral info: 847-966-7302 or www.skajafuneralhomes.com



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Szuba, Leona

SZUBA, Leona (Nee Musial); Age 92; Loving wife of the late Louis Sr.; Beloved Mother of Michael(Debbie) and the late Louis Jr., Gary, Thomas and James; Proud Grandmother of 6 and Great-Grandmother of 4; Loving sister of Marcelline Leno and Robert Musial; Devoted Aunt of many nieces and Nephews. Leona Passed away on February 9th and a memorial service will be held on a future date. Funeral arrangements by Pietryka Funeral Home. Info. 773-889-0115

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Taylor, Ruth

Ruth Taylor, age 90, formerly of Hinsdale, IL passed away peacefully Wednesday, February 13, 2019 at Edward Hospital of Naperville. She was born March 22, 1928 in Bruchsal, Germany to her loving late parents, Albert and Frieda. Cherished wife of the late Cecil F. Taylor, wedded on November 29, 1952. Beloved mother of David (Barb) Taylor of Naperville and Douglas (Shauna) Taylor of Woodridge. Adored grandma of Joseph Baker and Christopher Taylor. Fond sister of the late Werner. Aunt of the late Donna. Ruth was a graduate of Lindblom High School and received her bachelor's degree in special education from DePaul University. Ruth spent her teaching career at Ray Graham Association and day care at Union Church Day Care. She was a long time member of Burr Ridge United Church of Christ. In lieu of flowers please make a donation to the charity of your choice. Memorial Visitation: Sunday, March 3rd 2:00-5:00 PM at **Friedrich-Jones Funeral Home & Cremation Services**, 44 S. Mill St., Naperville, IL 60540. Interment is private. For condolences information please call 630-355-0213.



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Theobald, Yvonne

Yvonne Theobald nee Breaux, age, of Glenview, formerly of Evanston, passed away February 23, 2019. Beloved wife for 57 1/2 years of the late Henry E. Theobald; devoted mother of Bruce Theobald (Maria Cibra, fiancée); fond sister of the late Earl Gray Breaux, Jerome Breaux, and Harry Breaux. Mrs. Theobald enjoyed sewing from the age of 9, made all of her own clothes and even taught English Tailoring. She was a Professional Model for Marshall Fields, Carson's and Mandel Brothers and was also a Modeling Instructor. Yvonne and her husband enjoyed dancing, traveling and gardening. She was a member of the Woman's Club of Evanston, Chasse Dance Club, and the Glenview and North Shore Senior Centers for many years. One of the most exciting adventures of her life was being chosen as Ms. Illinois Senior Citizen Queen in 1992 and then being a top ten finalist at the Ms. National Senior Citizen Pageant. Visitation will be held Tuesday, February 23, 2019 from 4:30pm until time of the service at 7:30pm at **N.H. Scott & Hanekamp Funeral Home**, 1240 Waukegan Rd., Glenview (just south of Lake Ave. on west side). Interment private at Eden Memorial Park Cemetery. Memorials may be made to American Stroke Association, 7272 Greenville Ave., Dallas, TX 75231 or St. Jude's Children's Research Hospital, 501 St. Jude Place, Memphis, TN 38105. Funeral information 847-998-1020.0



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Thurn, Paul R.

Paul R. Thurn 51, Feb. 21st. Devoted father of Michael and Quinn. Loving son of Kay and the late Robert Thurn. Cherished partner of Tammy Kummerer. Dear brother of Ted (Carrie) and Matthew Thurn and Carolyn (David) Vidler. Uncle of Emma and Jack Thurn, Liam and Owen Vidler. The family would also like to extend their gratitude to Dr. Baseem Char. Memorial Visitation Sunday 3:00 p.m. - 8:00 p.m. at **Donnellan Funeral Home** 10525 S. Western Ave. Chicago. Family and Friends will meet Monday directly at St. Barnabas Church 10134 S. Longwood Dr. Chicago. For Mass at 10:30 a.m. Int. Private. In lieu of flowers, donations for Michael and Quinn may be made c/o Kay Thurn. Info (773) 238-0075 or sign guestbook at www.donnellanfuneralhome.com.



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Trippi, Priscilla

Priscilla Trippi, 88 of Morton Grove, beloved wife of John Sr.; loving mother of Alan, Kenny, Janet (Ralph) Johnson, Gail, Nancy (Jim) Glogovsky, and the late John Jr.; dear grandmother of Jimmy (Nikole), Danny, Gary (Melissa), Brian (Dani), Jennifer, Jaclyn, Sara, Kevin, Jeffrey, Alyssa, John III, and Tylene; cherished great grandmother of Jayce, Camden, Leah, Makayla, and Olivia; fond sister of Joyce Larsen; devoted aunt of Marykay Gontarz. Funeral from **Simkins Funeral Home** 6251 Dempster St. Morton Grove, IL 60053 Monday 9:30 a.m. to St. Martha Church 8523 Georgiana Ave. Morton Grove, IL 60053. Mass at 10:00 a.m. Entombment All Saints Cemetery. Visitation Sunday 1:00 p.m. to 7:00 p.m. In lieu of flowers, donations to the church appreciated. Sign online guest book at www.simkinsfh.com. (847) 965-2500



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Upchurch, Therese M.

Therese M. Upchurch R.N., of Chicago; beloved wife of the late Thomas J.; loving mother of Steven Upchurch, Peggy (Joseph) Federaro, Patti (Gary) Feracota and Paul (Raquel) Upchurch; fond mother-in-law of Doris and Heather; cherished grandmother of Cheryl (Brandon), Denise, Nick, Gina, Jessica, Julianna, Christopher, Charlie and her "Angel" in heaven, Lilly; great-grandmother of Tara, Alexa and Madelyn; dear sister of Bernard (Nora) Luszc, Bernadette Knetter, Dorothy Burroughs and the late Evelyn Schiel, Jean McCarthy and Irene Brown; sister-in-law of William (Kathy) Upchurch; fond aunt and great-aunt of many. Therese was a graduate of Oak Park Hospital Nursing School and was an R.N. practicing maternal and newborn healthcare for 40 years until her retirement. Visitation Saturday, March 2, 9:45 a.m. until time of mass 10:30 a.m. at Ascension Church, 808 S. East Ave., Oak Park. Private interment St. Joseph Cemetery. In lieu of flowers, donations to Almost Home Kids (give.almosthomekids.org/GiveNow) are appreciated. Funeral info: 708-383-3191 or drechslerbrownwilliams.com

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Vainikos, Peter N.

Peter N. Vainikos, age 72, passed away on February 21, 2019. Beloved companion of Marlene Ruiz; loving father of Kristie (Matthew) Vainikos Stegen and stepfather of Ben (Richelle) and Jean Paul (Angie) Ruiz; devoted son of Fotini and the late Nick Vainikos; proud grandfather of Cooper Stegen, Joey and Jaden Ruiz; dear brother of Helen (Stergios) Alexander and Alexandra (Chris) Carson; fond uncle of Michael, Katherine and Clair. Visitation this Monday, 4:00 p.m. until 8:00 p.m. at Gibbons Funeral Home, 134 South York Road, Elmhurst. Family and friends will meet Tuesday morning at St. Demetrios Greek Orthodox Church, 893 Church Road, Elmhurst for funeral service at 10:30 a.m. Interment Elmwood Cemetery, River Grove. In lieu of flowers, memorial contributions may be made to the American Diabetes Association at diabetes.org. For funeral information please call 630-832-0018 or www.gibbonsfuneralhome.com.

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Van Wie, Lucy A.

Lucy A. Van Wie nee DiFiore, age 84, lifelong of Chicago, passed away February 16, 2019. She was born September 18, 1934 in Chicago. Beloved wife of 60 years of the late Earl H. Van Wie, Jr.; loving mother of Renee (Kip) Grover, the late Earl Van Wie, III, Karen Marino, Donna (Steve) Blair, Don Van Wie, and Stevie Van Wie; adored grandmother of Nichole Grover, Brandon (Brittany) Grover, Bryan Blair, Natalie Marino, and Ryan Marino and great grandmother of Thea and Remi Grover and Nolan and Ariana Steiner. Visitation Wednesday, February 27, 4:00-8:00 PM at **Overman-Jones Funeral Home & Cremation Services**, corners of Rts. 30 & 59, Plainfield. The Mass of Christian Burial will be Thursday, February 28 at 10:00 AM at Holy Family Catholic Church, 600 Brook Forest Ave. (Rt 59), Shorewood. A private family interment will be at Abraham Lincoln National Cemetery, Elwood, IL. Donations to Garden Center Services at their Kedzie Administration Building 10444 Kedzie Ave. Chicago, IL 60655. For info call 815/436-9221 or visit www.overman-jones.com



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Varzhabedian, RN, Charlotte

Charlotte Varzhabedian, R.N. Loving and devoted wife. Beloved mother. Loyal friend. Worked for many years as a surgical nurse. Enthusiastic world traveler. A memorial gathering will be held Saturday, March 9, 2019 from 2 to 4pm at N.H Scott & Hanekamp Funeral Home, 1240 Waukegan Road, Glenview. Funeral information 847-998-1020.



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Walsh, James P

James P. Walsh, age 93, of San Francisco, CA, formerly of Chicago and Baltimore passed away on December 26, 2018. Graduated from Leo High School in Chicago. Naval Veteran of WW II and the Korean War. Purple Heart recipient. Accomplished Artist. He is survived by his sister, Ellen (the late Harry) Trainor. Preceded in death by his parents John and Helen (nee White) Walsh, his brothers John Walsh M.D. and William Walsh. Services have been held. For additional information contact 708-798-5300 or tews-ryanfh.com

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Weir, Eileen P.

Eileen P. Weir, nee Ryan. Beloved wife of the late Alphonse "Al" Weir; loving mother of Mary Ann Brown and Jane (Joseph) Terrell; sweet grandmother of Joseph Alphonse, Erin Ann Avila, Ryan Patrick, and the late Jane Eileen; dearest Gigi of Mia, Zoey, Frankie Jane, Mateo, Siena, Reid, and Ben; fond sister of the late Margaret, James, Monica, Ann, and Thomas; dear aunt of many nieces and nephews. Funeral Tuesday 12 Noon from **Thompson & Kuenster Funeral Home**, 5570 W. 95th St. to St. Terrence Church for 1:00 p.m. Mass. Interment Holy Sepulchre Cemetery. Visitation Monday 3-9 p.m. (708) 425-0500

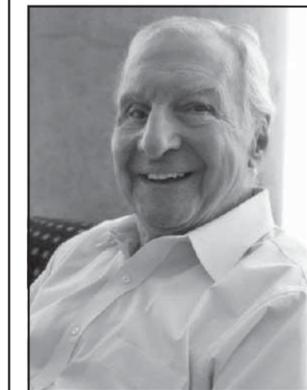
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Winston, Patricia Louise

Mrs. Patricia Louise (LeGette) Winston, born on October 5, 1933 in Gary, Indiana, to Louise and John LeGette, passed away at age 85 on January 23, 2019 in Seattle, Washington. She graduated from Illinois Institute of Technology with a Masters in Mathematics in 1960 and University of Chicago Divinity School in 1957.

Patricia is survived by her husband of 61 years, Roland, and two of her sons: Joe and his wife, Laura; and John and his wife, Wendy. She is also survived by two grandsons, Milo and Beckett, and two step-grandchildren, Zoe and Alex. She was predeceased by her son Gregory. She was a founding board member of the Heritage Museum of Asian Art in Chicago, and the secretary of Merced Symphony Association.

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Clinton J. Desmond [9/9/1932-11/24/2018], son of Lois and Edward Desmond, was born and raised in Oak Lawn at the height of the Great Depression along with his sisters, and is where he met and married the love of his life, Lenore. A selfless hard worker, dreamer, and educator, his life exemplified the American Dream. Clint became a decorated U.S. Military veteran, an inspiring teacher, and proud family man. He was a fighter, exemplified by his battle with, and defeat of, Cancer in the 1980s, living with a pacemaker for 20 years, and leading a full life into his 80s even after losing some of his eyesight.

Throw a challenge at Chicago, and the city will overcome it because millions of people, just like Clint, work and battle every day as the heart of this great city.

Clint and his wife, Lenore, raised two children, Laura and CJ, expecting that they both would work hard, value education, and strive for excellence in life - which each did. Laura grew up to run the Starcom MediaVest Group and CJ became a professor of music at Dakota Wesleyan University.

Clint dreamed he'd join the Air Force and fly planes through the cumulus, cirrus, stratus, and alto-stratus clouds. His eyesight prevented it, so Clint pursued excellence in code-breaking, receiving honors during the Korean War for cracking encrypted enemy transmissions. He wanted to impact the whole of Chicago through service to the community, leading him to teach. His students often share stories of Mr. Desmond, many recalling inspiring trips to Washington D.C. These stories, and Clint's dedication, are parts of Chicago made better by his words and deeds.

67 years of a marriage is evidence of his excellence as a family man. Teaching into his 70s, and being a lifelong learner himself, is proof of Clint's excellence in his profession. Clint knew he had an excellent life.

When Clint was lucky enough to travel somewhere by plane, he insisted on a window seat to see the clouds. When his son and daughter were young, he'd never miss a chance to point out the cumulus, cirrus, stratus, and alto-stratus clouds.

So the next time you look up at the Chicago skyline, notice the clouds and know that Clinton J. Desmond is among them and looking down at Chicago and smiling.

Yucuis, Barbara J.

Barbara J. Yucuis Age 81 Late of Midlothian. Beloved wife of Gerald Yucuis. Loving mother of Linda (David Carpenter) Yucuis, Michael Yucuis, Chuck (Kim) Yucuis, Mary (Robert) Nelis, Mark (Cathy McGuinn) Yucuis, Laura (Joe) Gross and the late Jennifer Yucuis. Proud grandmother of 18 and great-grandmother of 12. Dear sister of Jerry (Judy) Boyd. Fond aunt of many nieces & nephews. In lieu of flowers memorials may be made to St. Jude Children's Research Hospital. Funeral Tuesday 9:30 AM from the Hickey Memorial Chapel 4201 W. 147th St. Midlothian to St. Christopher for Mass at 10:00 AM. Interment will be at St. Mary Cemetery. Visitation Monday 2 - 8 PM. For more information and online registration www.hickeyfuneral.com or 708-385-4478.



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Chicago Tribune

Chicago has a brilliant skyline and architecture, with buildings that reach right up to, and through, the cumulus, cirrus, stratus, and alto-stratus clouds. The buildings, like the city itself, rely on a solid foundation, built on individual bricks, poured cement, and the hard work of every day Chicagoans like Clinton Desmond. A lifelong student of history, Clint was as much a part of Chicago's history as any name you see emblazoned on Chicago skyscrapers.

CHICAGO WEATHER CENTER

chicagoweathercenter.com | BY TOM SKILLING AND WGN9



SUNDAY, FEB. 24

NORMAL HIGH: 38°

NORMAL LOW: 23°

RECORD HIGH: 64° (1930)

RECORD LOW: -11° (1873)

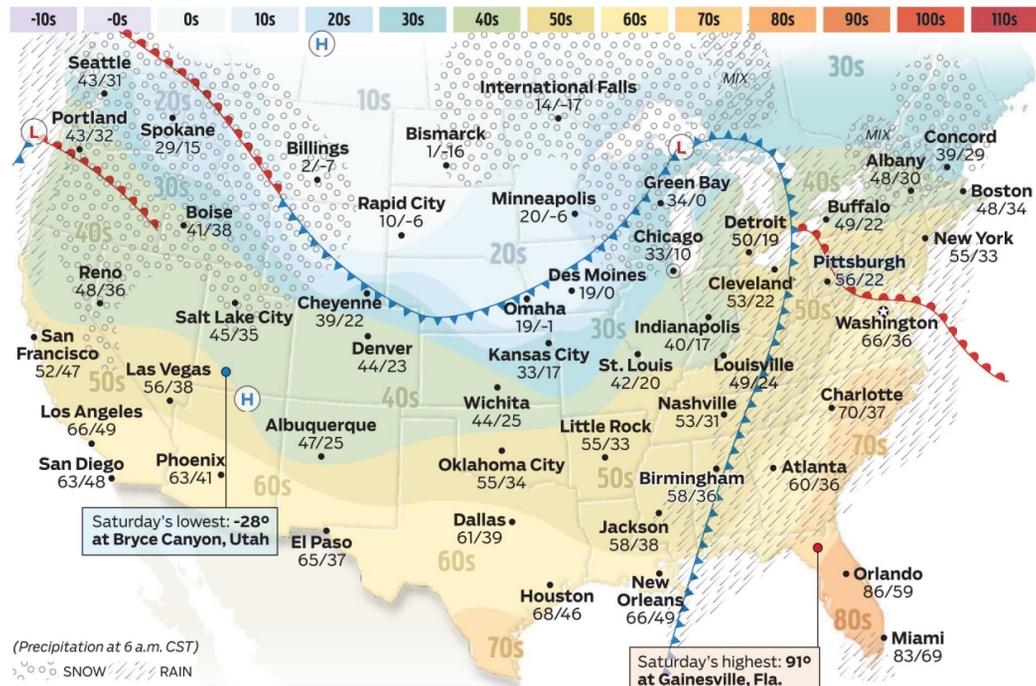
High winds, much colder air, some snow

LOCAL FORECAST

HIGH 33 | **LOW** 10

- High wind warning.
- High winds batter the area as a late-winter storm exits the Midwest
- Extremely windy and colder. Mostly cloudy with morning snow showers, followed by a partly sunny afternoon.
- West winds 30-40 mph with gusts as high as 60 mph.
- Daybreak temperatures in the middle 30s fall through the day to the lower 20s by evening.
- Very windy and cold overnight with lows falling to 5 to 10 by Monday morning. Wind chills to minus 15.

NATIONAL FORECAST



Much colder air sweeps back into the Chicago area Sunday as a major winter storm passes through the area. While the storm center passes to the east, very strong west winds, gusting as high as 60 mph, will blast the area and send the mercury plunging. A high-wind warning will be in effect throughout the day. Scattered snow showers will accompany the cold intrusion as the mercury falls through the 20s Sunday, plunging to single digits Monday morning with wind chills as low as 15 below zero. Winds will gradually ease Monday as high pressure advances into the area, but the cold will persist with afternoon highs struggling to reach 20, well below the near 40 normal late-February highs. Cold weather will persist through most of the upcoming week, portending a cold March open.

MONDAY, FEB. 25

HIGH 20 | **LOW** 11

Some morning sun; clouds gather in the afternoon. Very cold for late February as highs struggle to 20, about 20 degrees below normal. Diminishing northwest winds. Some light snow or flurries possible late or at night.

TUESDAY, FEB. 26

HIGH 26 | **LOW** 19

Election Day. Cloudy skies dominate. Some light snow or flurries possible in the afternoon and overnight. Quite cold as highs peak only in the mid and upper 20s.

WEDNESDAY, FEB. 27

HIGH 33 | **LOW** 14

Any lingering snow ends early then skies become partly sunny. Still cold, but temperatures creep just above freezing in the afternoon.

THURSDAY, FEB. 28

HIGH 30 | **LOW** 17

High pressure approaches the area delivering a partly sunny and cold day. Highs climb to around 30, about 10 degrees below normal. Light north winds.

FRIDAY, MARCH 1

HIGH 36 | **LOW** 18

March opens on a cold note. Morning sun gives way to afternoon cloudiness. Increasing south winds boost highs into the mid 30s. Some rain or snow possible late. Turning colder late at night with some snow or flurries.

SATURDAY, MARCH 2

HIGH 30 | **LOW** 15

Windy and colder. Some lingering morning flurries then skies become partly sunny. Gusty northwest winds.

ASK TOM

Dear Tom,
2018 sure seemed like a wet year in Chicago history. Did we break the city's annual precipitation record?
— Doug Congdon, Zion

Dear Doug,
We did not, but we came close. According to Chicago weather historian Frank Wachowski, 2018 (with 49.23 inches of precipitation) was the city's fourth-wettest year dating to 1871, surpassed only by 2008 (50.86 inches), 2011 (49.83 inches) and 1983 (49.35 inches). May was the wettest month of the year, logging 8.21 inches, followed by 7.63 inches in June and 6.61 inches in August. The days with the heaviest precipitation were Aug. 7, receiving 2.36 inches, and Feb. 20, with 2.10 inches.

The city's normal annual precipitation currently stands at 36.89 inches, so last year was 12.34 inches above normal.

Write to: ASK TOM
2501 W. Bradley Place
Chicago, IL 60618
asktomwhy@wgn9.com

WGN-TV meteorologists Mark Carroll, Steve Kahn, Richard Koeneman, Paul Merzlock and Paul Dailey, plus Bill Snyder, contribute to this page.

Hear Tom Skilling's weather updates weekdays 3 to 6 p.m. on WGN-AM 720 Chicago.

Whiteout: The short, but crippling, blizzard of Feb. 23, 1967

The city was still recovering from the Big Snow of Jan. 26-27, a record 23-inch snowstorm that buried the city. The snow pack, which peaked at 28 inches Feb. 6 and 7, had dwindled to a more reasonable 7 inches. With the exception of some still-clogged side streets, the city was finally returning to a normal winter routine.

Weather forecasters were watching a "clipper"-type storm approach from the northwest, expecting only flurries and gusty winds followed by subzero cold. Instead, what arrived was a meteorological nightmare. Much of the day, a light snow blanketed the area with minor accumulations, but as darkness fell that Thursday evening, a full-scale blizzard descended upon the city. In less than four hours up to 6 inches of snow plastered the area. Much of it fell at a blinding rate of 3 inches an hour and was accompanied by thunder and lightning. Strong winds, at times gusting above hurricane force, created severe drifting making travel impossible. Crippled by zero visibility and plunging temperatures, the city was shut down for the second time in less than a month as thousands of stranded motorists were forced off the road.

SNOWFALL TOTALS

Northbrook	6.0 inches
Glencoe	6.0 inches
Midway	5.5 inches
Evanston	5.0 inches
Des Plaines	4.0 inches
O'Hare	3.7 inches
Aurora	3.6 inches
Antioch	3.0 inches

VISIBILITY AT MIDWAY
Feb. 23, 1967, in miles

PERIOD OF "WHITE OUTS"

PEAK STORM WIND GUSTS

47 MPH MIDWAY AIRPORT
82 MPH OGDEN DUNES

CHICAGO SNOW DEPTHS
Jan. 26-Feb. 24, 1967

INCREASE AFTER FEB. 23 BLIZZARD

CHICAGO TEMPS
Feb. 23-24, 1967

SOURCES: Frank Wachowski, National Weather Service archives
STEVE KAHN AND JENNIFER M. KOHNKE/WGN-TV

MIDWEST CITIES

SUN./MON.	FC	HI	LO	FC	HI	LO
Illinois	pc	47	23	pc	44	28
Carbondale	pc	34	14	pc	30	20
Champaign	pc	33	15	pc	32	21
Decatur	pc	30	4	sh	17	11
Moline	pc	32	10	pc	26	17
Peoria	pc	33	13	pc	32	20
Quincy	pc	33	3	sh	16	7
Rockford	pc	34	15	su	31	21
Springfield	pc	30	3	sh	16	9
Sterling	pc	30	3	sh	16	9
Indiana	pc	41	19	pc	38	24
Bloomington	pc	45	23	pc	42	27
Evansville	pc	44	15	pc	28	19
Fort Wayne	pc	40	17	su	34	23
Indianapolis	pc	38	14	pc	29	20
Lafayette	pc	39	13	pc	20	17
South Bend	pc	39	13	pc	20	17
Wisconsin	pc	41	19	pc	38	24
Green Bay	sn	34	0	pc	11	-5
Kenosha	ss	34	5	sh	18	7
La Crosse	ss	27	-4	cl	9	-3
Madison	ss	31	-2	sh	12	-1
Milwaukee	ss	34	2	cl	15	5
Wausau	ss	28	-8	cl	7	-10
Michigan	pc	50	19	pc	27	14
Detroit	rs	44	14	pc	17	12
Grand Rapids	rs	44	14	sh	17	12
Marquette	sn	32	4	cl	9	-1
St. Ste. Marie	rs	37	7	ss	9	1
Traverse City	rs	42	12	sh	15	7
Iowa	pc	17	-2	sh	8	0
Ames	pc	22	-2	sh	9	3
Cedar Rapids	pc	19	0	cl	11	3
Des Moines	pc	29	-1	cl	11	3
Dubuque	pc	29	-1	sh	12	3
El Paso	pc	65	37	pc	71	42

OTHER U.S. CITIES

SUN./MON.	FC	HI	LO	FC	HI	LO
Ablene	su	59	39	pc	64	48
Albany	rn	48	30	pc	31	18
Albuquerque	su	47	25	pc	55	29
Amarillo	pc	57	33	pc	67	30
Anchorage	pc	26	11	pc	26	10
Asheville	pc	59	31	pc	52	29
Aspen	pc	34	12	pc	39	16
Atlanta	pc	60	36	pc	61	37
Atlantic City	rn	57	33	pc	43	27
Austin	su	65	43	pc	65	53
Baltimore	pc	62	34	pc	44	30
Billings	sn	2	-7	ss	1	-4
Birmingham	su	58	36	cl	60	41
Bismarck	pc	-1	-16	sh	-3	-12
Boise	rs	41	38	sh	45	37
Boston	rn	48	34	pc	38	20
Brownsville	pc	72	57	sh	76	65
Buffalo	sh	49	22	pc	25	15
Burlington	rn	40	28	ss	31	8
Charlotte	ts	70	37	pc	60	36
Charlottesville	ts	71	45	pc	64	46
Charlottesville WV	sh	58	27	su	44	25
Chattanooga	su	55	34	pc	56	35
Cheyenne	pc	39	22	cl	44	22
Cincinnati	sh	51	21	su	39	24
Cleveland	rs	53	22	pc	28	18
Colo. Spgs	pc	41	18	pc	50	22
Columbia MO	pc	35	18	su	42	22
Columbia SC	ts	74	39	pc	63	37
Columbus	sh	53	19	su	34	22
Concord	pc	39	23	pc	31	13
Corpus Christi	pc	72	54	sh	69	61
Dallas	su	61	39	pc	62	45
Daytona Bch.	pc	81	57	pc	70	62
Denver	pc	44	23	pc	49	26
Des Moines	pc	25	-8	cl	7	-11
El Paso	pc	65	37	pc	71	42
Fairbanks	pc	21	-1	pc	22	-5
Fargo	pc	9	-17	pc	-2	-18
Flagstaff	cl	39	10	cl	42	18
Fort Myers	pc	84	66	pc	80	64
Fort Smith	su	56	32	pc	60	37
Fresno	pc	62	43	cl	67	47
Grand Junc.	pc	38	19	pc	42	22
Great Falls	ss	-3	-10	sn	-3	-8
Harrisburg	rn	58	28	pc	38	25
Hartford	rn	48	33	pc	37	20
Helena	pc	56	38	pc	60	43
Honolulu	su	81	65	pc	79	66
Houston	su	68	46	sh	66	56
Int'l Falls	ss	14	-17	pc	-3	-22
Jackson	su	58	38	cl	62	44
Jacksonville	ts	81	51	pc	65	57
Jameau	pc	33	19	su	36	23
Kansas City	su	33	17	su	38	22
Las Vegas	su	66	49	cl	67	49
Lexington	pc	53	24	pc	43	26
Lincoln	su	20	-1	cl	12	4
Little Rock	su	55	33	pc	55	35
Los Angeles	pc	66	49	pc	67	49
Louisville	pc	49	24	pc	44	27
Macon	ts	69	38	pc	65	39
Memphis	su	53	33	pc	56	36
Miami	ts	83	69	pc	80	71
Minneapolis	pc	20	-6	sh	6	-6
Mobile	pc	69	45	cl	67	52
Montgomery	pc	65	39	pc	66	45
Nashlon	pc	53	31	pc	52	32
New Orleans	pc	66	49	cl	64	57
New York	rs	55	33	pc	41	25
Norfolk	sh	72	39	su	66	33
Oklahoma City	su	55	34	pc	60	37
Omaha	pc	19	-1	cl	12	4
Orlando	pc	86	59	pc	74	61
Palm Beach	pc	84	68	cl	78	71
Palm Springs	pc	68	48	pc	71	49
Philadelphia	rn	57	32	pc	41	26
Phoenix	cl	63	41	cl	67	45
Pittsburgh	sh	56	22	su	34	22
Portland, ME	rs	40	30	pc	35	12
Portland, OR	sh	43	32	rs	34	29
Providence	rn	49	32	pc	38	20
Raleigh	ts	71	38	su	58	32
Rapid City	cl	10	-6	sh	2	-5
Reno	pc	48	36	pc	48	40
Richmond	rn	69	36	su	54	29
Rochester	sh	53	24	pc	27	16
Sacramento	cl	60	45	rn	54	49
Salerno, Ore.	sh	44	33	pc	36	30
Salt Lake City	pc	45	35	cl	49	41
San Antonio	su	68	45	sh	68	55
San Diego	pc	63	48	pc	63	49
San Francisco	sh	52	47	rn	54	51
San Juan	pc	82	73	pc	81	74
Santa Fe	cl	41	20	pc	42	24
Savannah	ts	76	44	pc	67	47
Seattle	sh	43	31	pc	42	31
Shreveport	su	60	38	cl	62	46
Sioux Falls	pc	9	-4	ss	-3	-3
Spokane	sh	29	15	ss	25	16
St. Louis	cl	42	20	su	41	25
Tucson	pc	66	39	pc	69	50
Tulsa	su	55	34	pc	53	37
Tallahassee	ts	74	45	pc	70	50
Tampa	pc	82	61	pc	78	63
Topeka	pc	32	13	pc	36	30
Turkey	pc	66	39	pc	69	50
Tulsa	su	55	30	cl	60	34
Washington	rn	66	36	pc	54	34
Wichita	cl	44	25	pc	53	25
Wilkes Barre	cl	49	22	pc	29	16
Yuma	pc	67	43	pc	72	47

WORLD CITIES

SUNDAY	FC	HI	LO	FC	HI	LO
Acapulco	pc	84	71	pc	84	71
Algiers	pc	60	42	pc	60	42
Amsterdam	pc	56	32	pc	56	32
Ankara	sh	50	32	pc	50	32
Athens	sh	44	40	pc	44	40
Auckland	pc	71	57	pc	71	57
Baghdad	pc	70	47	pc	70	47
Bangkok	pc	90	79	pc	90	79
Barbados	pc	83	75	pc	83	75
Barcelona	su	59	42	pc	59	42
Beijing	su	52	27	pc	52	27
Beirut	pc	64	55	pc	64	55
Berlin	pc	53	30	pc	53	30
Bermuda	sh	69	66	pc		



FEBRUARY

is National Replacement Window Month at Renewal by Andersen

Why did we declare February **National Replacement Window Month**? Because you've just about *had it* with your drafty rooms that are almost too cold to use! Get this project done and get relief with this special February-only offer!

Call before February 28th!

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plus

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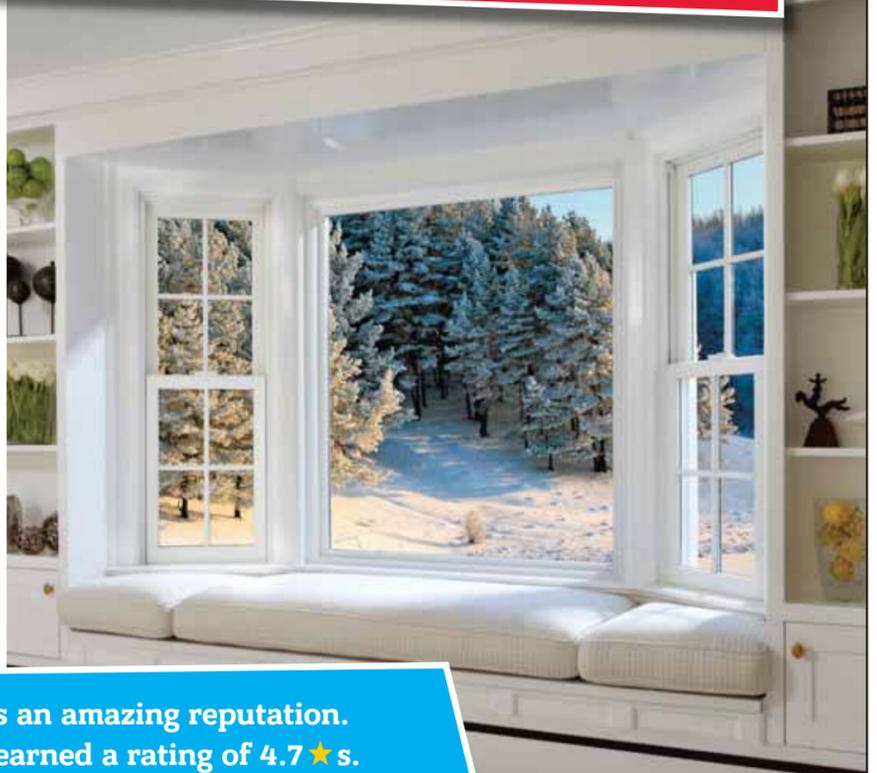
0% Interest for 1 year¹

Save an EXTRA 3% on your entire order¹

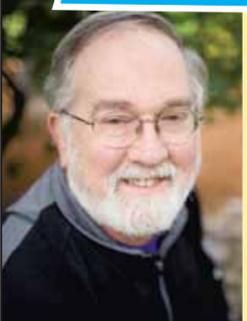
Minimum purchase of four. Interest accrues from the purchase date but is waived if paid in full within 12 months.

Why Renewal by Andersen?

- Renewal by Andersen is the full-service replacement window division of Andersen, a 116-year-old family-owned company with a **reputation for excellence in window and patio door craftsmanship.**
- **Our exclusive composite Fibrex® windows** are not only beautiful, they're remarkably strong, offer superior energy efficiency and require minimal maintenance.*
- Our factory-trained **Certified Master Installers** have years of experience installing **only windows and patio doors**, and they'll treat you and your home with the utmost respect.



Renewal by Andersen of Chicago has an amazing reputation. With 5,097 Google reviews, we have earned a rating of 4.7★s.



Customer Review ★★★★★
 "We were extremely satisfied with our experience in working with Renewal by Andersen. We were very pleased with the process, beginning with the scheduling to final completion of the project. The product quality is exceptional and the installers were highly professional and very patient in answering our questions."
 – Pete, Renewal by Andersen customer, Barrington, IL



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¹DETAILS OF OFFER: Offer expires 3/9/2019. You must set your appointment by 2/28/2019 and purchase by 3/9/2019. Not valid with other offers or prior purchases. Get \$275 off each window and \$700 off each patio door and 12 months zero money down, zero monthly payments, zero interest when you purchase four (4) or more windows or patio doors between 2/1/2019 and 3/9/2019. Additional 3% off your order when you purchase four (4) or more windows or patio doors by 3/9/2019. Subject to credit approval. Interest is billed during the promotional period, but all interest is waived if the purchase amount is paid before the expiration of the promotional period. Financing for GreenSky® consumer loan programs is provided by federally insured, federal and state chartered financial institutions without regard to age, race, color, religion, national origin, gender, or familial status. Savings comparison based on purchase of a single unit at list price. Available only at participating locations. See your local Renewal by Andersen location for details. License number available upon request. Some Renewal by Andersen locations are independently owned and operated. "Renewal by Andersen" and all other marks where denoted are trademarks of Andersen Corporation. ©2019 Andersen Corporation. All rights reserved. ©2019 Lead Surge LLC. All rights reserved. *See limited warranty for details. Renewal by Andersen received the highest score in the product segment of the J.D. Power 2018 Windows and Patio Doors Satisfaction Study of customers' satisfaction with their windows and patio doors. Visit jdpower.com/awards.

THE FOREFRONT

Health & Science News



ROBOTIC HEART SURGERY RETURNS ATHLETE TO PEAK CONDITION

Kevin Agnew climbed the mountains of Grand Teton National Park in 2017, crossing off one more athletic endeavor on his to-do list before competing in a triathlon later that same year.

But then, his annual physical turned up an unexpected finding: Agnew’s heart was beating irregularly. His doctor referred him to a cardiologist, who sent him to a heart surgeon.

Agnew, 39, a lawyer from Evanston, was diagnosed with mitral valve prolapse, which was causing a significant amount of blood to leak back into the left upper chamber of his heart. This mitral regurgitation (MR) can cause the heart to overfill with fluid and develop congestion in the lungs. Untreated, MR can lead to heart failure.

“I was scared for my family,” said Agnew, who at the time was a father of two children under 5 with one on the way.

(continued inside)

Inside

The latest on blood pressure, carbs and what your eyes say about your heart health



Learn more at UChicagoMedicine.org/heart-vascular or call 1-888-824-0200 to make an appointment.



AT THE FOREFRONT
UChicago
Medicine

FACTS AT THE FOREFRONT

Carbs and your heart

Complex carbohydrates — such as whole grains, fruit, vegetables and beans — can play a role in cardiovascular health. They help us stay full longer, making calorie control easier.

“They also decrease inflammation and help us decrease the risk of plaque buildup in our arteries,” said UChicago Medicine cardiologist Tamar Polonsky, MD. Plaque buildup increases the likelihood of a heart attack or stroke.

People who have diets high in vegetable sources of protein and low in simple carbohydrates — such as candy, sugar drinks and baked goods — are less likely to develop obesity and hypertension, and are also at a lower risk of developing cancer, she said.

Health tip: Skip the fruit juice, which can pack nearly the total amount of carbohydrates recommended for an entire day in a single serving. “I’ve had many patients who have eliminated juices and sodas, and this alone made significant changes in their cholesterol and weight,” Polonsky said.



Is your blood pressure too high?

Under new guidelines from the American College of Cardiology and the American Heart Association, nearly half of U.S. adults have high blood pressure (readings higher than 130/80). Many others have pre-hypertension.

Lifestyle changes such as exercise, a low-sodium diet, not smoking and getting enough sleep can help control blood pressure, especially in the early stages. Some people need medication to keep their readings in the healthy range.

For the third time, UChicago Medicine has been awarded the American Heart Association’s Comprehensive Hypertension Center Certification, which recognizes our commitment to following proven, research-based treatment guidelines to care for people with complex or difficult-to-treat high blood pressure. It also recognizes innovative research studies to improve hypertension treatments.

NEW hypertension guidelines

Blood Pressure	Systolic		Diastolic
Normal	Under 120	and	Under 80
Elevated	120-129	or	Under 80
STAGE 1	130-139	or	80-89
STAGE 2	140 or Over	or	90 or Over

OLD hypertension guidelines

Blood Pressure	Systolic		Diastolic
Normal	Under 120	and	Under 80
Prehypertension	120-139	or	80-89
STAGE 1	140-159	or	90-99
STAGE 2	160 or Over	or	100 or Over

Eye on heart health

Your next eye exam could reveal important clues about your overall health.

By looking at the blood vessels in the back of your eye, an ophthalmologist can detect signs of high blood pressure, diabetes and other common conditions. In fact, some patients don’t know they have high blood pressure until it is discovered during an eye exam.

“I have had patients come in for a regular checkup, and I found some evidence of changes in the ratio between the size of retinal arteries to veins, or small blood clots in the eye,” said UChicago Medicine ophthalmologist Dimitra Skondra, MD, PhD, a retinal specialist. Further medical evaluation showed the patients had high blood pressure and high cholesterol.

An eye exam may also detect signs of blocked arteries, diabetes and inflammatory diseases such as arthritis.



AT THE FOREFRONT
**UChicago
Medicine**

Hear surgeon Husam H. Balkhy and patient Susan MacLeary discuss robotic mitral valve repair.



Visit UChicagoMedicine.org/robotic-live



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Health & Science News



Kevin Agnew is an avid rock climber.

Demystifying heart failure



**Cardiologist
Gabriel Sayer, MD,**
associate director
of mechanical
circulatory support

Heart failure means the heart isn't pumping blood effectively. Thanks to dietary and medical therapies, many people with heart failure can have an excellent long-term quality of life.

(continued from the front)



We knew I would have to get surgery at some point, so we decided as a family to get it done now."

The standard surgery for mitral valve prolapse requires cracking open the patient's chest through a long incision. Agnew wouldn't be allowed to pick up his children for weeks, if not months, while recovering from the procedure.

He decided to seek a second opinion with Husam Balkhy, MD, director of minimally invasive and robotic cardiac surgery at UChicago Medicine. Balkhy is widely recognized as a pioneer in robotic cardiac surgery, a surgical approach that can reduce recovery time and the risk of infection.

Balkhy repaired the leaky mitral valve through five micro incisions, each only 1 to 2 centimeters long. Agnew went home the next day.

"After traditional open heart surgery, the hospital stay is at least five days," Balkhy said. "When we do robotic surgery, patients go home one to two days after the operation."

The first night after surgery is not an easy climb for anyone, but Agnew praised Balkhy and his care team for their empathy and expertise. "I felt like a person and not a number," he said.

Just one week after his surgery, Agnew was back traversing the outdoors. "I took a mile-long hike out in the woods," he said. "I was cooking dinner for my kids. I felt a little sore, but other than that pretty grateful."



"Patients often hear that their heart is failing and think that it is irreversible, but that's not true. I try to encourage people not to be overwhelmed and to explain the important benefits of following medical therapy."

Gabriel Sayer, MD, heart failure expert

Heart failure signs: The primary symptoms we see are shortness of breath and fatigue; when patients with heart failure are exerting themselves, they tire easily. One of the main problems with heart failure is fluid retention, which causes shortness of breath. Additional signs to look for are difficulty with breathing when lying down, leg swelling or abdominal bloating. If these symptoms are present, it is important to be evaluated by a health care provider.

Causes: In younger patients, heart failure may be related to a viral infection or high blood pressure or can rarely occur following pregnancy. In older patients, heart failure can also be caused by blockages in coronary arteries or valvular disease. There are also inherited genetic causes of heart failure.

Treatments: Lifestyle modifications, medical therapies and surgical interventions are the three types of treatment. Heart failure patients should limit salt intake to about 2,000 mg per day. Too much salt causes the body to hold on to fluid. Patients are also counseled to stop using alcohol and tobacco immediately and to engage in lifestyle modifications, including a heart healthy diet and increased exercise. Medications that are used include diuretics, which remove excess fluid from the body, and other therapies directed at strengthening the failing heart. In select cases, when these therapies fail, additional options include placement of a mechanical heart pump or heart transplantation.



Repairing the heart through tiny incisions

Robotic cardiac surgery pioneer Husam H. Balkhy, MD, performed the world's first totally robotic aortic valve replacement with a suture-less valve. The 76-year-old patient was home in two days and back to his normal, active life in a few weeks.



Watch the video at
[UChicagoMedicine.org/
robotic-avr](https://UChicagoMedicine.org/robotic-avr)



"The difference in my life is magical."

-Kay Fricke, 59, heart transplant recipient

For most of her life, Kay Fricke had avoided any exertion that would put stress on her heart. "Never be the person who runs to catch a bus," a doctor once told her. Her heart condition was diagnosed when she was 10.

In 2016, UChicago Medicine heart surgeon Valluvan Jeevanandam, MD, performed the successful transplant that changed her life.

"Kay's new heart has allowed her to do things she had never done before," said Nir Uriel, MD, director of UChicago Medicine's heart failure and transplantation program. "To see her go from very ill to embracing life is, for me, the biggest joy."

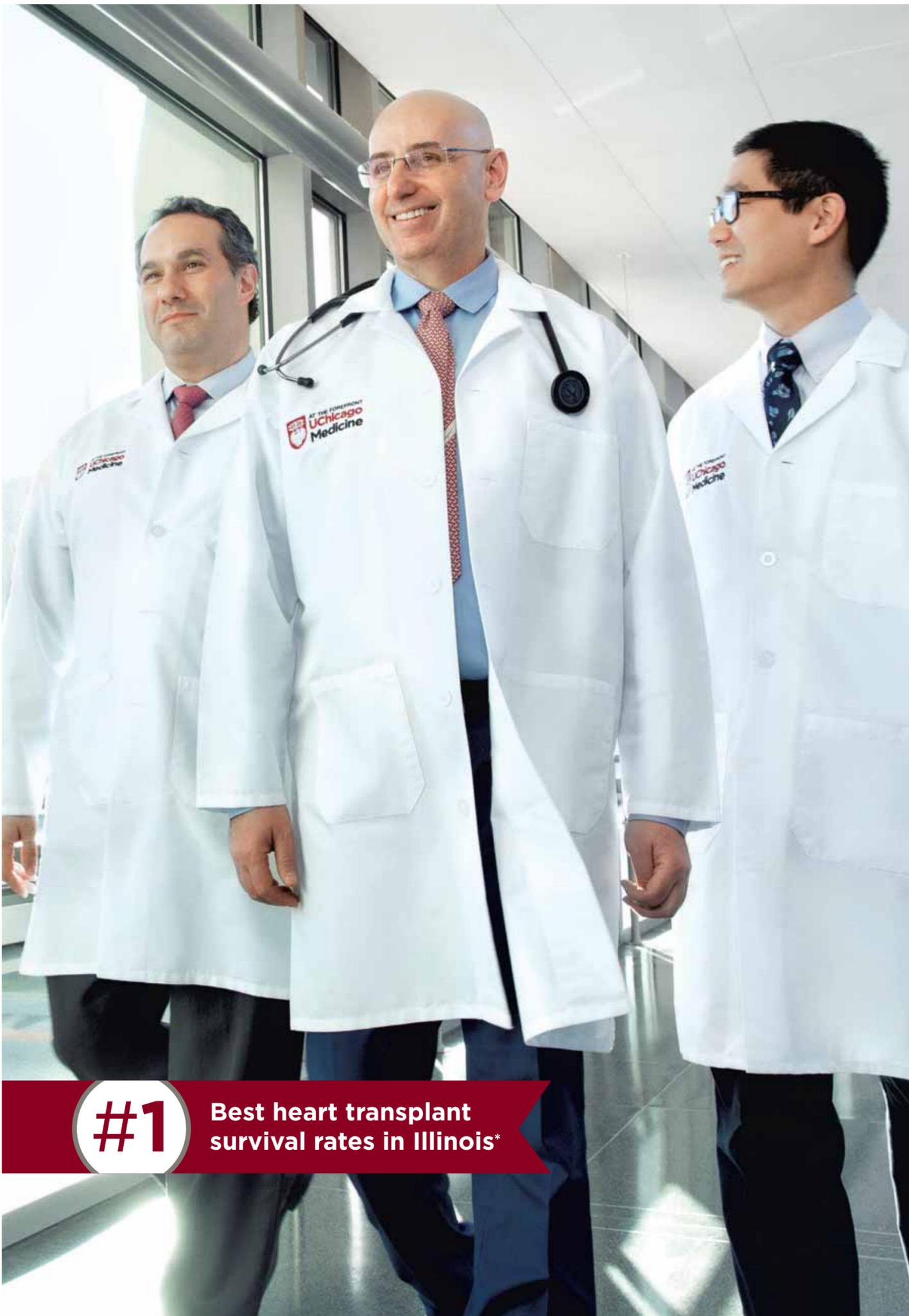
Read the story at
[UChicagoMedicine.org/
Kay-heart-transplant](https://UChicagoMedicine.org/Kay-heart-transplant)



Valluvan
Jeevanandam, MD



Nir Uriel, MD



#1

Best heart transplant survival rates in Illinois*

Cardiologists Gabriel Sayer, MD; Nir Uriel, MD; and Gene Kim, MD.

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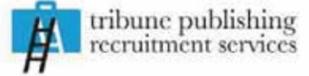
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Chicago Tribune BUSINESS



JOHN J. KIM/CHICAGO TRIBUNE

Workers are escorted out of a plant in Aurora after a terminated gunman fatally shot five co-workers and injured five police officers Feb. 15.

'You're fired': Is there a better way to dismiss a worrisome worker?

BY LAUREN ZUMBACH
Chicago Tribune

It's a sentence no one likes to say or hear: "You're fired."

But amid a growing focus on preventing violence in the workplace in the wake of events like the shooting at Aurora's Henry Pratt Co. this month, some companies are considering whether there's a better way to handle potentially volatile terminations.

The goal: balance respect for the employee being let go with the safety of co-workers. And no one is taking tips from Donald Trump in "The Apprentice."

In Aurora, police said that 45-year-old Gary Martin was being fired when he turned a gun on his colleagues, killing five, and then wounded five police officers.

Workplace shootings like the one at Henry Pratt are extremely rare. According to the FBI, three out of 50 active shooter incidents in 2016 and 2017 involved former employees at a workplace. Two had been fired in the prior two months.

However uncommon, there's a growing focus on finding ways to reduce risk in cases where an employer believes there's reason for concern, said Johnny Taylor,

president and CEO of the Society for Human Resource Management.

Some organizations are moving the place where they conduct terminations closer to exits or security or moving the entire human resources office, Taylor said. That avoids parading a just-fired employee through the workplace and makes it easier to control the situation if the worker doesn't take the news well.

"It just adds salt in the wound. What we've learned is to try to do this in a way that is filled with

Turn to **Fired**, Page 3

FIGHT FOR \$15: 'THIS IS AN ONGOING BATTLE.'



CHRIS SWEDA/CHICAGO TRIBUNE

Adriana Alvarez, at her Cicero home on Wednesday, is a McDonald's employee at the forefront of the Fight for \$15 campaign.

Activists relish minimum wage win, press on for unions

BY ALEXIA ELEJALDE-RUIZ
Chicago Tribune

Adriana Alvarez, a young single mom in Cicero, was earning \$8.50 an hour at McDonald's five years ago when a union organizer approached her about joining a movement to fight for a \$15 minimum wage.

"Honestly, I thought it was a little crazy," Alvarez, now 26, recalled.

But as she talked with the organizer about her working conditions, she grew angry that she and her co-workers were being treated unfairly and that her pay didn't allow her to provide a decent life for her son. Soon Alvarez was on the front lines of the Fight for \$15 campaign, yelling through bullhorns at marches, and trav-

eling across Europe and Latin America to speak about the plight of low-wage workers in the U.S.

She was one of 101 protesters arrested at a rally in front of McDonald's Oak Brook headquarters during its 2014 shareholders meeting, the first of several acts of civil disobedience she would take part in to press the case.

Being so exposed was scary at first, Alvarez said, but "I think I was more scared to go home and tell my 2-year-old that I don't have food for him."

The \$15 goal, which seemed unattainable a few years ago, became reality in Illinois on Tuesday, when Gov. J.B. Pritzker made good on a campaign promise and signed into law the bill that will gradually raise the state's minimum wage

from \$8.25 an hour, where it has been since 2009, to \$15 by 2025. Now, workers behind the movement are focused on the next goal — unionizing groups that historically haven't been represented by organized labor and beefing up existing contracts.

Illinois is the first state in the Midwest to adopt a \$15 minimum wage as cities, states and employers across the country raise their wage floors to varying degrees in response to the activism. The Service Employees International Union, which funded the campaign, estimates 24 million low-wage workers have received \$70 billion in annual raises since Fight for \$15 launched in November 2012.

Workers haven't seen such a sweeping

Turn to **Wage**, Page 3

Kraft Heinz stock takes crushing 28% tumble

Firm reveals fed probe, \$15.4B write-down

Associated Press

Shares of Kraft Heinz plunged 28 percent on Friday, a day after the company disclosed an investigation by federal regulators and said it will slash the value of its Oscar Mayer and Kraft brands by \$15.4 billion.

The company, headquartered in Chicago and Pittsburgh, late Thursday posted a stunning \$12.6 billion loss for the fourth quarter. Details of the investigation emerged in the company's fourth-quarter earnings report.

Kraft Heinz divulged the receipt of a subpoena in October from the U.S. Securities and Exchange Commission related to its procurement operations. Those operations handle interactions with outside suppliers. The company said that it is fully cooperating with the SEC.

Upon receiving the SEC request for documents, Kraft Heinz launched its own investigation and that resulted in a \$25 million charge to account for higher costs and expenses that should have been accounted for previously.

The company said that it is making improvements to its internal controls and taking other actions to prevent similar mistakes going forward.

The nearly \$13 billion loss in the most recent quarter is a devastating recognition that efforts to change the trajectory of the company have not been as successful as once thought. The loss follows an \$8 billion profit in the same period last year.

Kraft Heinz and other food makers that dominated grocery shelves for a good portion of the last century have been whipsawed by a seismic shift in what consumers want.

Families, particularly in the U.S., have pivoted sharply away from processed foods and toward more simple and fresh ingredients. That has clashed directly with some of Kraft Heinz' most well-known brands like Jell-O and Kool-Aid and Oscar Mayer hot dogs.

Kraft Heinz has also continued to face growing pains since its 2015 tie up, which was engineered by Warren Buffett's Berkshire Hathaway and 3G Capital, the Brazilian investment firm with a history of taking over companies and aggressively cutting costs.

The value of Berkshire Hathaway's holdings in Kraft Heinz stock declined by about \$4 billion Friday in the sell-off.

Turn to **Kraft Heinz**, Page 2

Ford probes whether it overstated gas mileage

BY TOM KRISHER
Associated Press

Ford Motor Co. has launched an investigation into whether it overstated gas mileage and understated emissions from a wide range of vehicles.

The company said Thursday that in September, a group of employees reported possible

problems with a mathematical model used to calculate pollution and mileage, prompting the company to hire an outside firm to run tests. Testing will start with the 2019 Ford Ranger small pickup truck, and if problems are found, the company will start looking at models dating to 2017.

Ford said it has no evidence yet that mileage or pollution num-

bers are wrong, but the investigation has just started. The company says it's too early to tell how many and which models might be involved.

Depending on what is found, Ford could be required to restate the mileage on EPA-approved window stickers as well as reimburse owners for the mileage difference. The company could

also face penalties from the government agencies.

"At Ford, we believe that trust in our brand is earned by acting with integrity and transparency," Kim Pittel, the company's vice president for environment and safety engineering, said Thursday. "We have a process for

Turn to **Ford**, Page 6



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ANALYSIS

Economic data can't keep up with income inequality

BY CHRISTOPHER INGRAHAM
The Washington Post

Wages at the top of the income distribution continue to rise much more rapidly than wages for everyone else, according to an analysis of the latest federal data by the Economic Policy Institute, a progressive think tank.

But the data are just as notable for what they don't say, according to the report by EPI economist Elise

Gould. Increases in wages at the top are outpacing economists' ability to measure them because the federal survey tracking the wage data "top-codes" the highest earnings amounts: For confidentiality reasons, wages are fully recorded only up to a certain threshold.

The Bureau of Labor Statistics and the Census Bureau, which jointly administer the survey, haven't changed that threshold in 20 years, even as top in-

comes have skyrocketed. As a result, the survey is capturing less information on top pay than it used to.

"All workers who report weekly earnings above \$2,884.61 (annual earnings for full-year workers above \$150,000) are recorded as having weekly earnings of exactly \$2,884.61, to preserve the anonymity of respondents," Gould writes. That top-code threshold hasn't been updated since 1998. As a result, the survey is becoming less useful for tracking top incomes at a time when public concern over inequality is growing. Representatives from the Census Bureau did not immediately respond to a request for comment.

"In the overall wage distribution, over the period analyzed in this report, the share of workers reporting weekly earnings at or above the top-code rose from 0.8 percent in 2000 to 4.2 percent in 2018," according to the report. "In 2018, the

share of white workers with weekly earnings hitting the top-code was 5.2 percent. For working men, that share was 5.9 percent in 2018."

Economists are able to use a variety of statistical methods to adjust for top-coding, but that process becomes much less reliable as more workers' wages are masked by the code. "Now that the top-code hits over 5 percent of the wage distribution of men and white workers," Gould writes, "our 95th-percentile wage estimate has essentially become the weekly earnings top-code divided by a measure of usual hours. This makes our measure of 95th-percentile wages for working men and white workers unreliable."

Nevertheless, the available data paint a clear picture of broadening disparities between top earners and everyone else. Adjusted for inflation, wages for the top 5 percent of earners rose from \$50.46 an hour in

2000 to \$63.10 in 2018, an increase of 25 percent. The median worker's hourly wage rose by 7 percent over that period, to \$18.80.

The divide was particularly stark among men: The wages of the top 5 percent of male workers rose by 42 percent from 2000 to 2018, while those of the median male worker rose by 0.8 percent.

One way to capture that dispersion is to look at the ratio between wages at the top and wages at the middle. In 2000, for instance, the top 5 percent of workers earned 2.87 times as much, per hour, as the typical, or median, worker. By 2018, that ratio had increased to 3.36. Among men only, the ratio between the top 5 percent and the median increased from 2.83 to 3.98.

However, there was little change in wage variation at the bottom of the distribution: The median worker earned roughly twice as much as the bottom 10

percent of workers in 2000 and 2018, among all workers and among men only.

The report notes that bottom wages grew the fastest in the states that saw some form of minimum wage increase. From 2013 to 2018, for instance, 10th percentile wages grew by 13 percent in states with a minimum wage increase, and 8.4 percent in states with no minimum wage hike. That finding adds to existing evidence that raising the minimum wage is an effective way to bring up earnings at the bottom of the income distribution.

But the data also show that rising inequality is primarily a function of what's happening at the top of the wage distribution, rather than the bottom of it. Barring a change in how the federal government collects wage data on top earners, we'll continue to know less and less about what's happening among some of the country's richest people.

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Kraft Heinz slashes dividends as stock stumbles

Kraft Heinz, from Page 1

It has cut costs aggressively, but it appears that the effect has not been what was expected.

"We were overly optimistic on delivering savings that did not materialize by year end," said CEO Bernardo Vieira Hees "For that, we take full responsibility."

The company slashed its dividend by 36 percent Thursday to raise cash for what it anticipates will be consolidation in the industry.

With the billions in charges, the investigation and a dividend cut, the first of what will likely be a wave of downgrades on the company stock began to roll in Friday.

Stifel analyst Christopher Growe said that in 2019, Kraft Heinz will face rising



GENE J. PUSKAR/AP

Kraft Heinz slashed its dividend by 36 percent Thursday to raise cash.

costs as well as a strong dollar that can cut into profit. He stripped his buy rating from the company's

stock. The dividend cut was most worrisome to Growe. He doesn't believe the com-

pany is in a strong position for industry consolidation because, as Chief Financial Officer David Knopf said Thursday, Kraft Heinz is looking to sell of more brands.

"The weak underlying performance of the business and the continued need to reinvest back into the business likely keeps the company from pursuing consolidation any time soon," Growe said.

JPMorgan analyst Ken Goldman said the entire strategy of 3G Capital to seek growth through cost cuts is now questionable.

"Investors for years have asked if 3G's extreme belt-tightening model ultimately would result in brand equity erosion," Goldman wrote. "We think the answer arguably came yesterday in the form of a \$15 billion intangible asset write-down for the Kraft and Oscar Mayer brands."

Wall Street was doing just that Friday.

Kraft Heinz shares closed at \$34.95, down \$13.23. Others like Kraft Heinz, including General Mills Inc. and Campbell Soup Co., plunged as well.

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Savings Update

Americans leaving information on the table when choosing a bank

In today's world of ever-increasing digital information, checking other buyers' reviews is an easy way to inform our own consumer choices. But new survey data shows that while Americans are pretty savvy at utilizing reviews for choosing a restaurant or hotel, they're rarely tapping this guidance in deciding where to bank.

The online survey conducted by The Harris Poll on behalf of Ally Bank asked approximately 2,000 U.S. banking consumers how much they considered reviews when choosing their financial institution, as well as how much reviews played into their decision-making on other fronts.

They found that almost 9 in 10 (87 percent) said checking online reviews and ratings before buying a product or service was at least somewhat important, and 78 percent indicated they trust online reviews as much as a personal recommendation.

Yet, when it came to banks and financial institutions, only 3 in 10 Americans (31 percent) said they had used online reviews to choose a financial provider in the previous year.

Even worse, 15 percent reported they didn't know reviews of banks and financial institutions existed, and a full quarter (25 percent) said even though reviews were available, they opted not to check them.

Compare that to other common consumer decisions, where a much heftier half of survey respondents relied on reviews to choose a restaurant (53 percent) or a hotel (49 percent). Choosing a vacation spot also beat out checking bank reviews, with 36 percent of consumers reporting they had considered reviews in their travel decision.

"People seek advice online for a number of daily purchases but accept the status quo when it comes to banking," said Diane Morais, president of consumer and commercial banking products at Ally Bank. "They can and should expect more from their bank just like they do for other purchases."

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AUCTION MART

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Refunds go as taxman cometh

Some filing taxes shocked to owe IRS as law sets in

BY SARAH SKIDMORE SELL
Associated Press

The first tax filing season under the new federal tax law is proving to be surprising, confusing — and occasionally frightening — for some Americans, especially those accustomed to getting money back from the government.

Take Andy Kraft and Amy Elias of Portland, Ore. The couple had grown comfortable getting a small refund each year, a few hundred dollars or more. Then they found out they owe \$10,160 this year.

“I will never forget the moment, I thought ‘We look good’ and then we added in the next W-2 and my jaw hit the floor,” Kraft said. “There was no way I wanted to believe that what I was looking at was accurate.”

President Donald Trump promised a reduction in taxes with the new law. And by most measures, the majority of Americans will see one. The nonpartisan Tax Policy Center projected the tax law would reduce individual income taxes by about \$1,260 on average, although it benefits higher earners more.

So not everyone will see a massive tax bill or a drop in their refund. Some people already saw the benefit in



GILLIAN FLACCUS/AP

Andy Kraft and Amy Elias, of Portland, Ore., got a small refund last year but now owe more than \$10,000.

the form of bigger paychecks. That's because the law forced employers to change what they withheld. But the system is far from perfect, and many workers didn't have enough in taxes set aside. Now, the IRS wants that money.

In addition, the law also eliminated personal exemptions, increased child credits, limited popular deductions and generally upended many familiar practices that determine what happens at tax time. That has taxpayers feeling a bit unmoored.

“We were very comfortable with our tax law, it had basically been there since 1986, suddenly all these things that were very important to people changed; it's all different,” said Howard Gleckman, a senior fellow at the Tax Policy Center.

Kraft and Elias are able to pay their tax bill but he's still stunned. He even tried to reverse-engineer things to figure out where they went wrong. He painstakingly put together all the numbers. The couple ultimately asked a CPA to verify the figures they were seeing on TurboTax. Crushingly, they were correct.

Their total tax was up slightly — by about \$300 because of changes to their financial picture. Their effective tax rate was lower, but they still owed the government.

“I feel like I have reached a stage of grief of acceptance,” he said. “In a twisted way I should have been paying this all year and now I just have to pay it in one lump sum.”

A number of experts such as Gleckman are urging taxpayers to obsess less

about their refund or what they owe when measuring the effect of the new tax law. These are just a sliver of your tax picture.

But many Americans have come to rely on refunds. About three-quarters of U.S. taxpayers typically get one and they had averaged around \$2,800. For some low-income households it is the biggest cash infusion of the year.

The IRS reported last week that the average tax refund as of the second week of filing season was \$1,949, down 8.7 percent from the year earlier. The total number of refunds is down 16 percent.

Experts caution it is too early to draw conclusions about a tax season that ends in April. Plus, the number of returns — 27 million as of Feb. 8 — is down 10 percent from a year ago, due in part to the partial government shutdown. The picture will become much clearer as more filings are processed, refunds are issued and the IRS gets back up to full speed.

All the same, the initial results have surprised early filers and worried those who haven't yet tackled their taxes.

Part of the problem centers around how employees and employers adjusted (or didn't adjust) withholdings from paychecks to account for the law's changes. The government issued updated withholding guidelines to help employers determine

how much to set aside from an employee's paycheck to cover taxes. Withhold too much and you get a refund at tax time; too little and you owe.

It is at best, an estimate. But it's an estimate that grew much more difficult to make under the new law.

The Government Accountability Office estimated in a report last summer that about 30 million workers had too little withheld from their paychecks, which made their take home pay bigger but increased their tax liability. That's about 3 million more workers than normal.

Few taxpayers appear to have heeded the IRS' advice to make sure they had the proper amount withheld. Payroll processor ADP, which is responsible for paying one out of every six Americans, said the vast majority of people in its system didn't update their withholdings last year.

Some taxpayers who did make adjustments found they couldn't get it quite right.

Kevin McCreanor of Milton, Ga. and his wife normally get a sizeable refund each year — it was more than \$12,000 last year. While they know waiting for a large refund isn't the best strategy financially, they like a refund and they put anything they get toward their daughters' education. Their income, earned primarily from his wife's job in telecom, can vary greatly, so there was

comfort in never facing a big bill.

The couple increased her paycheck withholdings to ensure the same but found they are only getting back \$519 this year. Their income and tax rate did increase, and McCreanor acknowledges there is probably more he could have done to prepare but he is very disappointed all the same.

Some surprises were welcome, however. Brian Goodell and his wife typically face a tax bill of anywhere from \$10,000 to \$15,000 each year. But this year the Tigard, Ore., couple is getting a \$15,000 refund. They believe they got some benefit from the increased child tax credit. They also made more charitable donations and increased their withholdings.

Taxpayers can get a better sense of how they fared by looking at their tax liability or effective tax rate. This information is available on the summary received from an accountant or tax preparation software. They can also look at the “total tax” on those summaries or form 1040. These are not perfect measures either, but provide some perspective.

And remember that getting a refund is not necessarily a good thing. Breaking even is really the best outcome from an economic point of view. If you get a refund, that means the government has been holding onto your money when you could have been using it.

New meaning in Fight for \$15 battle

Wage, from Page 1

benefit since the passage of the Fair Labor Standards Act in the 1930s, said Bob Bruno, director of the labor education program at the School for Labor and Employment Relations at the University of Illinois at Urbana-Champaign. It wouldn't have happened without the aggressive grassroots push to shape public opinion about who low-wage workers are and what they deserve to be paid, he said.

“It had an enormous impact on changing the narrative,” and that in turn helped elect politicians who made their demands into public policy, Bruno said. “The activism changes who runs for office and what they run on.”

A key tactic in capturing the public's attention was a series of one-day strikes, first by fast food workers in New York, then Chicago, then cities across the country. Eventually airport workers, adjunct professors, home health aides and other low-wage workers joined the protests.

“Striking showcases a courage that is hard to ignore,” said Michael Oswald, associate professor at the Northern Illinois University College of Law in DeKalb. That's especially true for nonunionized, private-sector workers who could be replaced, and their boldness altered the conversation to the point that the idealism of \$15 became a political litmus test, he said.

Striking, which had fallen out of favor, has since gained steam among teachers and in other industries, which Oswald attributes to the example set by the Fight for \$15. There were more strikes last year than in 30 to 40 years, he said.

The campaign continues to push legislation for a \$15 minimum wage. Vermont, Connecticut, Maryland and Pennsylvania will consider bills. A federal bill faces an uphill climb, given the makeup of the Senate and the leap from the current \$7.25 federal minimum wage, but “based on what has happened with this movement, I am hesitant to say that anything is impossible,” Oswald said.

SEIU also has opened the next front of the movement — unionizing workers across low-wage industries to improve conditions broadly. It seeks the help of elected officials to figure out how that could be structured.

“The ultimate dream is to get McDonald's, Wendy's and Burger King



CHRIS SWEDA/CHICAGO TRIBUNE

Adriana Alvarez helps her son, Manny, 6, with his homework at their Cicero home on Wednesday.

to a national fast food bargaining table,” said international SEIU president Mary Kay Henry. “We could reach a private agreement and that could cover a million fast food workers, but it could impact 4 million fast food workers” by setting industry standards.

With \$15 notched as a win, Alvarez is ready to fight for a union. She has seen the power of a collective voice at the McDonald's in Cicero where she has worked as a crew member since her senior year of high school.

Shortly after joining the Fight for \$15 she organized a petition asking the franchise owner for respect, and immediately workers got a raise to \$9.15 an hour. She now makes \$12.50 an hour, and she says her continued activism at the restaurant has improved her relationship with management.

The pay boost has made a big difference. At \$8.50, she couldn't treat her son, Manny, to a movie or even take him to a store for fear that he might covet a \$5 Superman toy she could not afford. Now she can take the 6-year-old to a movie, buy him the occasional toy and keep food in the refrigerator.

With the minimum wage increasing to \$15, Alvarez hopes she can afford to go to the nearby mom-and-pop grocery stores on her corner rather than drive somewhere cheaper. She also wants to move out of her two-bedroom basement apartment, which floods when it rains.

What Alvarez doesn't want is to leave McDonald's, a job she likes because of the regular customers whose orders she has memorized and the colleagues she feels responsible for protecting. While she attended college for a year, she doesn't think the debt is worth it, especially because she knows people

with degrees who end up working in the fast food industry.

“I feel like there's nothing wrong with that,” Alvarez said. “I shouldn't have to want to change jobs.”

SEIU's Henry credits people like Alvarez for turning the tide.

“When we started, people thought these are teenagers earning pocket change,” Henry said. “When they realized that most minimum wage workers are moms and dads trying to make ends meet, then it became something people started talking about.”

More than two-thirds of fast food workers are older than 20 years old and a quarter are raising children, according to a report from the University of California, Berkeley. Among front-line fast food workers, 70 percent are women, according to an analysis by the National Employment Law Project, which may be one reason female workers have been at the forefront of the wage campaign.

Tichina Haywood, a certified nursing assistant at Swedish Covenant Hospital, was nervous when she first started speaking at Fight for \$15 press conferences, but feels that telling her story was critical to changing people's perceptions about the struggle to escape poverty.

“It's not that you're not educated or don't have a full-time job, it's not that you're not trying or you're lazy,” said Haywood, 25, who lives in the Chatham neighborhood on Chicago's South Side. “We live in a society that doesn't work for working people.”

Haywood, who travels two hours by bus and train to get to her full-time job at the North Side hospital, has her associate's degree and dreams of eventually getting her doctorate to become an educator or therapist. But her \$13.30 hourly wage is sometimes

not enough to cover her phone and internet bills. She has a daughter, 3-year-old Imori, and grows tearful at the prospect that the girl might be better off living in the south suburbs with her father.

“Sometimes the struggle overwhelms all the hope and aspiration you have,” Haywood said. “Things like (the minimum wage increase) are a step in the right direction, where we can finally have hope, and give our children hope, that they don't live in a society that doesn't want to do anything for each other.”

Haywood went to Springfield between overnight shifts at the hospital to witness the signing of the bill. Though she is frustrated that it won't do much to lift her own wage for a while, because of the gradual way the minimum wage will be increased, being involved in the movement has taught her “to not only do stuff for myself but for others as well.”

She has been inspired to other kinds of activism, starting with a small business expo she is hosting next month to help build underdeveloped communities.

“I'm trying to be the change I want to see,” she said.

After years of campaigning for a \$15 wage, Andre Sykes, 53, was proud of the progress but said “this is an ongoing battle.”

He makes \$13 an hour working as a personal assistant for the state's Department of Rehabilitation Services, helping clients with disabilities with meals, bathing and other daily tasks. His wife also works as a personal assistant.

Sykes, who lives in Springfield, balks at the notion that people living in downstate communities don't need a \$15 wage because of a lower cost of living. A typical one-bedroom apartment still costs \$600 to \$700, and the cost of food and utilities has increased, he said. People's lives depend on his work, and society should value it more, he said.

Though Illinois' new law won't boost his wage by much and not for a while, even a dollar or two “does make things a little bit lighter,” Sykes said.

“Maybe it's a different kind of meal at the table,” he said. “That doesn't sound like much but sometimes it really is.”

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Pitfalls of firing a worker

Fired, from Page 1

dignity and respect,” he said.

But even traditional notions of dignity and respect — like delivering the news in person — can take a back seat to safety. Some companies will weigh whether it's better to fire a particular worker by phone or email.

“As inhumane as it's perceived to be ... if there's any indication in the person's workplace behavior or background or things that give pause, by all means don't put more people in danger,” Taylor said.

Not all remote firings mean the company considers the employee a potential threat, said Jodi Coplan, president of the Northern Illinois Society for Human Resource Management and a global human resources leader for Cognizant, an information technology services firm.

She works virtually and said she had conducted several terminations over the phone. Cognizant does make sure the employee's access to company facilities and technology is shut down before they get the news, she said.

Ken Boudreau, CEO of Chicago-based Embassy Security Group, recommends delivering the news in a small interview room away from other employees rather than bringing the person up to executive offices, and involving as few people as possible.

“I don't care how nice you're trying to be. It's not going to be received well,” he said.

For that reason, companies increasingly are planning for the worst. That means establishing crisis action teams that can be called in when someone raises concerns about an employee, experts say.

Those teams often include representatives from the legal, human resources and security departments, along with a manager and potentially a member of local law enforcement, who can intervene early to prevent potential violence, said Matthew Doherty, senior vice president of threat and violence risk management at Hillard Heintze, a Chicago-based security risk management firm.

Police are “not going to be in human resources in uniform, but if there's a concerning termination or a bad day with layoffs, they want to know so they can be in close proximity,” he said.

In certain cases, companies also want to monitor employees who are a concern after they have been dismissed. That can include keeping an eye on what

Doherty calls “open source intelligence,” such as social media activity, for signs that the person is acquiring weapons or stalking someone at their former workplace. In one case, a recently terminated employee posted a selfie taken in front of an executive's home, Doherty said.

“The days of firing someone on a Friday and hoping the problem goes away on Monday, it's not a good approach if you're concerned about their behavior,” he said.

Not all approaches are punitive.

Companies may consider offering outplacement services to encourage workers to look forward or providing mental health services to make sure the person can continue getting treatment.

Extending benefits to a fired worker who has prompted concerns may sound counterintuitive, but the goal is to ensure a “soft landing,” said Michael Crane, a Northbrook-based security consultant. Exit packages can also come with strings attached, like requiring the employee not to contact former colleagues or cutting off insurance coverage if they miss appointments, Crane said.

But efforts to beef up security and minimize risks won't help if employers aren't aware of any red flags.

A spokeswoman for Henry Pratt Co.'s parent, Mueller Water Products, declined to comment on whether the company was aware of Martin's history of violence, including an aggravated assault conviction that disqualified him from legally owning a gun.

Authorities said that conviction did not show up on two background checks conducted by Illinois State Police, which allowed Martin to purchase a handgun, the Tribune reported.

That's why experts recommend companies worried about workplace violence start by reviewing policies meant to encourage employees to come forward when they have concerns about a co-worker and train workers to identify potentially worrisome employees or situations that might increase the risk of violence.

Many larger companies are already getting better at being proactive with those policies and training, but some smaller and midsize firms “might still have a feeling it's not going to happen here,” Crane said. “Once somebody has a problem, that mindset changes.”

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Bridge & Structural Iron Workers Local 1

Plumbers Local 130

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Cement Masons Local 502

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Electrical Workers Local 134

Laborers District Council

Sheet Metal Workers Local 73

Elevator Constructors Local 2

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Natural Gas	↑	+0.09	\$2.72
10-year T-note	↓	-0.01	2.65%
Euro	↓	-0.0032	to .821/\$1
Yen	↑	+26	to 110.71/\$1

52-WEEK			WEEKLY PERFORMANCE			YTD		1YR	
HIGH	LOW	INDEX	HIGH	LOW	CLOSE	CHG	%CHG	%CHG	%CHG
26951.81	21712.53	Dow Jones industrials	26052.90	25762.21	26031.81	+148.56	+0.6	+11.6	▲+2.9
11623.58	8636.79	Dow Jones trans.	10679.21	10501.79	10593.05	+25.36	+0.2	+15.5	▲+0.1
762.26	655.52	Dow Jones utilities	757.26	736.58	757.24	+18.72	+2.5	+6.2	▲+10.4
13261.77	10723.66	NYSE Comp.	12700.06	12560.35	12694.53	+91.06	+0.7	+11.6	▲-1.5
5894.41	4682.10	NYSE International	5397.22	5310.15	5385.93	+49.91	+0.9	+10.1	▲-8.0
7700.56	5895.12	Nasdaq 100	7096.15	7001.80	7090.63	+35.45	+0.5	+12.0	▲+2.8
8133.30	6190.17	Nasdaq Comp.	7527.54	7430.89	7527.54	+55.13	+0.7	+13.5	▲+2.6
2940.91	2346.58	S&P 500	2794.20	2764.55	2792.67	+17.07	+0.6	+11.4	▲+1.7
2053.00	1565.76	S&P MidCap	1934.91	1905.28	1933.72	+19.71	+1.0	+16.3	▲+1.6
30560.54	24129.49	Wilshire 5000	28993.26	28696.11	28986.29	+182.00	+0.6	+12.6	▲+2.0
1742.09	1266.93	Russell 2000	1590.10	1564.85	1590.06	+20.81	+1.3	+17.9	▲+2.6
397.86	327.34	Dow Jones Stoxx 600	371.90	367.36	371.23	+2.29	+0.6	+10.0	▲-2.6
7903.50	6536.53	FTSE 100	7234.16	7141.85	7178.60	-58.08	-0.8	+6.7	▲-0.9

Most active

STOCK	CLOSE	CHANGE
Gen Electric	10.17	+0.08
Ford Motor	8.71	+1.17
Bank of America	29.08	-0.03
Chesapeake Energy	2.60	-0.02
Goldcorp Inc	11.13	+3.1
EnCana Corp	6.89	-0.01
Freesport McMoran	13.2	+9.1
Tahoe Resources Inc	3.64	-0.09
Coca Cola Co	45.28	+0.04
CVS Health Corp	61.95	-7.58
Pfizer Inc	42.96	+5.56
AT&T Inc	31.15	+6.8
Snap Inc A	9.71	+5.9

NASDAQ STOCK MARKET

STOCK	CLOSE	CHANGE
Adv Micro Dev	24.36	+6.8
Kraft Heinz Co	34.95	-12.67
Microsoft Corp	110.97	+3.21
Caesars Entertainment	9.05	-1.0
Unit Group Inc	9.23	-10.75
Micron Tech	42.57	+5.8
Sirius XM Hldgs Inc	6.06	+0.3
Apple Inc	172.97	+2.55
Intel Corp	52.49	+8.3
Roku Inc	64.47	+12.39
Zosano Pharma Corp	4.54	+2.36
21st Century Fox A	51.17	+7.7
Cisco Syst	50.11	+6.8

EXCHANGE TRADED FUNDS

STOCK	CLOSE	CHANGE
iShares Brazil	44.15	-3.0
iShs China Large Cap	44.14	+1.51
iShs Emerg Mkts	43.04	+9.5
iShares EAFE ETF	64.12	+5.0
iShares Rus 2000	158.15	+1.93
Invesco QQQ Trust	172.89	+9.5
iShs Core MSCI EmMkt	51.75	+1.1
ProShs UltiPro ShtQQQ	11.54	-1.9
SPDR S&P500 ETF Tr	279.14	+1.77
SPDR Consum Staples	54.43	+0.8
SPDR Financial	26.46	+0.3
VanE Vect Gld Miners	23.06	+6.3
iPath Sh Term Fut	30.59	-2.00

Largest Companies

STOCK	CLOSE	CHANGE
AT&T Inc	31.15	+6.8
Alibaba Group Hldg	176.92	+10.77
Alphabet Inc C	1110.37	-3.28
Alphabet Inc A	1116.56	-3.07
Amazon.com Inc	1631.56	+23.61
Arheuser-Busch InBev	75.04	-2.65
Apple Inc	172.97	+2.55
Bank of America	29.08	-0.03
Berkshire Hath A	302,000.00	-6139.01
Berkshire Hath B	201.91	-3.38
Boeing Co	424.05	+6.08
Chevron Corp	119.39	+0.4
China Mobile Ltd	53.73	+4.5
Cisco Syst	50.11	+6.8
Citigroup	64.14	-1.3
CocaCola Co	45.28	+0.4
Comcast Corp A	38.61	+8.4
Disney	115.25	+2.66
Dixson Mobil Corp	78.42	+7.1
Facebook Inc	161.89	-6.1
FEMSA	92.35	-3.7
HSBC Holdings PLC	40.71	-2.09
Home Depot	192.39	...
Intel Corp	52.49	+8.3
JPMorgan Chase & Co	105.00	-5.5
Johnson & Johnson	136.60	+2.2
MasterCard Inc	223.32	+1.21
Merck & Co	80.77	+9.6
Microsoft Corp	110.97	+3.21
Netflix Inc	363.02	+6.15
Novartis AG	90.78	+9.0
Oracle Corp	52.48	+7.6
PepsiCo	116.76	+8.5
Pfizer Inc	42.96	+5.6
Procter & Gamble	100.25	+1.77
Royal Dutch Shell B	64.00	+1.7
Royal Dutch Shell A	62.67	+1.1
Taiwan Semicon	39.39	+1.30
Total SA	56.83	+5.4
Toyota Mot	121.82	+6.7
Unilever NV	55.48	+3.3
Unilever PLC	54.95	+4.2
Unitedhealth Group	267.11	-4.02
Verizon Comm	56.92	+1.76
Visa Inc	145.87	+9.6
WallMart Strs	99.55	-4.4
Wells Fargo & Co	49.02	-2.0

How the region's Top 100 companies fared

Ranks based on market capitalization of public companies headquartered in Illinois and north-west Indiana as of Friday, February 22, 2019

RANK/COMPANY	CAP	CLOSE	WEEK	1-YR
1 Boeing Co	239,581	424.05	▲+6.08	+21.2
2 McDonalds Corp	141,207	183.17	▲+3.20	+16.6
3 Abbott Labs	133,709	76.13	▲+8.8	+31.0
4 AbbVie Inc	120,367	80.02	▼-8.3	-28.6
5 Caterpillar Inc	79,816	138.68	▲+2.48	-10.6
6 Mondelez Intl	68,915	47.72	▼-4.4	+11.9
7 Walgreen Boots Alli	66,446	70.43	▼-3.00	+3.6
8 CME Group	60,687	178.06	▲+2.66	+13.8
9 Deere Co	53,090	165.97	▲+6.98	+2.8
10 ITW	47,519	144.83	▲+6.2	-9.1
11 Exelon Corp	47,265	48.74	▲+8.4	+34.6
12 Kraft Heinz Co	42,619	34.95	▼-12.67	-44.6
13 Baxter Intl	39,740	74.68	▲+1.25	+11.8
14 Allstate Corp	31,393	94.57	▲+1.19	+3.9
15 Equity Residential	27,349	74.23	▲+1.02	+36.0
16 United Contl Hldgs	24,366	89.43	▲+1.12	+34.1
17 Arch Dan Mid	23,798	42.49	▲+5.1	+5.0
18 Discover Fin Svcs	23,466	71.46	▲+5.7	-6.1
19 Motorola Solutions	22,938	139.98	▲+1.35	+35.7
20 Ventas Inc	22,914	64.25	▼-9.6	+35.7
21 Nthn Trust Cp	20,510	92.64	▼-4.5	-9.2
22 Ulta Salon Cosmetics	18,429	310.72	▲+4.36	+52.3
23 Grainger Wm	17,592	312.37	▼-4.25	+20.6
24 Gallagher AJ	14,835	80.60	▲+7.6	+20.7
25 CDW Corp	14,361	95.75	▲+1.21	+35.7
26 Dover Corp	13,382	92.33	▲+1.13	+8.8
27 TransUnion	11,816	63.53	▲+4.0	+11.2
28 CNA Financial	11,738	43.24	▲+1.06	-7.4
29 ConAgra Brands Inc	11,354	23.38	▼-1.12	-32.6
30 Zebra Tech	11,116	206.35	▲+6.60	+52.6
31 IDEX Corp	11,088	144.55	▲+4.3	+5.9
32 CBOE Global Markets	10,838	96.60	▲+3.06	-11.1
33 CF Industries	10,170	44.07	▲+2.30	+5.4
34 Nisource Inc	9,923	26.64	▼-4.4	+18.8
35 Equity Lifesty Prop	9,844	109.69	▲+7.1	+32.5
36 Packaging Corp Am	9,288	98.29	▼-1.18	-14.7
37 LKQ Corporation	8,696	27.33	▼-1.18	-31.8
38 US Foods Holding	7,701	35.39	▲+0.8	+9.9
39 Jones Lang LaSalle	7,618	167.19	▲+2.23	+5.6
40 CDK Global Inc	7,255	58.18	▼-0.1	-15.8
41 GrubHub Inc	7,123	79.97	▼-3.24	-18.6
42 Hill-Rom Hldgs	6,969	104.54	▼-0.7	+26.3
43 Fortune Brds Hm&Sec	6,879	48.65	▲+1.47	-21.8
44 Middleby Corp	6,658	119.23	▼-7.04	-10.3
45 Ingredd Inc	6,622	93.66	▼-1.1	-24.9
46 Aptargroup Inc	6,410	102.05	▲+1.11	+14.1
47 Old Republic	6,400	21.15	▲+2.3	+8.6
48 USG Corp	6,063	43.28	▲+1.0	+30.5
49 Morningstar Inc	5,379	126.11	▼-2.8	+33.0
50 Kemper Corp	5,373	82.98	▲+2.02	+47.8
51 Littelfuse Inc	4,815	191.40	▲+4.66	-8.1
52 Paylocity Hldg	4,729	89.38	▲+5.02	+93.8
53 Brunswick Corp	4,615	53.04	▲+1.61	-7.2
54 First Indl Rtr	4,328	34.19	▲+2.8	+23.4
55 Wintrust Financial	4,193	74.37	▲+0.8	-11.5
56 Stericycle Inc	4,114	45.42	▼-1.4	-25.1
57 Tribune Media Co A	4,054	46.20	▼-2.3	+13.2
58 Equity Commonwhl	3,988	32.78	▲+1.11	+21.5
59 MB Financial	3,858	45.81	▲+0.91	+12.1
60 Navistar Intl	3,806	38.49	▲+2.00	-3.8
61 Teleph Data	3,460	32.98	▼-3.54	+33.4
62 TreeHouse Foods	3,414	60.76	▲+1.03	+54.8
63 RLI Corp	3,172	71.31	▲+1.27	+20.4
64 Cabot Microelect	3,081	106.42	▲+6.51	+6.6
65 GATX	2,925	77.60	▼-0.7	+10.4
66 Hyatt Hotels Corp	2,915	75.00	▲+2.66	-7.0
67 Adtalem Global Educ	2,845	49.24	▲+7.7	+4.7
68 Envestnet Inc	2,829	61.88	▲+5.10	+11.3
69 John Bean Technol	2,776	87.84	▲+1.27	+26.9
70 Retail Prop Amer	2,704	12.67	▼-0.9	+10.6
71 US Cellular	2,594	49.10	▼-6.99	+49.9
72 Fst Midw Bcp	2,492	23.43	▲+5.1	-2.8
73 Stepan Co	2,116	93.98	▲+2.99	+20.2
74 Anixter Intl	2,085	62.28	▼-3.6	-19.6
75 Tenneco Inc	2,069	36.25	▼-1.3	-34.4
76 Groupson Inc	1,916	3.36	▼-1.3	-19.8
77 Allscripts Hlthcare	1,851	10.60	▼-1.61	-21.8
78 Horace Mann	1,610	39.34	▲+2.5	-2.3
79 Hub Group Inc	1,503	44.73	▼-1.00	-5.5
80 Knowles Corp	1,470	16.30	▲+1.15	+12.3
81 Tootsie Roll	1,459	37.80	▲+1.92	+15.3
82 Federal Signal	1,391	23.10	▲+4.7	+20.0
83 AAR Corp	1,335	38.06	▲+1.18	-11.2
84 First Busey Corp	1,332	27.27	▲+3.8	-6.9
85 Huron Consulting Gp	1,255	55.66	▲+1.39	+33.8
86 Career Education	1,158	16.60	▲+2.63	+21.1
87 Navagant Consult	1,148	26.97	▼-2.0	+29.8
88 Coeur Mining	1,063	5.23	▲+0.6	-33.0
89 Methode Electronics	1,057	28.60	▲+3.6	-27.6
90 Acco Brands Corp	958	93.33	▲+1.0	-27.5
91 Addus HomeCare	908	69.35	▲+1.49	+93.2
92 Enova Intl Inc	868	25.35	▲+6.4	+12.4
93 SP Plus Corp	826	26.22	▼-3.8	+37.1
94 OneSpan Inc	813	30.34	▲+4.07	+65.1
95 Century Aluminum	811	9.26	▲+6.9	-57.4

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ATTENTION If you worked at Inland Steel, E.
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 sherry@SLInvestigations.com **734-878-5236**

Notice of Auction Smith, Jonathan 2006
 Chevrolet HHR, Blue, VIN #3GNDA13D36S629277.
 This vehicle will be sold at public auction Friday,
 March 8, 2019 at 10 am at 4427 West 41st Place,
 Gary, IN 46408. Unpaid charges of \$663.00.
219-794-5060

Reena Jabamoni, MD Announces Retirement
 Effective 3.31.2019, my personal practice will
 close. To obtain a copy of your medical records
 email info@vestertilly.com, for more details or
 call our office at **847-843-7090**

Rescheduled Trustees' Meeting for the
ATU Local 900 Pension Plan Due to severe
 weather, the trustees' meeting for the ATU
 Local 900 Pension Plan scheduled for January
 30, 2019 has been rescheduled for February
 26, 2019 at 10 AM. The meeting will be held
 in the 8th Floor Meeting Room at 547 W.
 Jackson Blvd., Chicago IL 60661. You may
 contact the Fund's legal counsel at (312)
372-1361.

LEGAL NOTICES

ASSUMED NAMES

Notice is hereby given, Pursuant to "An Act
 in relation To the use of an Assumed Business
 Name in the conduct or transaction of
 Business in the State" as amended, that a
 Certification was filed by the Undersigned
 with the County Clerk of Cook County
 File No.
Y19000505 on the
 Date: **FEB 8, 2019**
 Under the Assumed Name of: **MY OWN
 CAREGIVER**
 with the business located at:
**16944 ELM LANE DRIVE
 TINLEY PARK, IL, 60477**
 The true name and residence Address of
 the owner is: **DIANE M WEGLEWSKI
 16944 ELM LANE DRIVE
 TINLEY PARK, IL, 60477**

LEGAL NOTICES

Important information for WOW! Cable
 customers: Effective on or after March 26,
 2019, QVC (ch. 31) and QVC HD (ch. 277)
 will be included as part of WOW! Small
 Cable Chicagoland Channel lineup. HDTV
 and HD Receiver required to receive HD
 programming.
 6151801 2/24/2019

**SEC V. TICKET RESERVE, INC. A/K/A
 FORWARD MARKET MEDIA ET AL.; CASE
 NO. 3:16-CV-1417 NOTICE OF DEADLINE
 FOR THE FILING OF PROOFS OF CLAIM**
 To: All persons having claims against
 Ticket Reserve, Inc., an Illinois corporation
 (sometimes doing business as Forward
 Market Media); (ii) Forward Market Media,
 Inc., a Delaware corporation; and (iii) Rights
 Acquisition Group, LLC, a Delaware limited
 liability company.
 You must submit a proof of claim to the
 Receiver by the Bar Date of March 25, 2019.
 Failure to do so waives your claim; and your
 claim will be forever barred and will be
 unenforceable against the Receiver or the
 Receivership's assets. You can obtain a free
 copy of the proof of claim form from www.
 TTR-Receivership.com, by writing to the
 Receiver or by calling (956) 984-7481.

The Receiver's address is: Michael D.
 Napoli, Receiver, 2001 Ross Avenue, Suite
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 Receivership.com.

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Chicago Tribune

The Metropolitan Water Reclamation District of Greater Chicago will be accepting applications for the following classification(s):

Electrical Instrument & Testing Mechanic (Original)

Application Filing Period: February 15, 2019 through March 1, 2019. **Examination Date:** March 30, 2019 at Chicago High School for Agricultural Sciences (CHAS), 3857 West 111th Street, Chicago, IL. **Scope of Examination:** Knowledge of electrical instrument & testing mechanic practices. **Nature of Position and Duties:** Under general supervision, performs skilled work in the repair, testing and maintenance of various equipment at District facilities including, plant process control equipment, power distribution systems, voice and data communication networks, including telemetry. **Pay:** \$51.90 per hour

Laboratory Technician II (Original & Promotional)

Application Filing Period: February 15, 2019 through March 15, 2019. **Examination Date:** April 6, 2019 at Chicago High School for Agricultural Sciences (CHAS), 3857 West 111th Street, Chicago, IL. **Scope of Examination:** Knowledge of Laboratory Technician II practices. **Nature of Position and Duties:** Under supervision, performs all required analyses of sludge, sewage, soils, plant tissue, microbial populations, radiological materials, industrial wastes, and other materials as part of the research or quality control functions of the laboratory; is responsible for specific laboratory apparatus, may act as leader of a work group, or may monitor assigned research projects. **Pay:** \$52,263.64 per year

Senior Laboratory Technician (Promotional)

Application Filing Period: February 15, 2019 through March 15, 2019. **Examination Date:** April 6, 2019 at Chicago High School for Agricultural Sciences (CHAS), 3857 West 111th Street, Chicago, IL. **Scope of Examination:** Knowledge of senior laboratory technician practices. **Nature of Position and Duties:** Under general supervision, makes routine chemical, biological or microbiological analyses of sewage sludge, industrial waste, water, fertilizer, and other materials produced, used or disposed of by the District or related to the District's treatment processes. Assists in carrying out chemical and research problems in bacteriology and in determining new or improved methods of analysis. **Pay:** \$67,032.16 per year

Senior Structural Engineer (Original & Promotional)

Application Filing Period: February 8, 2019 through March 8, 2019. **Examination Date:** March 29, 2019 at MWRD Main Office Building Annex, 111 East Erie Street, Chicago, IL. **Scope of Examination:** Knowledge of senior structural engineer practices. **Nature of Position and Duties:** Performs supervisory professional structural engineering work in connection with the design, layout, preparation of plans and estimates and erection or alteration of structural steel, timber, concrete and reinforced concrete structures. **Pay:** \$97,995.04 per year

Treatment Plant Operator I (Original)

Application Filing Period: February 22, 2019 through March 22, 2019. **Examination Date:** April 13, 2019 at Chicago High School for Agricultural Sciences (CHAS), 3857 West 111th Street, Chicago, IL. **Scope of Examination:** Knowledge of Treatment Plant Operator I practices. **Nature of Position and Duties:** Under supervision, controls and coordinates the routine sewage treatment process operation on an assigned shift in a sewage treatment plant. **Pay:** \$59,237.62 per year

Applications can be submitted online only at www.districtjobs.org.

Additional information may be found at www.mwrdd.org or call 312-751-5100.

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ACCOUNTING >>

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ENGINEERING >>

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Job Qualifications:	
• MS in Electronics Eng., related or equiv. + 1 yrs.; or BS in Electronics Eng., related or equiv. + 3 yrs. To apply, visit https://tmobile.careers/ Create a candidate profile & apply to requisition #119218BR. Not currently sponsoring work visas for position. EOE.	

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Schaumburg, IL	5212246
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Interview questions help job fair recruiters evaluate applicants

For a recruiter, the goal of a job interview is to find out if the candidate is a good fit for the position. Combine that need with the often-hecktic pace of career fair and recruiters face quite a challenge. That's why it's important for job seekers to act quickly to summarize not only their qualifications for the job, but why they'd be the perfect person to hire.

Recruiters find this out by collecting information about the candidate's job background, skills, character and career ambitions — all factors that contribute to their being a fit within the company. But at a job fair, a strong interview — albeit a brief one — can set the tone for future meetings.

Recruiters often ask questions during fast-paced interviews, knowing they can collect crucial information in a short period of time.

Here are some insights from career experts and recruiters about the types of questions they always ask during interviews.

The icebreaker

A recruiter may start off an interview with a question like "Tell me a little bit about yourself." These questions aren't just used to break the ice — they're used as an opportunity to let the candidate get started on selling himself or herself as a potential employee.

Many career experts recommend preparing a response that's approximately a minute-and-a-half long that summarizes your best qualities and why you're a good fit for that specific job.

"What's the most important thing to tell someone who can hire you? What have you done the last few years, what skills have you acquired, what is your work ethic?" says Peter Veruki, author of "The 250 Job Interview Questions You'll Most Likely Be Asked."

"I want to know why are you suited for this job, what you want to do for your career, and what you bring to the table for my job. Have that prepared as a succinct answer."

Behavioral questions

Recruiters often ask questions about your day-to-day approach to work to figure out your work style and how you react to certain types of situations.

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Go ahead, apply. The worst they could say is no.

"The most important questions and the ones you get asked the most are behavioral," Veruki says. "What you choose to say and how you respond to that can be very revealing."

Some of the behavioral questions recruiters usually ask include "Tell me about a time you experienced conflict while working in a project," "Tell me about a time that you worked on a project and weren't able to get a desired result," or "Tell me the most frustrating thing about your job and tell me about the most satisfying thing," according to Veruki.

"A good interviewer can read a lot into you [through your responses] and learn about your work ethic," Veruki says.

Recruiters can also use this information to asses whether you'll be a good fit within the culture of the school.

"[Behavioral questions] help when they're looking for a cultural fit, and whether the candidate will be happy and productive and stay," Veruki says. "I want to know whether there's a good chance the candidate will stay long term and grow and take on major responsibility."

Questions about knowledge: Recruiters will try to assess the level of skill you've acquired throughout your career by asking you about your training, education and job experiences. They could also, however, ask you factual questions that relate to your specific field.

"A lot of recruiters like to assess what you know about your current field, even if it has nothing to do with the industry they're representing," says Sally Nichols, a Los Angeles health care recruiter.

"They like to learn about a candidate's willingness to learn about their potential new field, and the best way to gauge that is by finding out what they currently know."

When it comes to discussing your skills and job background, recruiters look to job candidates to make a connection between their history and qualifications and the position they are applying for.

"I want to know what you've been doing in the last five to 10 years — the jobs that you've done and the companies you've worked for — and how that relates to the position I'm hiring for," Rhoden says.

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A quick guide to career fair success

Though the one-stop-shopping approach to finding a job can be a rewarding experience, keep in mind you'll be attending the job fair with hundreds of other people. But that's a small hurdle to get through, says a career expert, who has five steps to setting yourself apart.

1. Dress to impress. Even though it's an unconventional environment, job fairs are still interviews and should be treated as such.

"Dress as if you were going to an interview," she says. "This may be a polished suit or well-coordinated separates, depending on your own sense of style. Interesting accessories often serve as a great conversation starter."

2. Numbers don't matter. Don't aimlessly hand out your resume to anyone who will take it. Be strategic.

"Some employers have paperless systems that prevent them from accepting resumes because it's not cost-efficient or time-effective for them to leave with hundreds of pieces of paper," the expert says.

3. Ask questions. Recruiters at job fairs will often ask attendees to submit a resume via the employer's website. If that's the case, use the time you have in front of the recruiter

to find out more information on their hiring process.

"What do they look for in the ideal candidate; how long does it take to fill a position; how many interviews might a candidate expect; is any testing required; when might they expect to make a decision?" experts say.

4. What's in a name? Your relationships with prospective employers do not end at the job fair. That's why it's important to get the name of the person you speak with so you know who to follow up with.

"Not every recruiter will want to hand out hundreds of business cards, however, all recruiters wear nametags," experts say. "If you jot down the person's name and their company name, you can always track them down to follow up with a call or email."

5. Chat it up. You never know who you may meet at a job fair. Network as much as possible.

"Don't view everyone as your competition," experts say. "Many of the attendees might be able to offer you tips and ideas — whether it's a new resource to explore, a job lead to consider or feedback on your resume."

— Marco Buscaglia, *Careers*



Use the time you have in front of the recruiter at the career fair to find out more information on their hiring process.

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4 interviewing tips

1. Be presentable

Wear a suit that fits, and don't cut corners when it comes to ironing or dry-cleaning, says leadership development professional and author Monique Honaman. "I knew one guy who was in such a rush the day of his interview that he only ironed the front of his shirt. Later, during the course of his interview day, it was hot and he was encouraged to remove his jacket and get more comfortable and it was clear that he had cut corners and only ironed the front! He was very embarrassed," Honaman says.

Try to avoid perfumes and colognes. You never know who will be allergic or just downright averse to your scent. "A hiring manager once told me a story of how he didn't select an incredibly well-qualified candidate for a role because she wore the same perfume as his ex-wife," says executive consultant Danielle Beuparlant Moser. "He said she walked in the room and his only thought was how to get her out of his office."

2. Know who you're meeting

"Know the name of the interviewer so that you can ask for that person at the receptionist's desk," advises coaching expert Cheryl Palmer. "It's embarrassing when the receptionist asks, 'Who are you here to see?' and you can't remember. Have this information in your head or write yourself a note that you refer to prior to arriving."

3. Interview started when you walked in

"Most people would never think of the receptionist as being an interviewer, but it's true," Palmer says. "It's fairly common that the receptionist will report back to the hiring manager how candidates behaved in the waiting area. Don't be remembered as the one who ate all the candy out of the candy dish or spoke disrespectfully to the receptionist."

4. Make proper eye contact

"Eye contact costs a lot of people jobs," says career coach and author Barry Maher.

"Eye contact is simple. Any given eye contact should last about five seconds at a time. And if there's one interviewer, make eye contact with him or her about 40 to 60 percent of the time. More than 60 percent is intimidating. Less than 40 percent comes off as shifty and perhaps insincere, even dishonest."

9 to 5



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SUNDAY, FEBRUARY 24, 2019

10

CAREER FAIR INTERVIEW TIPS

Attending a job fair can be unnerving. You know you need to impress recruiters and you know you need to do it quickly. If you take a casual approach to that initial interview at a company's booth, you may be sealing your fate. After all, if you're not taking advantage of an opportunity to impress at a job fair, you can be sure that someone else will. Job seekers should treat a job fair interview as if it's their one and only chance to sell themselves to the employer.

Here are 10 tips to participating in a brief interview at a job fair:

- 1. Dress the part:** Don't be the person in jeans and gym shoes. You're looking for a job — dress like it. Wear anything less than a shirt and tie for men or business-appropriate attire for women and you're underdressed.
- 2. Hand it over:** Your initial handshake is important. Don't offer up a flimsy or sweaty hand. Instead, when you meet with prospective employers or interviewer, offer a firm handshake, with one or two pumps from the elbow to the hand. It's a good way to illustrate your confidence and start the interview off on the right note.
- 3. Rehearsal space:** Interviewing skills are learned and refined over time. Don't go into the job fair cold. Be sure to practice ahead of time with a friend or family member. If no one is available, practice in front of a mirror or with a tape recorder. When you actually interview for the job, many of the questions and answers will be familiar, so you'll be more at ease. Even if you come in contact with a company that doesn't appeal to you, take advantage of an opportunity for a quick interview at the job fair. You can make contacts for future job opportunities and get valuable interview practice.
- 4. Get happy:** Bring a positive attitude to the job fair, even if it's 10 degrees outside and you rode one train and two buses to get there. Most interviewers won't give a second thought to someone who has a negative presence or seems like they almost need to be talked into the job. "You're selling yourself, and part of you is the positive approach you'll bring to the office every morning," says Alison Richardson, a recruiter for New York financial firms. "That smile and friendly demeanor go a long way."
- 5. Question authority:** When participating in the job fair interview, it's helpful to have a handful of questions to ask the potential employer. Some questions could include: What do you consider to be the ideal background for the position? What are some of the significant challenges? What's the most important thing I can do to help within the first 90 days of my employment? Do you have any concerns that I need to clear up in order to be the top candidate?
- 6. All about you:** If you make it past the first few questions, your interviewer will want to know about your skills and experiences, but he or she will also want to know about you. Don't fire off routine answers to questions. Instead, work

your answers into stories or anecdotes about yourself. People remember the attendees who are interesting. Prove your value by tailoring stories that address the main concern an interviewer may have: What can you do for us? Keep in mind that a job fair interview is no different than an across-the-desk interview at corporate headquarters. You're competing with others for a second look.

7. Keep it to yourself: During a job-fair interview, what you don't say may be as important as what you do say. As a rule, don't talk about money or benefits, especially during the first interview. You should already know if you fit the parameters. Don't badmouth about any of your past employers. Companies don't hire complainers. Don't mention outside career aspirations or part-time jobs. Employers are looking for people who want to be part of their organization for the next decade and beyond. And considering the high number of job-fair candidates who may meet with the HR professional working the company booth, you don't want to say anything that will immediately take you out of the running. You're there to make a good impression. Stay positive and focused.

8. Be memorable: Considering the amount of job seekers at the fair, it's safe to assume that many recruiters will be unable to keep track of all the candidates. That's why it's important to do or say something that will allow you to stand out in the mind of your interviewer. In addition to striking a personal note with your interviewer, it will provide a point of reference for later when it's time to recall the top candidates for the position. "You want to be the person who gets the 'plus' or 'check' on your resume," says Hannah George, a recruiter. "HR people are always making little notes on resumes that only they understand, usually to denote someone's positives and negatives, so do and say things that will get you in the 'positive' pile."

9. Want it: "Tell your interviewer that you want the job — period," says career expert Dana Fulbright. "So many people leave without ever saying they want to be hired. It sounds so simple, but it's true. Let your employer know that you want to work there."

10. Think ahead: If you show signs of brilliance, no doubt you'll be invited to an official interview, only this time on the company's home turf. Be prepared for that interview by thinking about what you learned about the job during your first interview and meshing that knowledge with what you know about the company.

"Based on your command of the company and the position, you want to prove to the interviewer that you are the person for the job," says Meg Price, a career counselor. "A second interview is more of a 'Q-and-A' with your original interviewer and maybe a couple of others. They already know you're qualified for the job — they just want to see if you can close the deal."

— Marco Buscaglia, *Careers*

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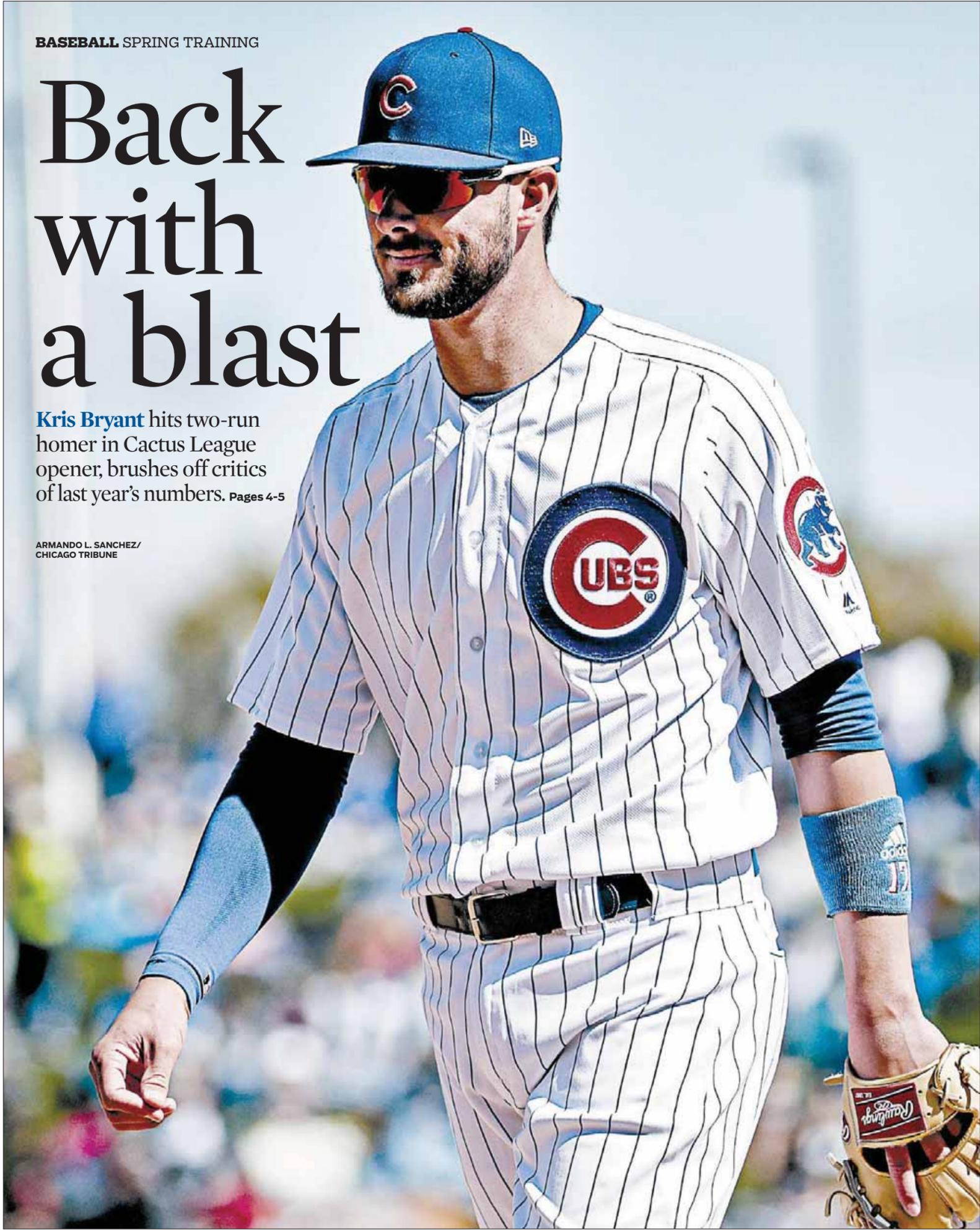
Chicago's best sports section, as judged by the Associated Press Sports Editors

BASEBALL SPRING TRAINING

Back with a blast

Kris Bryant hits two-run homer in Cactus League opener, brushes off critics of last year's numbers. **Pages 4-5**

ARMANDO L. SANCHEZ/
 CHICAGO TRIBUNE



Cubs, Sox fans never satisfied with money spent

Despite high payrolls, supporters always think more can be done

MESA, Ariz. — The one constant in baseball is no matter how much the owner is willing to spend, it's never enough to appease everyone.

That was apparent last week on both sides of town.

White Sox Chairman Jerry Reinsdorf was criticized for offering free agent Manny Machado only \$250 million in guaranteed money instead of



PAUL SULLIVAN
 On baseball

the \$300 million it took for the Padres to sign him, while Cubs Chairman Tom Ricketts was forced to defend his spending habits despite a \$212 million payroll, the biggest in franchise history.

MORE COVERAGE
 Sox infielder Moncada has been where Jimenez is now. **Page 4**

Whether the hustle-is-optional approach by Machado would've been a good fit on a young, rebuilding team, or the Cubs' chemistry would've suffered with the addition of a high-maintenance player such as Bryce Harper, seems to be irrelevant. To paraphrase late Raiders owner Al Davis, "Just spend, baby" is the motto most fans live by.

White Sox general manager

Rick Hahn said he understood the disappointment of fans upset the Sox didn't go the extra mile for Machado.

"I get that sentiment," he said. "What you try to do in these situations is try to balance out the risk and reward."

"These long-term contracts are obviously complicated. It does boil down at times to more than just years and guaranteed (money)."

"There are certain flexibility

Turn to **Sullivan, Page 4**

INSIDE CHICAGO SPORTS

Bulls get better result this time vs. Celtics

LaVine scores 42, Markkanen adds 35 as the Bulls roll 126-116, showing they have improved from the last time the teams played. **Page 3**

- ALSO**
- **Opposition research:** The next seven games are pivotal for the Hawks' playoff chances. **Page 3**
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TOP OF THE SECOND



PHIL ROSENTHAL

LeBron shouldn't copy MJ

Consider the NBA's Greatest of All Time debate settled. LeBron James has waved a white jersey, if not the white flag.

Michael Jordan remains the G.O.A.T. James' surrender came with the Warner Bros. announcement that "Space Jam 2," his long-discussed sequel to Jordan's 1996 hit, will hit your neighborhood megaplex on July 16, 2021, the far-off release booked by the next Indiana Jones and "Mission: Impossible" flicks.

A mock-up of a promotional poster for the James film, tweeted by his SpringHill Entertainment, showed him alongside Looney Tunes' Bugs Bunny and Lola Bunny, all decked out in the same white Tune Squad uniforms Jordan wore.

Both James and Jordan are great basketball players. There's no question about that.

Jordan, however, was an athletic, cultural and business phenomenon.

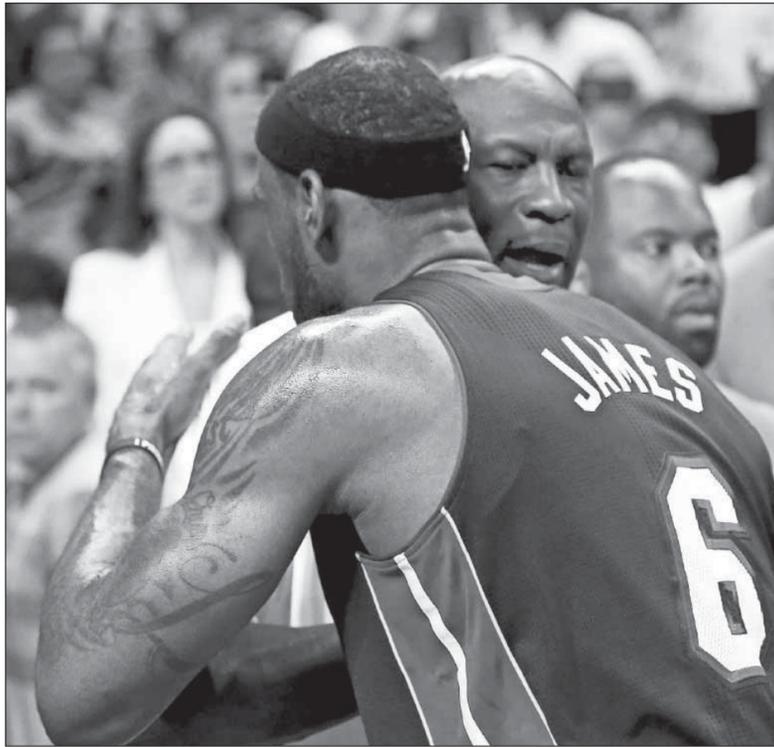
What makes him the G.O.A.T. goes beyond merely winning games and dominating his sport in style and substance. It's that he was bigger than the game. He blazed his own trail so brightly and distinctly that his silhouette became a logo, everything about him his own.

Jordan not only left his mark on the NBA, he changed the way endorsement deals were done, influenced fashion and, yes, made a silly animated/live-action movie with bunnies Bugs and Lola, Bill Murray, Porky Pig, Daffy Duck, Charles Barkley, Patrick Ewing, the Monstars, Newman from "Seinfeld" and Muggsy Bogues.

OK, it wasn't exactly "Roma," "The Favourite" or "BlacKkKlansman," but "Space Jam" took in \$230 million worldwide. That's \$372 million in today's dollars, enough to pay newly minted Padre Manny Machado for 10 years with a couple of Bryce Harper seasons left over.

For a true G.O.A.T., it wouldn't be enough just to be like Mike, merely building on what Jordan established, dressing up like Jordan for a new generation. Better James should be out building more schools, which admittedly was a fantastic thing for him to do.

If the Lakers star is hell-bent on going Hollywood, he should do more of his own thing in movies, like the 2015 Amy Schumer-Bill Hader romantic comedy "Trainwreck."



STREETER LECKA/GETTY

LeBron James is following Michael Jordan into the cinematic world of "Space Jam."

Critics were impressed by James' ability to play himself and his deadpan reading of lines such as "Do you know Cleveland is great for the whole family?"

Try to imagine MJ saying that. You can't. Making a new "Space Jam," James might as well be challenging Larry Bird in a shooting contest for a Big Mac or leaving Mars Blackmon hanging on the rim.

The G.O.A.T. imitates no one.

Spin class: In time for the 40th anniversary of that cinematic classic "Breakin' 2: Electric Boogaloo," breakdancing might become part of the 2024 Paris Olympics.

A proposal is up for a vote next month with final approval needed next year.

With the impetus for this move unclear, the question for Olympics organizers is this: If it's not broken, why breaking?

Happy paper trails: TNT analyst Charles Barkley's advice on Thursday's "Inside the NBA" following Jussie Smollett's arrest after allegedly paying two men to assault him had a familiar ring to it.

"America, let me just tell you something: Do not commit crimes with checks," Barkley said. "If you're going to break the law, do not write a check. ... Get cash, man!"

Some may recall a 1982 commercial for an Ohio gubernatorial candidate that offered a similar sentiment confirming he once paid for the services of a prostitute.

"Nine years ago I spent time with a woman I shouldn't have, and I paid her with a check," Jerry Springer, then 38, said. "I wish I hadn't done that."

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CUBS

Baez latest Cubs player to tie knot



Life moves pretty fast if you're a young Cub.

Javier Baez confirmed Friday that he's the latest Cubs player to get married. He and Irmarie

Marquez shared the picture from their Jan. 26 wedding — Javier, in a tux, holding Irmarie, in her gown — in Instagram posts Friday afternoon.

"Mr. and Mrs. Baez ... A magical Day ... 01-26-19," Irmarie Baez wrote in English and Spanish.

Wives of current and former Cubs players — such as Jessica Bryant, Natalie Szczur and Brittany Arrieta — liked or commented on the photo, as did WNBA star and Lincolnwood native Jewell Loyd.

Spanish-language site Magacin.com reported that the wedding took place at Condado Vanderbilt Hotel in San Juan, Puerto Rico, and posted exclusive photos from the ceremony.

A registry under Baez's and Marquez's names on theknot.com included 400-thread-count bedsheets and a \$209 duvet cover from Pottery Barn on the wish list.

It has been wedding and baby fever on the North Side over the last two years.

■ Prospect Chris Singleton exchanged vows with high school sweetheart Mariana De Andrade on air Tuesday for an episode Lifetime's "My Great Big Live Wedding."

■ Anthony Rizzo and the former Emily Vagos got married Dec. 29 in Florida.

■ Kyle Schwarber proposed to high school sweetheart Paige Hartman on Dec. 23.

■ Albert and Krystal Almora welcomed second son Antino in October, but the Cubs outfielder really had tongues wagging after Antino's baptism earlier this month when he invited "cousin" Manny Machado, whom the crosstown White Sox were recruiting intensely at the time.

■ Baez and Marquez had a baby boy in late June.

■ Kris Bryant, who wears No. 17, wed the former Jessica Delp on Jan. 7, 2017 — or 1-7-17.

— Phil Thompson

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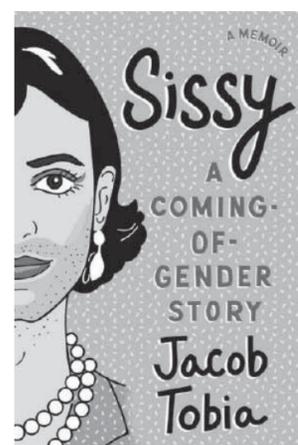
Photo © Vero Bielinski.

Celebrate the launch of writer, producer, and performer Jacob Tobia's new memoir, *Sissy: A Coming-Of-Gender Story*. Hear the stories, share the laughs and emotions, and join us for a night guaranteed to make you never think about gender — both other people's and your own — the same way again.

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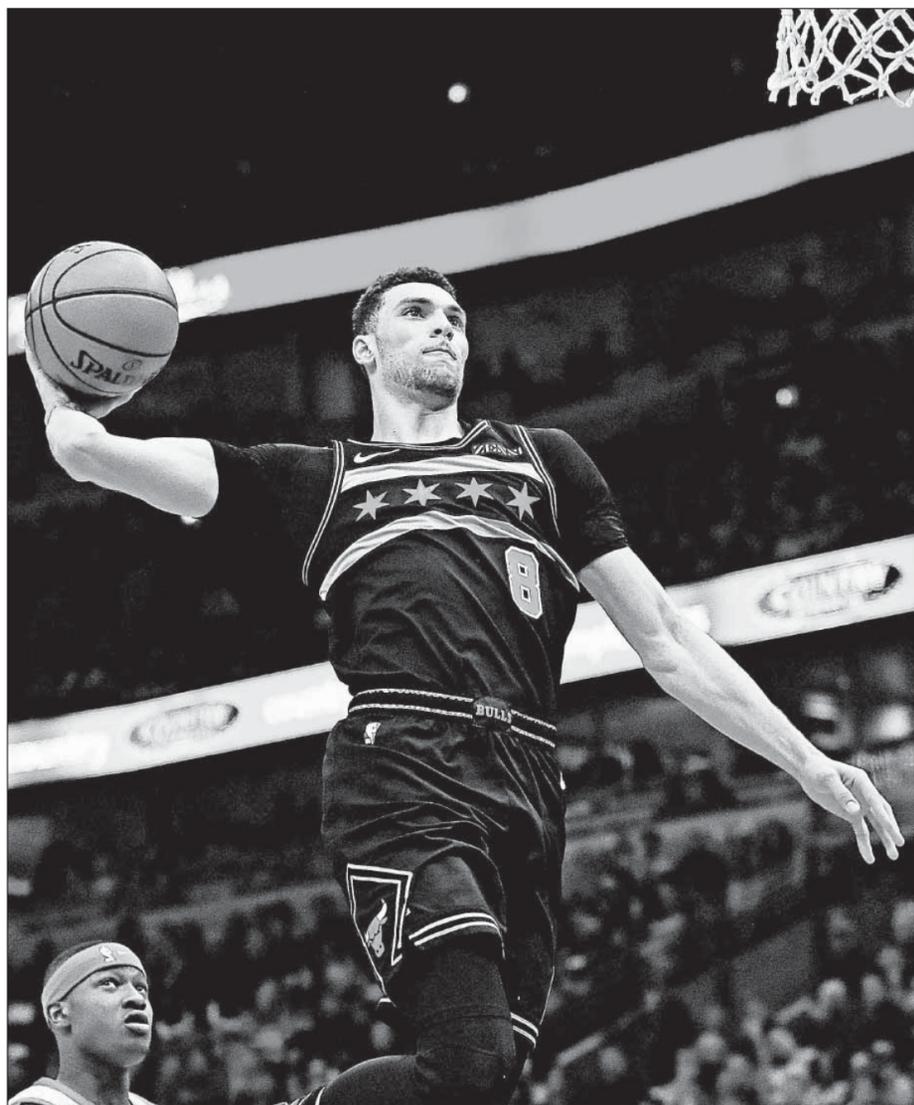
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JONATHAN DANIEL/GETTY

Zach LaVine, who scored 42 points, flies past the Celtics' Terry Rozier for a dunk Saturday night.

BULLS 126, CELTICS 116

On same page

Boylen, players have gotten past December discord

By K.C. JOHNSON
Chicago Tribune

One couldn't watch the Bulls' 126-116 victory over the Celtics at the United Center without acknowledging what happened the last time the teams met here.

Especially when the rematch came on a Saturday night and in the second of back-to-back games following a victory.

On Dec. 8, the Bulls followed an emotional home victory over the Thunder by losing by a franchise-record 56 points to the Celtics in Jim Boylen's third game after taking over for the fired Fred Hoiberg.

What happened next drew even more national attention than a 56-point loss.

Boylen called for a rare practice following a back-to-back set of games. The move came on the heels of an emotional week in which players processed the loss of the player-friendly Hoiberg, had their toughness and conditioning publicly questioned by Boylen, and starters experienced two rare, five-man substitutions during the Celtics debacle.

A chaotic Sunday on Dec. 9 began with one or two players suggesting a boycott of Boylen's practice in a group text exchange and ended with two hours of intense team meetings. All parties — Boylen, management, disgruntled players and nondisgruntled players — all said at the time they exited those meetings in a better place.

Asked to rehash it Saturday, Boylen agreed.

"There's been a lot to do about that situation," Boylen said. "I was brought in to effect change. That was a moment that I thought we changed the most. Although it wasn't pleasant, it was necessary. And I feel in my heart we're seeing the benefits of that situation now."

Do players?
"We're starting to get into a little rhythm," Zach LaVine said. "We're starting to have a little fun out there too. That day wasn't about practice or the game. It was the collective emotions of afterward and how we lost and just the whole week. Me and Jim are on the same page. The team is on the same page."

That showed with a dominant performance in which LaVine scored a career-high 42 points and Lauri Markkanen added a career-high 35 points with 15 rebounds. It's the first time two Bulls scored 35 or more points in the same game since Michael Jordan and Scottie Pippen on Nov. 20, 1996. Markkanen also posted his sixth game with at least 20 points and 10 rebounds in his last seven.

A strong bench effort led by Ryan Arcidiacono, who played the entire fourth quarter over Kris Dunn, and Cristiano Felicio helped the Bulls open the second quarter with an 18-3 run, and the Bulls led by as many as 25.

Boylen emphasized he doesn't feel any pushback now and didn't during the tumultuous times.

"Everybody knows deep in their heart, deep in their soul what they need," he said. "I felt that I knew what the team needed at that moment. I don't

feel any pushback at all from these guys. They've done everything I've asked them to do. Even that week when we had hard practices and we ran more than they were used to and we practiced longer, I didn't get any pushback.

"We played an emotional game Friday night against OKC. We played our butts off. We won. We didn't play as well the next night. The underlying things of why we didn't play well is what bothered me. Maybe we were fatigued because of the week. Maybe we weren't used to a new coach. Maybe change is hard on people. But the idea is to grow and learn and move forward. A little adversity, a little tough time, a little uncomfortableness isn't the end of the world. My job is to prepare the child for the road, not the road for the child. These guys are men. I'm trying to prepare them for the road. That's my job and what I've asked to do."

Boylen seemed perplexed when asked whether he thinks he has a "hard-ass" coaching style.

"Gosh, I don't know, man," he said. "If a hard-ass style is being direct and honest and pushing guys to maybe a place they can't take themselves without being combative, then I guess I'm a hard-ass. I don't know where that comes from. I just want us to play the right way, I want us to represent Bulls across our chest and have that mean more than the name on the back. That's missing at times at this level, and I don't believe that helps the essence of the team."

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BULLS NOTES

Arcidiacono big fan of Lopez's game

By K.C. JOHNSON
Chicago Tribune

Robin Lopez's prominent role not only has produced six straight double-figure-scoring games from the veteran center. It also has forced Ryan Arcidiacono to step up his imitation game.

Several games ago, Arcidiacono good-naturedly started mimicking Lopez's — shall we say — slower, more traditional post moves after a Lopez basket. He would rise from his seat on the bench, perfectly pivot and pretend to unfurl a jump hook.

"I'm just a big fan of RoLo and his game and I feel like I bring energy to the bench by imitating his moves," Arcidiacono said. "Our equipment managers, training staff and strength and conditioning coaches love it. And the guys on the bench, they hug me up for it too. Anything I can do to bring energy and good vibes to

the team, I'll do."

This fun but sincere flattery even extended to Arcidiacono's All-Star break spent in the Bahamas.

"My girlfriend was a little mad because I was like, 'I gotta work on my moves. RoLo is not resting at home right now,'" Arcidiacono said. "The trouble is the dunks. I like the tip-ins. I just gotta feel his game out. It has helped out my jump-hook game as well."

Asked about Arcidiacono's work, Lopez laughed.

"That's dedication," Lopez said. "That sounds like Archie, though. He puts in the preparation to be successful."

Purple pride: The Celtics practiced at Northwestern on Friday between their road games at the Bucks and Bulls.

"I've always thought it was fun to go different places," Celtics coach Brad Stevens said. "Some-

times it's just an opportunity to see something new, be in a new gym. With (Northwestern coach) Chris (Collins') connection to a couple of our Duke players, I thought that would be fun. Then I know a lot of guys on that staff and have a couple friends on the football staff as well."

Layups: Despite executive vice president John Paxson publicly declaring his distaste for the buyout process, a source said the Bulls are considering granting one to Lopez should his representative approach management before the Friday deadline to be waived and playoff-eligible if signed by another team. ... Wendell Carter Jr. said he had the pin removed from his surgically repaired left thumb. He said it will remain in a splint for roughly three more weeks.

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BLACKHAWKS

These 7 games crucial for Hawks

By JIMMY GREENFIELD | Chicago Tribune

The Blackhawks have 20 games left to nail down a playoff spot, but if they don't take care of business over the next two weeks, the final four weeks of the season likely won't matter. Seven of the Hawks' final 13 games are against teams that currently hold playoff spots, including the last four against the Jets, Blues, Stars and Predators. Six of their next seven are against teams firmly out of the playoffs or barely hanging onto a spot. This upcoming stretch should dictate whether the Hawks will continue to contend or begin playing out the string. Here's a look at the next seven opponents and how each game needs to play out for the Hawks to keep their playoff hopes alive.

SUNDAY Stars (30-26-5)
2 p.m. WGN-9

Outlook: The Stars are one of the worst offensive teams in the NHL and one of the best defensive teams. They bolstered an already strong defense by acquiring Ben Lovejoy from the Devils. The Stars keep dropping in the standings and could be the team the Hawks end up battling for the final wild-card spot.

Acceptable outcome: Win. A defeat would give the Hawks consecutive home losses to wild-card contenders and send them on their West Coast trip as many as five points out of the playoffs.

FEB. 27 At Ducks (24-28-9)*
9 p.m. NBCSCH+

Outlook: The Ducks have scored the fewest goals in the NHL, just underwent a head-coaching change and likely have packed it in for the season.

Acceptable outcome: Win. Playing on two days' rest, they won't have any excuses if they can't take two points.

MARCH 2 at Kings (23-31-6)
3 p.m. NBCSCH

Outlook: The Kings still have several proud players from their glory days, but they have entered a rebuild. They haven't been in contention in months and have been trading off players.

Acceptable outcome: Win. Can't lose to the NHL's second-worst team, even on the road, and expect to make the playoffs.

MARCH 3 at Sharks (36-18-8)
9 p.m. NBCSCH

Outlook: This will be a tough one. The Sharks are the NHL's second-highest-scoring team and still in contention for the Western Conference's top seed. They pounded the Hawks 7-3 at the United Center on Dec. 16, the game in which Corey Crawford suffered a concussion that has sidelined him for more than two months.

Acceptable outcome: Loss. If there really are such things as scheduled losses, this is one of them. The Hawks will be playing their second game in as many days at the end of a trip, and the Sharks are 19-5-5 at home.

MARCH 7 Sabres (29-24-8)
7:30 p.m. NBCSCH

Outlook: Jack Eichel & Co. might be the NHL's most disappointing team. After winning 10 in a row early, they have won only two straight once and are 12-18-6 since the end of their long winning streak.

Acceptable outcome: Win. If the Hawks come out of their West Coast trip in good shape they'll have three days off to prepare for the Sabres.

MARCH 9 At Stars (30-26-5)
7 p.m. NBCSCH

Outlook: The Hawks beat the Stars in December in Dallas, which should give them a confidence boost going into this important game.

Acceptable outcome: Over-time loss. Yes, this is a road game, but with the remaining schedule very difficult, they're going to have to at least get a point here.

MARCH 11 Coyotes (28-28-5)
7:30 p.m. NBCSCH

Outlook: Nick Schmaltz is out for the season with a knee injury, but Dylan Strome and Brendan Perlini facing their former team for the first time since a November trade will be interesting.

Acceptable outcome: Win. With the Coyotes in the thick of the wild-card race, this won't be easy. But it's a must-win game.

There you have it. Starting Sunday against the Stars, the Hawks need to take at least 11 of 14 points during this seven-game stretch. If not, their final 13 games may not mean much.

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BLACKHAWKS NOTES

Crawford making trip but hasn't been cleared

By JIMMY GREENFIELD
Chicago Tribune

Corey Crawford will accompany the Blackhawks on their three-game West Coast trip next week, but it still isn't clear when he'll be available to play his first game since suffering a concussion Dec. 16.

Crawford hasn't undergone the test required to clear him medically. Hawks coach Jeremy Colliton said Saturday that he thinks Crawford will be tested this week.

As for whether Crawford could play Wednesday against the Ducks on the first game of the trip, Colliton is taking a wait-and-see approach.

"He's a very important part of our team, and obviously this isn't the first (concussion) he's had," Colliton said. "So it's important that we're sure he's ready. It's a good situation having him kick the door in to play. That's what we want."

Back to Rockford: The Hawks reassigned rookie defenseman Henri Jokiharju to Rockford on Saturday, a day after he played 9 minutes, 14 seconds in a 5-3 home loss to the Avalanche.

Jokiharju was with the Hawks less than 24 hours after being an emergency recall because Carl Dahlstrom (flu-like symptoms) and Brent Seabrook (abdominal strain) were unable to play. The ice time was a season low for Jokiharju, who played 37 games with the Hawks before being sent to Rockford in January.

"Initially when we sent him down, he wasn't very happy," Colliton said. "But when he got there, it was like, 'Oh, OK, maybe this is a good thing.' And that was the reaction last night too. Yeah, he wants to be in the NHL. He



NAM Y. HUH/AP

Blackhawks goalie Corey Crawford has been out since suffering a concussion Dec. 16.

wants to be a great player, an elite player, and that's what we want too. But he's where he should be right now."

Dahlstrom is expected to return Sunday against the Stars, but Seabrook will be a game-day decision, though Colliton said, "It looks good that he'll play."

Colliton said he wasn't sure whether Marcus Kruger, who took a slap shot off his leg against the Stars, would be available Sunday.

Costly mistake: The Avalanche's winning goal Friday came on a turnover by Hawks defenseman Slater Koekoek, whose ill-fated pass attempt ended up on the stick of Patrick Nemeth. Nemeth then sent a pass to a streaking J.T. Compher, whose breakaway goal snapped a 3-3 tie.

"Between the staff, someone's going to talk to him, or maybe a bunch of us will," Colliton said. "He knows, though. ... He's already taken responsibility."

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WHITE SOX

4 TAKEAWAYS

Moncada offers sage advice to Jimenez

BY PAUL SULLIVAN
Chicago Tribune

MESA, Ariz. — Four takeaways from White Sox spring training Saturday:

1. Yoan Moncada looks more energized with a new position and no spotlight: Yoan Moncada had some sage advice for Eloy Jimenez about dealing with the scrutiny of being the Sox's top prospect: Wear blinders.

"The biggest advice I give him is not to worry so much about what everyone is saying on and off the field, on social media," Moncada said Saturday at Hohokam Stadium. "Just go out and focus and play hard, do what he has to do."

It wasn't that long ago that Moncada was in Jimenez's shoes, dealing with nonstop attention every time he stepped to the plate. During a 6-5 loss to the Athletics in one of the Sox's split-squad openers — the Dodgers beat them 7-6 in the other game in Glendale, Ariz. — Moncada said during the one of the Sox's split-squad openers he feels much more comfortable now after his first full big-league season.

Ceding the spotlight to younger players such as Jimenez, Luis Robert and Nick Madrigal could be good for Moncada, though we still have to see how he fares in his transition to third base. He wasn't tested in debut there Saturday.

Moncada will get plenty of chances this spring and believes the position switch from second will be relatively seamless. He played five games at third for the Red Sox when they called him up late in the 2016 season, then went to the White Sox in the Chris Sale trade.

Manager Rick Renteria believes the focus it takes to play third will help Moncada's concentration at the plate.

"It's definitely true what he said," Moncada said.

Batting leadoff, Moncada had a double and a run-scoring single in his first two at-bats. He hit .246 with 14 home runs and 48 RBI in 97 starts in the leadoff spot last year but also struck out 150 times in 399 at-bats there.

2. Nick Madrigal doesn't get easily excited: Nick Madrigal went 1-for-3 in his Cactus League debut, lining out to left, lunging on an 0-2 pitch for a strikeout and driving in a run with an infield hit to the right side. He also made a nice backhanded play at second on a Jurickson Profar grounder.

Madrigal, ranked the No. 43 prospect by Baseball America, is a high-contact hitter who doesn't strike out much. He fanned only five times in 155 at-bats in his first season in the minors, so don't expect to see at-bats like that too often.

"I wished I wouldn't have chased a ball, but I did," he said. "Part of my game is to make I know I'm going to strike out sometimes."

Madrigal didn't seem too excited about making his debut in a Sox uniform, but perhaps that's just his personality.

"It was just another game," he said. "I felt good, I wasn't nervous at all. It was a beautiful day and I felt comfortable in the box and on defense."

3. Ervin Santana believes the Sox can win. No, really: The A's announced before the third inning that Ervin Santana had come on to pitch for the Sox.

Because Santana signed a minor-league deal only Saturday morning and has thrown only two bullpen sessions this spring, it would've been quite a surprise to pitching coach Don Cooper if he already were in a game.

The announcer had it wrong — Randall Delgado came in to pitch.

Santana, who can make \$4.3 million if he makes the team, revealed why he chose to sign with the Sox.

"They have special young talent and a lot of good players," he said. "I just want to be part of a good team."

4. The Sox make another low-risk move: The Sox added another outfielder to the mix, signing 28-year-old Preston Tucker to a minor-league deal. Tucker has a good glove but has yet to prove he can hit major-league pitching.

The left-handed hitter has a .222 average with a .281 on-base percentage over three seasons with the Astros, Braves and Reds.

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CUBS



Jason Heyward batted leadoff in the Cubs' spring opener against the Brewers at Sloan Park in Mesa, Ariz., on Saturday.

5 TAKEAWAYS

Maddon hands-on

More involved with the offense, as he promised

BY MARK GONZALES
Chicago Tribune

MESA, Ariz. — Here are five takeaways from Cubs spring training Saturday:

1. Joe Maddon was actively involved in the team's pregame workout: Manager Joe Maddon followed through on his promise to be more involved in assisting with the offense, and his participation in hitting drills before the Cubs' 8-4 victory over the Brewers in the Cactus League opener was entertaining and informative.

Maddon called out situations for Kyle Schwarber, Albert Almora Jr. and Ian Happ to adjust to. Moments later, Maddon helped set up a pitching machine that threw smaller

baseballs from closer range. The drill is designed for hitters to react more quickly.

One of Maddon's final drills involved hitters trying to bunt the ball into rings placed in front of the batter's box.

President Theo Epstein, who suggested Maddon be more hands-on, watched the drills closely. Maddon's resume includes a stint as a roving hitting coordinator in the Angels organization.

2. Kris Bryant said: It was a good sign for the Cubs to see Kris Bryant pull a home run and a single to left field after a left shoulder injury last season limited him to a career-low 13 home runs and 102 games.

A fully healed Bryant credited a swing adjustment he made a few days ago, giving him more confidence in his power.

"I'm just keeping my back elbow super close to my body," Bryant said. "When I'm bad or get away from myself, you start

fouling balls off.

"My back elbow is disconnected from my body. I was jamming my elbow into my side the whole time in the cage, and the baseball is going exactly where I wanted it to go. I practiced it before, but not like every single swing."

3. The leadoff spot will be a revolving door: Jason Heyward batted leadoff and went 1-for-2 with a single, and Maddon didn't rule out Heyward getting another shot at the top of the order.

"What you'd like to do is get guys at the top of the order, get them in, get them out," Maddon said. "It's something Jason may be able to do during the season."

"And it's going to be a long and distinguished list that's going to create a lot of controversy, and I'm really looking forward to it."

4. The five projected starting pitchers will make their spring debuts this week: Jon

Lester will start Monday against the Padres in a split-squad game. Yu Darvish will face the Diamondbacks on Tuesday. Cole Hamels will face his former Rangers teammates Wednesday in Surprise, followed by Kyle Hendricks against the Athletics on Thursday and Jose Quintana against the Diamondbacks in Scottsdale on Friday.

Maddon joked that reporters can "do whatever you want" in projecting whether the alignment will remain intact for the regular season.

5. Pitching prospect takes a peek at Cubs: Quinn Priester, a 6-foot-3, 198-pound pitcher from Cary-Grove High School, visited the Cubs facility Friday. Baseball America lists Priester as the No. 51 prospect in rankings for the June amateur draft. He signed a letter of intent with TCU.

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Cubs, Sox fans never satisfied with money spent

Sullivan, from Page 1

parameters, out clause, no-trade protection. Sometimes there is deferred money, sometimes a chance to balloon up some payments. So it does come down sometimes to more than just 'throw more money on top it' in terms of the guarantee, which is probably the only area you can argue maybe we should've been more aggressive in this situation. ... At the end of the day we felt we made was not only a very aggressive offer, a very compelling offer and one that helped balance and represent the risk and the upside for both sides."

Meanwhile, the Cubs already are over the luxury tax entering the 2019 season, but the perception they didn't do enough to improve the club this offseason is pervasive. The high ticket prices, new premium clubs and decision to start their own TV network in 2020 should give the Cubs enough resources to spend what-

ever they want, right?

"That's a pretty easy question to answer," Ricketts said. "We don't have any more. The fact is that we've been in the top five in baseball spending for the last five or six years. We were in the top couple in spending last year. We've put our money back on the field. Unfortunately, you just can't have a high-profile free agent every year, and part of that obviously is how much it costs — the \$25 or \$30 million it's going to cost — plus it's a 10-year commitment, and you've got to pay those dollars. ... As much as I'd like to have a great, new exciting player every season, it just can't happen."

Ricketts pointed to the fact the Cubs' payroll already is the highest ever after raises to arbitration-eligible stars Javier Baez and Kris Bryant and the decision to pick up the \$20 million option of starter Cole Hamels.

"It doesn't feel necessarily like (Hamel is) a free agent because we picked up a contract that was

our option," Ricketts said. "But just those contracts put us above what we ever spent before."

Of course, if Yu Darvish and Tyler Chatwood had panned out last year after signing for six years, \$126 million and three years, \$38 million, respectively, the Cubs wouldn't have had to acquire Hamels last summer for the play-off push. And if Epstein was confident he had enough starting pitching in 2019, he wouldn't have had to pick up Hamels' option.

So it's not always about spending more money but spending it wisely.

"I don't think there is any limitation in baseball on how much money you want to lose," Ricketts said. "I think there are some guys that have tested that." He added that one of the "biggest mistakes" Tribune Co. made during its years of owning the Cubs was its short-term thinking.

"You have to think of every year as part of a continuum, and you have to think of it in terms of

where you are going to be two, three, four, five years down the line," he said. "Those kind of 'go for it' scenarios, a lot of times they don't work. ... It's not all about money."

In the spring of 1997, I asked James Dowdle, the executive vice president/media operations for Tribune Co., why a large corporation in a major market had a middle-of-the-pack payroll.

"Just because other teams have sort of lost economic sense doesn't mean we have to jump off the bridge too," Dowdle said. "Beyond the \$40 million (payroll), it'd be close to impossible to make money."

Times change, and the Cubs' payroll is more than five times what it was in '97.

But that doesn't stop fans from wanting the team to spend more.

It's a thirst that might never be quenched.

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CUBS

A history-changing day

Ben Zobrist took 'one more day' and parlayed it into a long, successful major-league career

BY TEDDY GREENSTEIN
Chicago Tribune

Ben Zobrist climbed into his 1980 Ford pickup truck and cried. His Eureka High School team had just lost in the 2000 IHSA Class A regionals, but that's not exactly why he broke down.

"I said: That's it," Zobrist recalled. "No more baseball in my life."

More than 1,400 names had been called in the MLB draft, but not his. Bob Gold, his high school coach, received one recruiting inquiry, from a junior college. Gold told the coach not to bother; Zobrist was headed to Calvary Bible College, a 350-student school in Kansas City, Mo., that didn't field a baseball team. He would study to become a youth minister or pastor, like his dad.

About three months before classes were to start, Zobrist met with Gold and asked: Do you know anywhere I can play for the summer?

Gold told Zobrist he was too old for American Legion ball. But Gold had a flyer on his desk with information about a showcase. Scouts would be there.

"I thought: One more day," Zobrist said.

One more day of baseball.

One of the quirks in this story is that the principals differ on where in Illinois the tryout took place and what happened in the moments that followed. They all agree, though, on this: "Ben was that close to not playing again," Gold said. "It's crazy."

Here's how Zobrist, Gold and Elliot Johnson, then the baseball coach at Olivet Nazarene in Bourbonnais, remember the tryout that kept Zobrist in baseball, ultimately leading to his MVP award in the Cubs' 2016 World Series championship:

Gold: I was the varsity baseball coach at Eureka, and I moved Ben up as a freshman. He was a little runt: 5-3, 115 pounds. If he really got a hold of one, it would go over the infield. It stirred some people up because he played ahead of some upperclassmen. But I wanted competitors on the field, kids with some grit. ... After his senior season ended, he said: "Coach, can we look for a summer league?" I happened to have a flyer on my desk for a tryout day in Bushnell, the middle of nowhere.

Johnson: I was pretty much done recruiting in the summer of 2000 but had a little (scholarship) money left. So I went to a coaches tryout in Brimfield. Driving early in the morning, I remember thinking I wouldn't find anyone there; I recruited mostly junior college players anyway. There were 85 kids, and they were put through a pro-style camp. I thought Ben was the best player there.

Zobrist: I was going to a church conference that week in Indiana. It was a Monday around 10 a.m. The tryout was in Brimfield, on the west side of Peoria, the opposite direction. I registered and paid my \$50. I ran a 60 (yard dash). I got on the mound and made like 10 pitches. The fastest was 84, I think. I took ground balls, and we got 12 swings as a hitter. I remember thinking: Do I want to bat right-handed? I took six from each side. We were finished by noon. Coach Johnson from Olivet came up and said: "I want to introduce myself. We have a school up near Chicago." He said it's a Christian school. "I heard you're planning to go to Calvary Bible College. If that's what you feel is God's will for your life, great." But he said: "I've watched you and I think you'd fit in well with our program."



Olivet Nazarene baseball coach Todd Reid, top, shows off a blown-up cover of the Olivet Nazarene alumni magazine from 2017 with the Cubs' Ben Zobrist, who led ONU to three conference titles from 2001-03.



"If this is what you feel like is God's will for your life, then you need to do it."

— Ben Zobrist recalling what his parents told him when Olivet Nazarene offered a scholarship

Johnson: At the tryout I told Ben: "I'd like to talk to you about playing for us. I have some money for you." He said: "You mean I could get some money from a school by playing baseball?"

Gold: The story I got is that (Johnson) followed Ben to his car and Ben practically blew the guy off and said: "I just came because I wanted to play baseball one more time." The coach (Johnson) called me and asked me about his grades. He said: "I think I can get him in here for free." I said: "That might turn his head a little." We visited campus, took the tour. The coach sat him down in the office. Gave him (scholarship) money for grades, a couple thousand because his dad was a pastor and wrote off the last \$12,000 for baseball.

Zobrist: The next week I went to this conference and the theme was being open to whatever God's will is for your life. I got home and there was a message from the Eastern (Illinois) coach. He said: "I can offer you a half-scholarship to play ball." My family didn't have any money. I could only afford to be a couple thousand dollars in debt (after graduation). Olivet was a private school that would have cost \$20,000 a year or whatever. Elliot checked on my academics and he said: "With the academic scholarship and athletic scholarship available, I think we can get you a full ride."

Coach Gold and I drove up to look at Olivet. It was a beautiful campus, wide open with a nice field. I felt a sense of belonging and peace there. My parents were apprehensive but they said: "If this is what you feel like is God's will for your life, then you need to do it."

Zobrist helped lead Olivet to three conference titles and the program's first two NAIA World Series appearances in 2002 and 2003. He pitched and played mainly second base and shortstop, earning All-America honors. Zobrist and Johnson conflicted on one aspect of his game.

Johnson: I was really blessed to have him on our team. He was as valuable to us as a pitcher — especially a relief pitcher — as he was as a position player. I always felt shortstop was his best position, but in one of the years we had a second baseman who couldn't turn it, so I put Ben at second for some games and saved his arm. He was such a "team" guy.

I wouldn't let him hit left-handed until his junior year. He was terrible initially but he made himself into a good left-handed hitter. He wanted to switch-hit but I was not going to sacrifice games.

He had a bad uppercut and his bat was not in the zone very long. But he spent extra time in the cage and made himself into a better hitter.

We were playing St. Xavier, a real rival, in 2003, and he came up in a critical spot. He called timeout and came to me in the third-base coach's box. He said: "I'd feel more comfortable left-handed." You would, huh? I trusted him. He's a character guy who worked hard. I said: "OK, go ahead." He pulled a ball into right field and drove in a run and forever after I let him hit left-handed.

Zobrist, with a different recollection: We were at Trinity International University up in Deerfield for a doubleheader. I had been struggling against sliders from right-handers. I can't remember the conversation but I said: "Coach, we know this is a team we can beat. Just let me try it. I think you'll see I'm ready." I ended up hitting a home run left-handed that first game. I think I hit two, actually, one in each game. After that he was like: "Well, I guess you can do it."

Zobrist transferred to Dallas Baptist for his senior season but remains linked to Olivet Nazarene, which retired his No. 12 jersey in 2014 and inducted him into the school's Hall of Fame.

Zobrist: Dallas Baptist was Division I. That was the kicker for me. I was All-America at Olivet but didn't get drafted. I had one more year of baseball in my life and I love a good challenge. I said to myself: If I fail at the D1 level, then I know it wasn't meant to be. But I always would have wondered. Thankfully Coach Johnson gave me my release. That's the kind of people they are. They want what's best for you even if it, at times, is not what's best for them. That's why it's a place I still care about.

Todd Reid, Olivet's baseball coach since 2007: Ben stayed connected to us — and he didn't have to. After our program won the conference championship in 2016, I sent him a text, a picture of the celebration, the dog pile: "Hey your guys won the CCAC (Chicago and Collegiate Athletic Conference)." He texted back: "Hey, I'd like to have the whole team up to Wrigley." He talked to our guys, took pictures. He was so gracious. He didn't want to talk about himself.

Zobrist: They have treated me like their own, as if I graduated from there. It's been special to go back and speak at chapel. I remember sitting in those chapels as a kid thinking: Maybe someday I'll have a message for people they'll want to hear. And that dream came through in regards to that.

Zobrist and former Olivet teammates Dan Heefner, now the coach at Dallas Baptist, and Chip Maxson, general manager of the Triple-A Sacramento River Cats, contributed lead gifts for Olivet's renovated Turf Room, which contains batting cages with HitTrax computerized analysis. A wall in the Turf Room, where Zobrist worked tirelessly on his left-handed swing, contains Fathead posters of Zobrist, injured Yankees pitcher Ben Heller and Rangers minor-league infielder Josh Altman.

Zobrist: I spent many a Friday and Saturday night in the Turf Room, which was why I wanted to help. Olivet was a great environment for a college kid to try to figure himself out and get better at a sport. If I was at a D1 (school), I probably would have gotten lost in the shuffle. Olivet gave me a chance to fight my way into the starting lineup and have success. I was still growing into my body and skill set.

Reid: I took my youngest daughter, Montana, to the Cubs game (Aug. 14). Zo got ejected for the first time in his career. We waited out the crowd after the game. Ben is the only one who signs after every game, but we figured: He won't come out. He got tossed. Sure enough, still in uniform, we see him down the right-field line, signing autographs.

Zobrist: They can keep me from going back out on the field. They can't keep me from signing after the game.

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Bryant homers, then tells doubters: 'Bring it on'

BY MARK GONZALES
Chicago Tribune

MESA, Ariz. — Kris Bryant delivered a pair of opening shots Saturday.

First, he hit a home run in his first at-bat in the Cubs' Cactus League opener against the Brewers.

Then the slugger issued a warning to those who doubted him coming off a subpar, injury-plagued 2018 season.

"Even going back to college and high school, there were always people who say things, and the negative stuff stands out more because negativity sells,"

Bryant said after hitting a two-run homer off Chase Anderson at Sloan Park. "People want to read that stuff. So that's kind of the things that stuck out to me.

"That really wasn't the first time I've been doubted. That's why I think I am where I'm at in terms of my abilities in baseball. I read one thing, and it just motivates me to either shut that person up or prove them wrong. I've been doing that my entire life, so bring it on."

Bryant admitted his 2018 season, in which he batted .272 with 13 home runs and 52 RBIs in 102 games — all career-lows — didn't come close to matching his 2015

National League Rookie of the Year or 2016 NL MVP standards.

But he took exception to those who slighted him, especially on social media.

"Definitely a little bit, but boy, it was great," Bryant said. "When you're not playing you have a whole lot of time to just sit there and either go through a Twitter rabbit hole and start seeing things about yourself and seeing 'trade him' or this and that.

"I'm like, 'all right. I'm motivated. Keep them coming.'"

Bryant believes his bruised left shoulder that forced him to miss 50 games and suffer a power outage overshadowed his

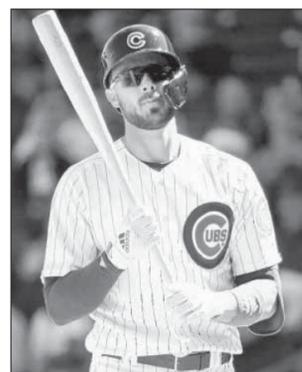
.302 batting average during the first five weeks.

"This game is all about what you've done for me lately," Bryant said. "And boy, did I get to experience that last year."

Bryant said he and his teammates are motivated by projections that forecast the Cubs to finish last in the NL Central.

"They're selling us totally short, and that's not a good thing to do to us," Bryant said. "When our backs are against the wall, we turn it on. It will be an exciting season."

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ARMANDO L. SANCHEZ/TRIBUNE

Kris Bryant gets ready for his first at-bat of spring training Saturday against the Brewers in Mesa, Ariz. Bryant connected for a home run.

SOCIAL MEDIA

Super70sMan

Meet the creative mind behind the hilarious and irreverent Twitter account known as Super 70s Sports

By CHRIS BOGHOSSIAN
Chicago Tribune

By day, Ricky Cobb teaches sociology at Moraine Valley Community College in Palos Hills. He's married and has five daughters and two stepdaughters. He's a 47-year-old Kentucky native who moved to the Chicago area in 2003.

In his other life, Cobb is the man behind Super 70s Sports, a sometimes brash, frequently hilarious and always entertaining Twitter account that pokes fun at athletes, celebrities and no-names alike, taking followers back to an era when mullets and muscle cars, thick mustaches and funky clothes — not to mention sex, drugs and rock 'n' roll — ruled.

"It's an irreverent look at a really interesting era," Cobb said this week from his Elmhurst home. "I'm a smartass. I make fun of stuff. It's tongue-in-cheek."

What Cobb started in earnest in 2015 "to amuse myself and maybe some of my friends and a few other people" has developed into Super 70s Sports LLC, complete with a website, podcast, regular radio interviews, a monthly magazine column and the promotion of an apparel company — plus 231,000 Twitter followers and counting.

"Initially it was just a hobby/pastime that I was doing on the side, combining my love for sports with my love for the era and merging comedy into that too," Cobb said. "I never anticipated that it would take off and become as popular as it has."

Scroll through the Super 70s timeline and you quickly catch on to his shtick: A typical post includes a photo from yesterday — usually (but not limited to) an unflattering, awkward or embarrassing one — with a whimsical caption attached.

"There are no sacred cows," Cobb said. "We'll poke fun at anybody and everybody, but unless they've really got it coming, most of the jokes are done with a wink."

And a smile.

His money tweet, posted Aug. 19, 2017, includes a photo of legendary broadcaster Howard Cosell holding a microphone, flanked by O.J. Simpson on his left and Bruce Jenner on his right as the trio hosted the second season of "Battle of the Network Stars" in 1977. The accompanying caption — a pseudo-quote from Cosell — reads: "Ladies and gentlemen, I've looked into the future and you will not believe this (expletive)." It has nearly 116,000 likes and 53,000 retweets on Twitter and has been shared countless times on Facebook and other social media sites.

"That one stands atop for the sheer impact," Cobb said. "It still circles around — without attribution some of the time."

Most of his tweets don't hit it that big, but few — if any — are misses.

To be clear: Super 70s isn't for everyone. Some tweets are PG-13 and even R-rated because of language. But for his target audience — Generation Xers in general and sports and entertainment fans specifically — the tweets resonate.

"A certain percentage of what I do, if you were there and if you remember, it's almost like you create instant friends," Cobb said. "I poke fun. It's a little profane. But at the same time, I think it's good-hearted, and I hope that comes through too."

He makes no apologies.

"The one thing I learned from doing this is I am just being me," Cobb said. "I feel like if you try to appeal to everybody, you're not going to really, truly hit the target for probably almost anybody. I do what I do, and for the people that like it, I think they really, really like it. And for the people that don't like it, there's other stuff out there."

"I try to be true to myself. When people have this to say about the cursing or whatever ... if you knew me and you hung out with me and you were my friend, that's how I talk. So that's how I'm going to tweet. It's real easy. I don't have to remember who I'm trying to be that day. I'm just myself, and it makes it simple."

It's not that simple, though. Cobb is an assistant professor, after all, so between that and his family, time isn't on his side. He estimates he puts 50 hours per week into the Super 70s brand, which now includes working to launch his own line of merchandise.

"When I'm not at my day job — which I still love — I'm probably very likely thinking about Super 70s Sports, thinking about new material to tweet," Cobb said, adding that his wife, Amy, is "instrumental" in helping with the business side so he can focus on the creative side.

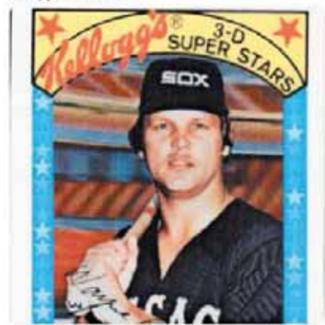
About those tweets: Between his encyclopedic knowledge of sports and entertainment trivia — "I can't find my car keys, but if you want to know Tony Gwynn's career batting average, I can tell you" — and becoming a master at finding oddball



COURTESY OF RICKY COBB

SOME EXAMPLES OF RICKY COBB'S "WORK" @Super70sSports (at least some that are fit to print)

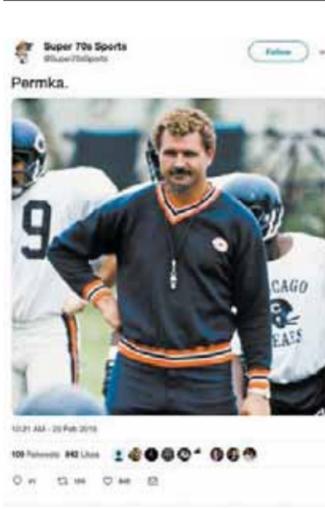
In 1979, some kid excitedly fished around the cereal box only to pull out a Wayne Nordhagen. Those flakes were frosted with disappointment.



Swayze, Chachi, Marcia Brady, and Horshack on roller skates. I may just fire up a heater now and call this a day.



Permka.



images via the internet — "I've learned some tricks that are useful, but in the end it's like fishing: No matter how skilled you are, some days you catch a lot and some days you don't" — he cranks out roughly 15 to 20 and sometimes as many as 40 per day.

To be fair, a decent number of his tweets steer clear of profanity or criticism. Some relive athletes' and entertainers' glory days or crowning moments. Others offer birthday shout-outs or RIPs. And Cobb's passion for sports and memorabilia — gaming cards, uniforms, team logos — is prevalent.

Other tweets simply spark flashbacks to followers' wonder years, a time of bell bottoms and cigarette ads, big sunglasses and Big Wheels, station wagons and Gremlins, Archie Bunker and "Charlie's Angels," Electric Football and Stretch Armstrong.

"It's almost a sort of communal thing," Cobb said. "If you're of a certain age, I guarantee you that we've got a lot in common. People enjoy taking a walk through the past. People like to laugh. And we have these shared experiences. ... I love doing it."

And his followers love what he does. Among them are big names such as Dale Earnhardt Jr. and John Elway, Jimmy Kimmel and Seth Meyers. Earnhardt, Dave Parker and Curtis Strange have appeared on his podcast, as have actors Barry Williams (Greg from "The Brady Bunch") and Rob Lowe.

Baseball Hall of Famer Reggie Jackson "liked" a tweet in which Cobb posted a photo from a scene in the 1988 slapstick comedy "The Naked Gun" of Jackson walking toward Queen Elizabeth, with his quote from the film: "I must kill ... the queen."

"Occasionally I'll get a response from somebody and just be, like, 'Wow,'" Cobb said. "I've gotten used to prominent people following me now, but occasionally you do get starstruck. Just the fact that Reggie Jackson saw the tweet and thought it was funny — my inner 10-year-old kind of geeked out. That one was pretty crazy."

But with that popularity comes the need to produce — time and again. "It's a challenge I really enjoy: to find fresh, comedic angles to take," he said.

And, of course, he occasionally hears from readers who find a tweet offensive.

"I got an email a few weeks ago from a guy asking me sincerely, 'Don't you think you'd be just as funny if you didn't curse?'" Cobb said. "I wrote him back nicely and said, 'Hey, I'm doing me, and if it's not for you, I respect that. It's not going to be for everybody.'"

So something he started as a hobby/pastime to amuse himself and friends has taken on a life of its own.

"I was the kid in high school who was reading the USA Today sports section and making bad grades back in the '80s," Cobb said. "And I'm quite sure when I was barely hanging on for my life, grade-wise, to graduate, probably nobody thought that all the time I was spending looking at box scores and reading the statistical leaders in the paper was ever going to come in handy. But it's funny how things turn out."

Funny, indeed.

cboghossian@chicagotribune.com
Twitter @ChrisBoghossian

COLLEGES

PENN STATE 83, ILLINOIS 76

Quick kick isn't enough to save Illini

By TERRY TOWERLY
Associated Press

CHAMPAIGN — Illinois went down kicking and screaming against Penn State on Saturday.

Lamar Stevens scored 25 points and Mike Watkins had his 26th career double-double, leading the Nittany Lions to an 83-76 victory for their third consecutive victory in the series, all at the State Farm Center.

The intense game included Illini coach Brad Underwood receiving a second-half technical foul for kicking a chair into the scoring table while arguing a call. The outburst temporarily worked, fueling a 9-0 run to cut the Penn State lead to 61-56.

Illinois stayed within striking distance and trailed 70-66 in the closing minutes, but the Nittany Lions (11-16, 3-12 Big Ten) converted their free throws to spoil the celebration of the 1989 Flyin' Illini team that advanced to the Final Four.

"Well, last time I didn't get too far tossing my coat," Underwood said, referring to a technical foul he received earlier this season. "So this time I figured, what the hell, I'll kick the scoring table. Guess I should have done it 10 minutes earlier."

Ayo Dosunmu led the Illini with 18 points, all in the second half, and Andres Feliz added 17. Giorgi Bezhanishvili had 16 points and 10 rebounds for his first career double-double.

The Illini (10-17, 6-10) shot only 39 percent (26-66) on their home floor. Trent Frazier went 1-for-9 on 3-point attempts and 4-for-15 overall, finishing with 11 points.

Watkins had 10 points and 12 rebounds, and with five blocks he moved into second place on Penn State's all-time list.

"Watkins and Stevens, they're just unrelenting," Illinois coach Brad Underwood said. "They're really, really good. They got a lot of dog in them, and I mean that in a good way."

BASKETBALL ROUNDUP

Wisconsin deals NU 8th straight loss

Associated Press

Brad Davison scored 16 points, D'Mitrik Trice and Ethan Happ added 14 points apiece and No. 22 Wisconsin held off Northwestern 69-64 on Saturday night at Welsh-Ryan Arena in Evanston.

Khalil Iverson added 11 points for the Badgers (19-8, 11-5 Big Ten), who had lost two of three. Vic Law had 24 scored and Dererk Pardon 21 for the Wildcats (12-15, 3-13), who have lost eight straight.

Happ took over after a quiet first half. He scored six straight points for Wisconsin — all on hook shots — for a 53-46 lead with 7:54 left. But Law responded by scoring 11 straight points on four baskets to give the Wildcats a 57-55 lead.

Davison made a jumper to put Wisconsin up 65-62 with just less than two minutes to play before A.J. Turner missed a jumper on the other end. Law hit two free throws with 15.1 seconds left to pull the Wildcats within one. Davison hit two foul shots, and Northwestern's Aaron Falzon missed a 3-point attempt with 0.4 seconds remaining.

Duke 75, Syracuse 65: Three days after Syracuse coach Jim Boeheim struck and killed a pedestrian, he returned to the bench Saturday night. Boeheim's first public appearance since the Wednesday night accident that killed 51-year-old Jorge Jimenez came in a loss to the top-ranked Blue Devils (24-3, 12-2 ACC). The accident happened after the Orange's 20-point victory over No. 18 Louisville. Police say Jimenez was a passenger in a car that skidded out of control on a patch of ice and hit a guardrail. Police say Jimenez was trying to get to safety when he was struck by the 74-year-old Boeheim's SUV.

Virginia Tech 67, Notre Dame 59: Kerry Blackshear Jr. had 22 points and 14 rebounds for the No. 20 Hokies (21-6, 10-5 ACC) in South Bend, Ind. T.J. Gibbs scored 18 to lead the Fighting Irish (13-14, 3-11), who lost their third straight and ninth in 11.

Purdue 75, Nebraska 72: Matt Haarms scored 17, Grady Eifert beat the shot clock for two huge baskets down the stretch and the No. 15 Boilermakers (20-7, 13-3 Big Ten) held on in Lincoln, Neb. Glynn Watson Jr. scored a season-high 25 for Nebraska (15-13, 5-12).

Maryland 72, Ohio State 62: Anthony Cowan Jr. scored 19 and Bruno Fernando had 14 points and 10 rebounds for the No. 24 Terrapins (21-7, 12-5).

Marquette 76, Providence 58: Sam Hauser had 18 points and 13 rebounds for the 11th-ranked Golden Eagles (23-4, 12-2 Big East).

"I poke fun. It's a little profane. But I think it's good-hearted."

— Ricky Cobb, the man behind the tweets @Super70sSports

COLLEGE BASKETBALL



CHRIS SWEDA/CHICAGO TRIBUNE

Strength found in support

Friends giving student manager Sahi emotional lift as he copes with illness

BY SHANNON RYAN | Chicago Tribune

In the Northwestern Memorial Hospital room, there is one frequent sound.

From the speaker next to Aameer Sahi's bed, a voice dictates the play-by-play of a basketball broadcast in the dimly lit 14th-floor room. On Saturday, it was Iowa State versus Kansas State.

The most important games, which shouldn't be interrupted, of course, are DePaul's — and often teeth-gritting losses by the Bulls. But any game serves its purpose to fill Sahi's day with some joy and memories of life before this room.

"I just love basketball," he said.

Sahi, a 20-year-old with a thick black beard and dark-rimmed glasses, was a student manager for the DePaul men's basketball team for two years.

His hospital room is filled with telltale signs of his passion: a mini basketball hoop on the bathroom door, where he shoots while holding on to a walker to build strength; an encased white basketball signed by members of the DePaul team on a desk under the TV; and a pair of blue shoes signed by senior guard Max Strus, who wore them in Sahi's honor, kept in pristine condition in a box.

This has been Sahi's residence since Jan. 8. His wrenching journey has been a lesson in enduring pain, persisting with patience and finding gratitude in the darkest of moments.

Sahi is battling a malignant peripheral nerve sheath tumor, a form of sarcoma cancer for which he is receiving radiation while waiting for an infection to subside so he can begin chemotherapy. He has undergone multiple surgeries, including two to remove tumors in his pelvic cavity that caused excruciating pain.

"He doesn't complain," his father, Sonny, said. "He's very strong."

Aameer was diagnosed in childhood with neurofibromatosis type 1, a condition characterized by changes in skin pigmentation and the growth of tumors along nerves. He displayed no limitations during his youth, playing basketball and being as active as any kid his age.

He took his role as a DePaul student manager seriously when he arrived on campus, and he clearly left an imprint.

"Everyone in the program has a special place in their hearts for all the managers because of the work they do," coach Dave Leitao said. "Like most managers, he goes about his day-to-day (business) with quiet humility and knows his job. But if you spend just 10 seconds around him, then you automatically see how much going to DePaul means to him."

At least once a week someone from DePaul's athletic program — including coaches, players and athletic director Jean Lenti Ponsetto — visits him and talks hoops. Players tweet with the #SahiStrong hashtag.

"That's his No. 1 thing: hoops, hoops, hoops," said DePaul walk-on Pantelis Xidias, Sahi's best friend. "When I visit, he talks about NBA trades. He's a DePaul basketball fanatic."

Assistant coach Shane Heirman, who previously coached at Sahi's high school, La Lumiere in Indiana, recently brought his family stacks of French toast from Batter & Berries as Aameer tries to increase his appetite.

"They're trying to beef me up," Aameer joked.

Of the support his son has received, Sonny said, "These are the things positively helping him get out of this."



SAHI FAMILY PHOTO

DePaul players, top, wear #SahiStrong T-shirts in honor of former student manager Aameer Sahi during warmups before a recent game against Marquette at Wintrust Arena. They are also among the regular visitors to Sahi's room at Northwestern Hospital.

'Pain is pain'

Sahi has a brave face. He complains little. His high pain threshold has been remarkable. But while it's natural to paint patients as near-mythical warriors — and make no mistake, Sahi is tough — the reality is cancer really stinks. And it's scary. And depressing. He calls it "this ordeal."

Until late October 2017, Sahi showed no significant signs of neurofibromatosis.

He was passionate about attending DePaul, despite his parents' hints that he should follow his older brother to Purdue. He loved the elite basketball culture at La Lumiere, where he played on lower-level teams, and it continued at DePaul, which has a strong recruiting pipeline to the program.

"My friends were on the team, so I wanted to (be involved) too," Sahi said of becoming a student manager.

As a manager, he was someone on whom players could count.

"He's really good at his job," Xidias said. "You could call him any time and he would come unlock the doors and rebound for you."

Sahi was playing basketball at DePaul with friends and later mentioned to his parents that his left leg was sore. Maybe a pulled muscle, they thought. Take some Motrin.

By the end of the week, the pain had increased substantially. "This hurts," he told his mother, Ruby, a nurse. They made an appointment for him with a doctor at home in Indiana.

Perplexed by the pain, the doctor ordered an MRI. A few days later, he called Ruby at work and asked her to meet with him and a neurosurgeon. They told her Aameer had a softball-sized tumor in his pelvic cavity. The leg pain had been caused by the tumor crushing the sciatic nerve.

"The tears were rolling. 'What is happening?' " Ruby recalled thinking. "I felt like I was sinking in a chair and going to pass out. It came like bricks on the head."

The pain intensified to the point Aameer held himself up on his knuckles while he slept to avoid putting pressure on his leg. On Dec. 11, 2017, doctors removed the tumor in a six-hour surgery, noting it was benign but there were some cells left they wanted to keep an eye on.

The pain eventually subsided, and despite feeling weak Aameer returned to classes with his father driving him from home until he moved back into his Lincoln Park apartment after spring break.

Classes ended in June and Aameer underwent reassuring scans, but soon the pain returned. Doctors were unsure why

and recommended medicine, pain-management counseling, massages and psychotherapy, the Sahis said.

Nothing worked.

"Pain is pain," Ruby said. "He said, 'Mom, what if I'm growing another tumor?'"

Aameer could barely stand or walk. After months of frustration, the Sahis said they insisted on an MRI on Nov. 12. Doctors discovered another mass in the same area, this time the size of a football, and he underwent a second surgery nearly a week later.

"You cannot just cut the nerve," Ruby said. "You have to see what this nerve does. It's a tricky situation. The nerve is a tumor, and the tumor is a nerve. The nerve cells become tumorous."

This surgery left Aameer with a foot drop, and he went to the Shirley Ryan Ability Lab for two weeks to regain strength and learn to use a walker.

"He gained his confidence," Ruby said. "The poor kid is left with a walker, but he could stand up and walk. He did say, 'Mom, I want to play basketball. I'm with a walker.'"

Her voice cracked with emotion. "He did look at the positives," she said, "but it's hard when you're so normal and then ..."

Seemingly little things can be demoralizing. "You can't wear the same shoe," Ruby said. "This kid has over 100 pairs of shoes."

More troubling news hit. After Aameer's release, the Sahis asked their doctor about the prognosis and learned this time the tumor was malignant.

"With Aameer, I don't know what was happening physically or mentally inside," Ruby said. "But his morale went down. Now suddenly he's walking, but there's another obstacle. Now the word 'cancer' is there."

Neurofibromatosis is uncommon to begin with, and only about 5 percent of people with it will develop a sarcoma in a neurofibroma, according to the American Cancer Society.

The family learned about a doctor at Washington University in St. Louis who specializes in this form of sarcoma. She referred them to Northwestern, where Aameer was scheduled to begin chemotherapy Jan. 11.

A few days before, he fought a fever and went to the emergency room. "Aameer had massive pockets of infection," Ruby said. Doctors drained a liter of pus.

He suffers from gastrointestinal issues due to remaining parts of the tumor pressing on his rectum and bladder. He had emergency surgery to implant a colostomy bag.

"Chemo had to be put on the back burner," Ruby said.

"Aameer is getting what he put out. It's like what they say about what you sow."

— Ruby Sahi on the support her son is receiving while battling neurofibromatosis

'You've got this'

Sahi has temporarily withdrawn from classes. He is taking antibiotics and is near the end of 20 radiation treatments until his infection subsides and he can undergo chemotherapy.

"It's rough," he said.

"You've got this, Aameer," his parents quickly chirped in reply.

Three friends from La Lumiere had driven in to spend the day with Sahi last weekend, two from Indiana and another from Wisconsin. One friend drove from Indiana to Chicago to watch the Super Bowl with him.

"What makes him the happiest is what's happening in that room," Sonny said of the visitors.

Ruby, who took a leave of absence from work, has slept in her son's room every night of his stay. Sonny has been there all but a handful of nights. They rely on a network of positive, strong friends and family to keep them uplifted.

"Even doctors ask us, 'You know your kid is very, very sick, but we always see a smile on both of your faces,'" Sonny said. "What do you tell them?" He turned to his wife.

"Do we have any other option?" Ruby said. "We're going to feed our kid positive," Sonny added.

After gently wiping away tears when she talked about her son's pain, minutes later Ruby was in Aameer's room smiling and laughing. They talk to him often about basketball and his friends.

"I'm like any other mom," Ruby said. "I'm not special. I didn't get training to be in this situation. You do your best."

That includes absorbing as much support as possible. And there is an abundance. La Lumiere honored him this past week with an "Aameer Sahi Night," advertising the event with a photoshopped image of Sahi as Green Lantern. At a recent away game, the program filmed the crowd cheering for him.

DePaul players warm up before games wearing T-shirts that say "I KNOW A FIGHTER" on the front — the "N" and "F" in green for neurofibromatosis — and "#SAHISTRONG" on the back, as well as on the heels of their sneakers.

"It's extremely admirable to me that he's so positive," Xidias said.

Former DePaul star Wilson Chandler has reached out. Former Bull Jabari Parker sent him a video message that said: "Each day is a victory. Each day is a win. Keep on inspiring me and everybody around you. You are important. You are strong. Keep remembering that."

Sahi hopes to hear from his favorite player, Derrick Rose. He has asked that donations to his fundraiser (crowdfunder.com/o/en/campaign/sahistrong), which has a goal of \$10,000, go to fight NF.

"It means a lot," Sahi said of the support he receives. "It's a major factor. They take time to visit, including the coaches. It helps."

Known as a devoted friend and hard-working manager, it makes sense he's feeling this embrace from his community.

"It's a blessing," Ruby said. "But Aameer is getting what he put out. He is very sincere about his friends and his family. It's like what they say about what you sow. This is the way — God forbid it happens to anyone else — to support any sick child and family."

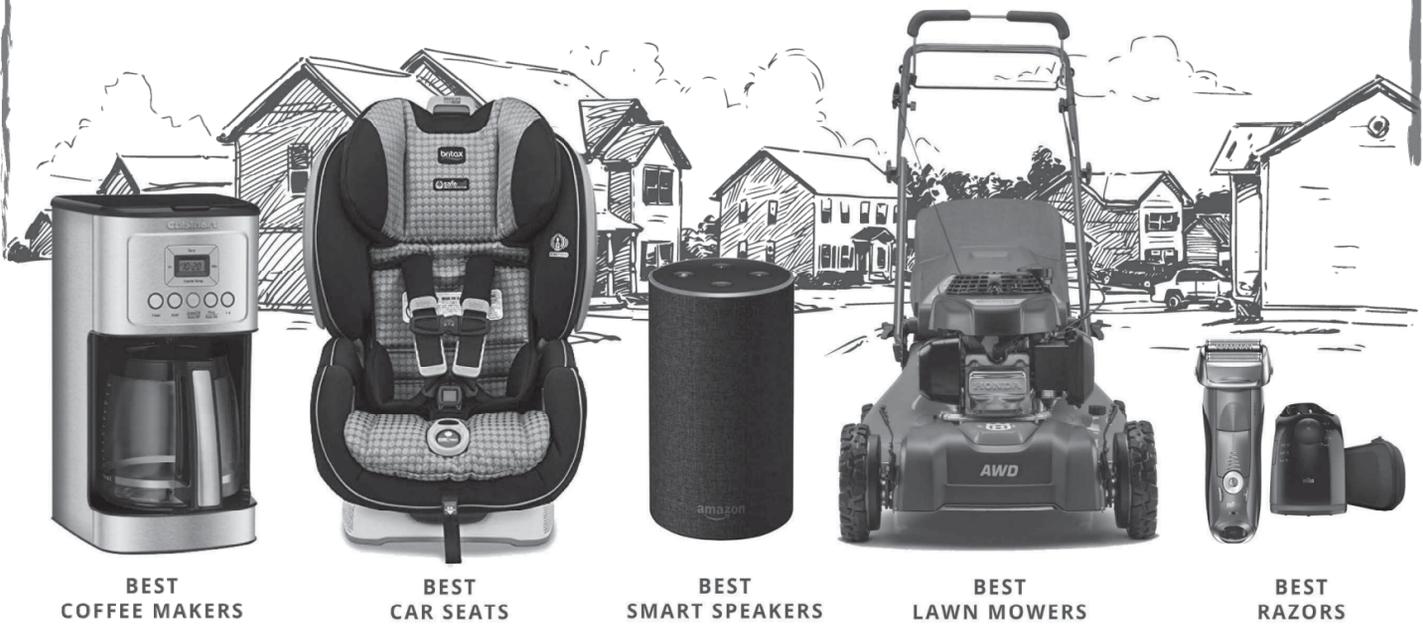
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SCOREBOARD

CALENDAR

TEAM	SUN	MON	TUE	WED	THU	FRI	SAT
	@SF 2:05 AM-670	@LAD (ss) 2:05 SD 2:05	ARI 2:05	@TEX 2:05	OAK 2:05	@ARI 2:10	MIL/LAA(ss) 2:05 WGN-9 AM-670
	@SD 2:10	@SF 2:05 AM-720	KC 2:05	CIN 2:05	@SEA 2:10	@TEX 2:05	COL 2:05
		MIL 7 NBCSCH, AM-670		@MEM 7 NBCSCH, AM-670		@ATL 6:30 NBCSCH, AM-670	
	DAL 2 WGN-9, AM-720		@ANA 9 NBCSCH+, AM-720				@LA 3 NBCSCH, AM-720
							@LAG 7 FS1

SUNDAY ON TV/RADIO

MLB	MLB Network
Noon Yankees at Rays	MLB Network
2 p.m. Cubs at Giants	WSCR-AM 670
NBA	NBA TV
4 p.m. Clippers at Nuggets	NBA TV
6:30 p.m. Spurs at Knicks	NBA TV
MEN'S COLLEGE BASKETBALL	
11 a.m. SMU at Central Florida	CBSSN
12:30 p.m. Villanova at Xavier	CBS-2
1 p.m. Drake at Illinois State	CBSSN
1 p.m. Cincinnati at UConn	ESPN
2:30 p.m. Michigan State at Michigan	CBS-2
3 p.m. Loyola at SIU	ESPNU
5 p.m. Wake Forest at North Carolina State	ESPNU
5:30 p.m. Minnesota at Rutgers	BTN
7 p.m. Stanford at Arizona	ESPN2
WOMEN'S COLLEGE BASKETBALL	
11 a.m. Florida State at Miami	ESPN2
11 a.m. N.C. State at North Carolina	ESPNU
1 p.m. Michigan at Michigan State	ESPNU
1 p.m. Houston at Memphis	ESPNU
1 p.m. St. John's at Georgetown	FS2
2 p.m. Butler at DePaul	NBCSCH
3 p.m. Penn State at Illinois	BTN
3 p.m. South Carolina at Tennessee	ESPN2

WOMEN'S COLLEGE BASKETBALL	
11 a.m. Florida State at Miami	ESPN2
11 a.m. N.C. State at North Carolina	ESPNU
1 p.m. Michigan at Michigan State	ESPNU
1 p.m. Houston at Memphis	ESPNU
1 p.m. St. John's at Georgetown	FS2
2 p.m. Butler at DePaul	NBCSCH
3 p.m. Penn State at Illinois	BTN
3 p.m. South Carolina at Tennessee	ESPN2

GOLF	
11 a.m. WGC-Mexico Championship	Golf Channel
12:30 p.m. WGC-Mexico Championship	NBC-5
12:30 p.m. Puerto Rico Open	Golf Channel
NHL	
11:30 a.m. Rangers at Capitals	NHL Network
2 p.m. Stars at Blackhawks	WGN-9, WGN-AM 720
6 p.m. Blues at Wild	NBCSN
AHL	
3 p.m. Stars at Wolves	NHL Network, WCUI-26.2
NASCAR	
1 p.m. Folds of Honor QuikTrip 500	FOX-32
BUNDESLIGA SOCCER	
8:30 a.m. Hannover vs. Eintracht Frankfurt	FS1
10:50 a.m. Borussia Dortmund vs. Leverkusen	FS2
PREMIER LEAGUE SOCCER	
8 a.m. Manchester United vs. Liverpool	NBCSN
TENNIS	
4 a.m. Dubai Duty Free	Tennis Channel
(Mon.)	
TRACK AND FIELD	
3 p.m. USA Indoor Championships	NBCSN
COLLEGE VOLLEYBALL	
1 p.m. Loyola at Ohio State	BTN
COLLEGE BASKETBALL	

HOW THE AP MEN'S TOP 25 FARED	
Saturday	
1. Duke (24-3) beat Syracuse 75-65. Next: at No. 20 Virginia Tech, Tuesday.	
2. Gonzaga (26-2) vs. BYU. Next: at Pacific, Thursday.	
3. Virginia (24-2) beat No. 18 Louisville 64-52. Next: vs. Georgia Tech, Wednesday.	
4. Kentucky (23-4) beat Auburn 80-53. Next: vs. Arkansas, Tuesday.	
5. Tennessee (24-3) lost to No. 13 LSU 82-80, OT. Next: at Mississippi, Wednesday.	
6. Nevada (25-2) beat Fresno State 74-68. Next: vs. UNLV, Wednesday.	
7. Michigan (24-3) did not play. Next: vs. No. 10 Michigan State, Sunday.	
8. North Carolina (22-5) beat No. 16 Florida State 77-59. Next: vs. Syracuse, Tuesday.	
9. Houston (26-1) beat South Florida 71-59. Next: at East Carolina, Wednesday.	
10. Michigan State (22-5) did not play. Next: at No. 7 Michigan, Sunday.	
11. Marquette (23-4) beat Providence 76-58. Next: at No. 17 Villanova, Wednesday.	
12. Kansas (20-7) lost to No. 14 Texas Tech 91-62. Next: vs. No. 23 Kansas St., Monday.	
13. LSU (22-5) beat No. 5 Tennessee 82-80, OT. Next: vs. Texas A&M, Tuesday.	
14. Texas Tech (22-5) beat No. 12 Kansas 91-62. Next: vs. Oklahoma State, Wednesday.	
15. Purdue (20-7) beat Nebraska 75-72. Next: vs. Illinois, Wednesday.	
16. Florida State (21-6) lost to No. 8 North Carolina 77-59. Next: vs. Notre Dame, Monday.	
17. Villanova (20-7) did not play. Next: at Xavier, Sunday.	
18. Louisville (18-10) lost to No. 3 Virginia 64-52. Next: at Boston College, Wednesday.	
19. Iowa State (19-9) lost to TCU 75-72. Next: vs. Oklahoma, Monday.	
20. Virginia Tech (21-6) beat Notre Dame 67-59. Next: vs. No. 1 Duke, Tuesday.	
21. Iowa (21-6) did not play. Next: at Ohio State, Tuesday.	
22. Wisconsin (19-9) beat Northwestern 69-64. Next: at Indiana, Tuesday.	
23. Kansas State (22-6) beat Oklahoma State 85-46. Next: at No. 12 Kansas, Monday.	
24. Maryland (21-7) beat Ohio State 72-62. Next: at Penn State, Wednesday.	
25. Buffalo (24-3) did not play. Next: vs. Akron, Tuesday.	

HOW THE AP WOMEN'S TOP 25 FARED	
Saturday	
1. Baylor (25-1) beat No. 20 Iowa State 73-60. Next: vs. No. 19 Texas, Monday.	
2. Oregon (24-3) did not play. Next: vs. Southern Cal, Sunday.	
3. UConn (24-2) did not play. Next: at Tulsa, Sunday.	
4. Louisville (24-2) did not play. Next: vs. Boston College, Sunday.	
5. Notre Dame (25-3) did not play. Next: at No. 18 Syracuse, Monday.	
6. Mississippi State (24-2) did not play. Next: vs. Vanderbilt, Sunday.	
7. Stanford (22-4) did not play. Next: at No. 17 Arizona State, Sunday.	
8. Maryland (24-3) did not play. Next: vs. Oklahoma, Monday.	
9. N.C. State (23-3) did not play. Next: vs. North Carolina, Sunday.	
10. Iowa (21-6) did not play. Next: at Nebraska, Monday.	
11. Marquette (22-5) did not play. Next: vs. Xavier, Sunday.	
12. Oregon State (22-5) did not play. Next: vs. UCLA, Sunday.	
13. South Carolina (19-7) did not play. Next: at Tennessee, Sunday.	
14. Miami (22-6) did not play. Next: vs. No. 22 Florida State, Sunday.	
15. Gonzaga (25-3) beat San Francisco 64-44. Next: vs. Pepperdine, Thursday.	
16. Kentucky (22-9) lost to No. 17 Texas Tech 81-57. Next: vs. LSU, Sunday.	
17. Arizona State (18-7) did not play. Next: at No. 7 Stanford, Sunday.	
18. Syracuse (20-6) did not play. Next: vs. No. 5 Notre Dame, Monday.	
19. Texas (21-6) beat Texas Tech 81-57. Next: at No. 1 Baylor, Monday.	
20. Iowa State (20-7) lost to No. 1 Baylor 73-60. Next: at Texas Tech, Tuesday.	
21. Texas A&M (20-6) did not play. Next: at Florida, Monday.	
22. Florida State (22-5) did not play. Next: at No. 14 Miami, Sunday.	
23. South Dakota (24-3) did not play. Next: at South Dakota State, Sunday.	
24. Drake (20-5) did not play. Next: vs. Indiana State, Sunday.	
25. Rice (23-3) beat North Texas 59-47. Next: vs. Louisiana Tech, Saturday.	

SATURDAY'S RESULTS	WOMEN
MEN	
MIDWEST	
Akron 70, Miami (Ohio) 58	Akron 70, Buffalo 59
Baylor 75, Evansville 61	Baylor 73, Iowa St. 59
Cent. Michigan 64, Ball St. 57	Cent. Michigan 76, N. Illinois 52
Craigenton 82, Georgetown 69	Chicago 54, Seattle 61
Dayton 70, Saint Louis 62	Denver 92, N. Dakota 91
Michigan 77, W. Michigan 76, OT	Dayton 82, Detroit 37
Kansas St. 85, Oklahoma St. 46	IUPUI 73, Ill.-Chicago 44
Missouri St. 67, Indiana St. 61	Miami (Ohio) 75, Bowling Green 62
Kansas St. 85, Oklahoma St. 46	Milwaukee 83, Oakland 53
Missouri St. 67, Indiana St. 61	N. Dakota St. 55, Nebraska-Omaha 48
Oakland 95, Detroit 75	Ohio 69, Kent St. 67
Penn St. 83, Illinois 76	Oral Roberts 92, W. Illinois 85
Purdue 75, Nebraska 72	Toledo 63, Ball St. 62
S. Dakota St. 94, S. Dakota 89	UMKC 97, Utah Valley 64
Toledo 57, N. Illinois 54	W. Michigan 71, E. Michigan 68
Virginia Tech 67, Notre Dame 59	Western U. 67, Lafayette 57
Wright St. 82, Youngstown St. 54	Binghamton 59, Vermont 50
EAST	
Albany (NY) 84, UMBEC 75	Bryant 77, Mt. St. Mary's 59
Boston U. 72, Loyola (Md.) 65	Colgate 58, Loyola (Md.) 47
Brown 68, Dartmouth 65	Craigenton 73, Providence 64
Bryant 81, Mt. St. Mary's 58	Delaware St. 65, Md.-E. Shore 62
Colgate 93, Navy 71	Duquesne 71, VCU 68
Drexel 68, Delaware 60	Harvard 63, Wake Forest 45
Fairleigh Dickinson 74, Wagner 66	Hartford 69, Mass.-Lowell 45
Harvard 75, Mass.-Lowell 73	Holy Cross 61, Bucknell 60
Harvard 88, Yale 86	LIU Brooklyn 75, St. Francis (Pa.) 69

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NFL

SCOUTING COMBINE STARTS TUESDAY IN INDIANAPOLIS

Offseason set in motion

Steelers WR Brown on trading block; Murray one to watch at combine



BRAD BIGGS
On the NFL

The Steelers made official this week what had been long rumored when they hung a sign: Elite playmaker available. Inquire within.

After owner Art Rooney met with disgruntled wide receiver Antonio Brown,

the club announced it would seek a trade for the dangerous threat. Face-to-face trade conversations are certain to happen when the league descends on Indianapolis for the scouting combine beginning Tuesday. The list of teams that couldn't use Brown is much shorter than the list of teams that could.

The combine is a breeding ground for deals galore. The Steelers might not reach an agreement during a week that is scheduled around the pre-draft process, and a trade cannot officially happen until the first day of the new league year March 13. Still, it puts general manager Kevin Colbert in position to spark trade talks and generate a market with multiple bidders.

Brown, a sixth-round pick in 2010 who turns 31 in July, hasn't slowed down on the field but has made a heck of a lot of noise off it. He harshly criticized quarterback Ben Roethlisberger on social media after the season, and Brown missed meetings and practices during the season. He was found guilty of driving his Porsche 100 mph just hours before a home game. He has been involved in multiple legal incidents in Florida, where he was accused of pushing the mother of his daughter to the ground and of throwing items including furniture from a 14th-floor apartment balcony.

All of that will factor in what the Steelers can get in return for Brown, who likely will seek a renegotiated contract from a new team, but Brown is a supreme talent who has been productive without being problematic in the past.

"I can only speak for while I was with Antonio, but he was arguably the hardest worker I have ever been around," said former Steelers offensive coordinator Todd Haley, who coached Brown from 2012 to '17. "Almost never missed time. The couple times he missed, they were legit injuries. He was always available come practice time, game time, and he was 100 percent in and did some incredible things that have never been done. Whoever is getting him is getting a heck of a player that wants to be the best of all time."

"He was great, very coachable, listened, would do whatever was asked of him. I love the kid and talk to him still. I would never put a bar on what he is capable of achieving on the field. When I first saw him, he didn't look like the great receivers I have been around, the big 6-2, 6-3 Larry Fitzgeralds and Keyshawn Johnsons. He's broken so many records and done so many things, Antonio is capable of doing anything. The numbers, they speak for themselves."

Here are six more storylines to follow with free agency and the draft coming quickly:

Let's make a deal. But not right now.

It used to be that free-agent contracts would be all but signed at the combine, but that has changed with the creation of a negotiating window or "legal tampering period." It begins March 11 this year, two days before the league year starts. Teams are reluctant to show their hand early as they don't want agents shopping their offers, so it's a game of cat and mouse. Still, agents can express the salary range their clients are seeking and get an idea of which teams are interested. It's all illegal tampering, but if teams aren't doing it, they're falling behind.

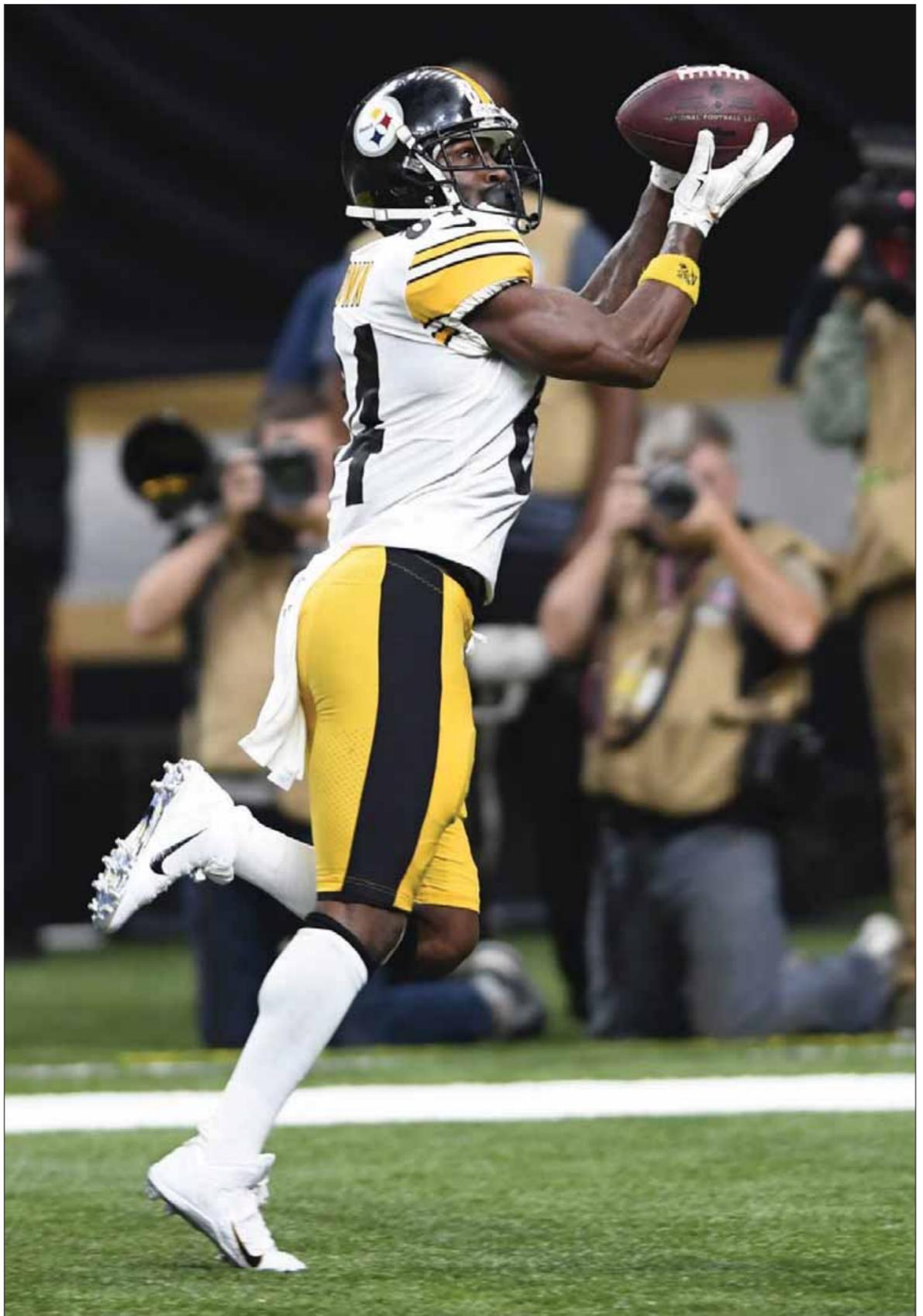
The lag time between the end of the combine March 5 and the negotiating window makes it unlikely to strike a deal, but make no mistake, the bigger agents will meet with all 32 teams — and that's not time spent catching up on everyone's families. So players at the top of the free-agent market, such as Steelers running back Le'Veon Bell, who missed \$14.5 million by sitting out last season, ought to get some idea of what kind of interest will follow in the weeks ahead.

All eyes on Kyler Murray.

A year after Heisman Trophy winner Baker Mayfield generated the most buzz at the combine, another Heisman winner from Oklahoma will be front and center. Instead of reporting to spring training with the Oakland Athletics, who made him a first-round pick in the MLB draft, Murray is pursuing a football career. His short stature has made him a polarizing prospect, and once his official measurements are released, there will be a Twitter storm.

The Sooners listed Murray at 5-foot-10, and when is the last time a team has listed a player as smaller than he really is? Mayfield measured 6 feet and 5/8 of an inch at the combine. In the last 16 first rounds, teams have selected two passers shorter than 6-1: Mayfield and Johnny Manziel. Murray likely will become the third.

"You look at the tape and it is better than Baker Mayfield's tape," said the national scout for one team. "He is a more accurate passer than Baker Mayfield and he's probably got a little more zip on the ball, a little more arm strength. He can make you miss in a phone booth now too."



BILL FEIG/AP

The Steelers are willing to field trade offers for star wide receiver Antonio Brown, the focus of some off-field issues, during the offseason.

"How high will he go? You have to decide if you are going to take him because you're going to change everything you do offensively. You're not going to be able to do pure pocket passing. ... Even though they say he was in the pocket at OU, he's in the shotgun and then he takes three steps back and he's 9 yards deep, ball is out. You can't expect him to sit in the pocket and be successful. You've got to change your offense, you've got to move him around. You've got to give him opportunities to run. If you are willing to do that, you take him. If you're not willing to do that, you take (Ohio State's Dwayne) Haskins. Because Haskins is going to be good too."

The other guys' time to shine.

The rest of the quarterback class has some intriguing options, and as is almost always the case, plenty of passers will be overdrafted. Four teams picking in the top 10 — the Buccaneers (No. 5), Giants (6), Jaguars (7) and Broncos (10) — could be in the market for a quarterback. Murray, Haskins, Missouri's Drew Lock, Duke's Daniel Jones and West Virginia's Will Grier are all interesting.

"They're going to go higher than they should just because the market demands it," the scout said. "There might be four, maybe even five of them go in the first (round). The next pocket is a pretty good group too, (North Carolina State's Ryan) Finley and (Northwestern's Clayton) Thorson. They're all going to go a round higher than they should. There are teams that are desperate."

Tag, you're it.

The deadline for clubs to use their franchise or transition tags is March 5, but announcements should trickle in before then. These moves will impact the free-agent market. The Bears do not have any candidates for a tag.

Most attention will be paid to edge defenders — DeMarcus Lawrence (Cowboys), Dee Ford (Chiefs), Jadeveon Clowney (Texans), Frank Clark (Seahawks) and Trey Flowers (Patriots) — who are prime candidates for the tag. Two kickers primed to enter free agency — Robbie Gould of the 49ers and Stephen Gostkowski of the Patriots — also could be hit with the tag. The more kickers who reach the open market, the better for the Bears as they aim to replace Cody Parkey.



SUE OGRICK/AP

Evaluators will be watching Heisman Trophy winner Kyler Murray during the combine.



JAY LAPRETE/AP

Ohio State defensive lineman Nick Bosa likely will be a top ten pick the NFL draft.

Help in the trenches is available.

The strength of the draft is up front on defense. A wonderful crop of edge rushers and defensive linemen could dominate the top half of the first round. Ohio State's Nick Bosa, Alabama's Quinnen Williams, Kentucky's Josh Allen and Clemson's Clelin Ferrell all could go in the top 10. Houston's Ed Oliver, Michigan's Rashan Gary, Mississippi State's Montez Sweat and Clemson's Christian Wilkins are highly touted. In other words, the Raiders, who own the fourth pick, might be able to mitigate last year's loss of Khalil Mack.

Speed could move quickly.

Forty-yard dash times generate far more buzz on social media than they do for NFL teams, but they are part of the evaluation process. A player's game tape is far more important, and teams use the measured times to make sure they match what they see on tape. A player who runs a blazing time but could not separate from college defenders is a problem. If he can't get open playing on Saturdays, how will his speed help him on Sundays? That being said, this is a deep class of wide receivers, even though there might not be an elite prospect. There's also a ton of speed.

"Some of these guys may go to the low 4.3s, high 4.2s," the scout said. "There are going to be some guys that fly."

He cited Missouri's Emanuel Hall, Ohio State's Paris Campbell and Toledo's Diontae Johnson as guys he looks forward to seeing run.

"Even though (Oklahoma's) Marquise Brown (foot surgery) isn't going to run, there are going to be some fast receivers and he was going to be one of them," the scout said. "I think Hall is going to be the fastest, but I wouldn't be surprised if Paris Campbell busts 4.2 also."

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Chicago Tribune A+E Sunday



FOX SEARCHLIGHT

Emma Stone, left, and Olivia Colman star in "The Favourite," which has been nominated for 10 Oscars.

Seven ways to prep, predict and enjoy the 91st Academy Awards



MICHAEL PHILLIPS
Talking Pictures

Suddenly, the Oscars are interesting. After a series of public pratfalls in its planning stages, I'm genuinely curious about how this Sunday's host-free Academy Awards ceremony turns out. I'm not kidding. I'm interested.

This is what comes from months of format decisions announced, then rescinded. And this is what happens, happily, when even the oddsmakers' front-runner in the best picture category doesn't feel like a sure thing.

These last few months have reminded us of the necessity of institutional change — constant, sloppy, ill-considered institutional change. It's the national mantra, certainly in politics. And it's a show business law. "That's the way we do things around here!" the studio mogul bellows in the 1930 Kaufman & Hart comedy "Once in a Lifetime." "No time wasted on thinking!"

Last August, the Academy of Motion Picture Arts and Sciences floated the announcement that it's time to add a second best picture category, something like best popular movie or best popcorn movie. (This was ABC-TV muscling a decision, by all reports — an attempt to reverse the ratings slide.) Then came the blowback, and the sarcastic mirth was limitless throughout the land. Academy president John



CARLOS SOMONTE/NETFLIX

Yalitza Aparicio, left, with Marco Graf in "Roma." As of Valentine's Day, oddsmakers in New Jersey were betting on Alfonso Cuarón's epic to win best picture.

Bailey said never mind. Let's wait a year on that.

Then Kevin Hart came on board to host the Oscars, before objections to his arguably homophobic stand-up routines of yore gathered momentum. Upshot: No host this year. Another walk-back.

The season's reversed Oscar decisions also include the announcement of four awards, including cinematography and editing, being confined to their moment in the spotlight during commercial breaks, with edited highlights interpolated later into the broadcast.

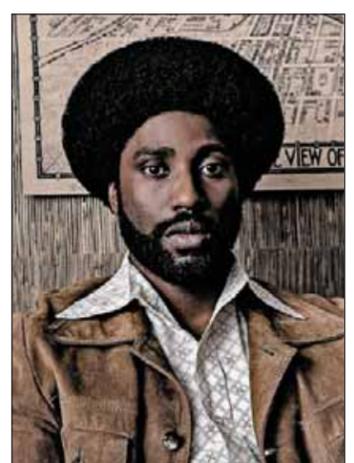
Bailey, himself a cinematographer, announced the change, made to help keep the telecast under three hours. Then he heard from his constituents, among them many of this year's nominees. And now it's back to the way it was. And, as many have cracked on

Twitter, if "Green Book" ends up winning Sunday, no worries: The correction will be issued by Monday.

Let's be frank: It's all guesswork and frippery and, at least in New Jersey, as of this year, a chance to bet on the outcome legally. As of Valentine's Day, "Roma" was the favorite to win best picture, with "Green Book" estimated by various bookmakers to be the second-most-likely winner.

With that heartening reminder that the 2018 movie year truly did offer something for everyone, and with apologies to the late Stephen Covey: Here are the seven habits of highly effective Oscar pundits, good through Sunday.

Be proactive. Know the results so far. The Producers Guild of America voted for "Green Book." The Directors Guild of America voted for "Roma." The



DAVID LEE/FOCUS FEATURES

Nominated for six Academy Awards, "BlacKkKlansman" stars John David Washington.

Screen Actors Guild voted "Black Panther" for best ensemble. The Writers Guild of America went for "Can You Ever Forgive Me?" in the adapted screenplay category, a terrific choice. And the WGA opted for Bo Burnham's "Eighth Grade," stupidly overlooked by the Oscars this year, for original screenplay. The Golden Globes favored "Green Book" and "Bohemian Rhapsody" in its top categories. So while "Roma" may be the favorite, it's not a sure thing.

Begin with the end in mind. If important people at work want to discuss your hearty recommendation of "The Favourite," and why you misled the public into thinking it was a comedy, or a tragicomedy, or worth seeing in the first place, engage them

Turn to **Phillips, Page 8**

Remember political giants while casting a vote



RICK KOGAN
Sidewalks

I was not young and I was not naive when, on a cold day late in 2005, I decided that it would be a good idea to spend the upcoming year interviewing every one of the city's 50 aldermen.

I decided to do this because I had recently had a conversation with an otherwise smart reporter who admitted that he did not

know the name of the alderman in the ward in which he lived.

"I know, that's horrible. I feel stupid," he said. "But I'll bet I'm not alone."

I then conducted a random survey around the Tribune offices and at various taverns. Confirming my growing and uneasy suspicion, not one Chicagoan I asked could name more than a handful of aldermen and, indeed, a great number of these people did not know the name of their own alderman.

So I set out to meet and interview every alderman and write about him or her weekly for what was then the Tribune's Sunday

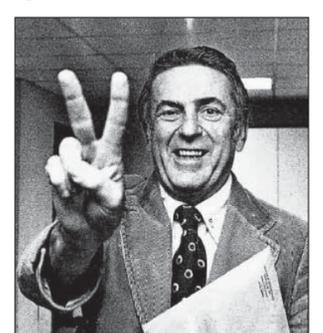
magazine. It was quite an experience, I will tell you, one that began with one of the people now running for mayor, Toni Preckwinkle, who had been elected 4th Ward alderman in 1991 by the thinnest of margins (109 votes). Her ward incorporated parts or all of such neighborhoods as Hyde Park, Kenwood, North Kenwood and Oakland, and she remained its alderman until moving on to other things in 2009. But in 2006, she told me, "When people come to me and say they are thinking about moving into the ward, there are two questions

Turn to **Kogan, Page 6**



DENNIS COOK/AP 1997

Sidney Yates receives a Four Freedoms award from the Roosevelt Institute in 1997.



WILLIAM YATES/TRIBUNE 1976

Abner Mikva, a candidate for 10th Congressional District, votes at Lincoln School in Evanston.

Lee Radziwill's disastrous stage debut



CHRIS JONES

Somewhere in the mid-1960s, Lee Radziwill (nee Bouvier), the younger sister of Jacqueline Kennedy and a socialite officially known as Princess Lee Radziwill following her 1959 marriage to Prince Stanisław Albrecht Radziwill, decided that she wanted to be an actress.

Improbably, Radziwill, who died Feb. 15 at the age of 85, made her 1967 theatrical debut in Chicago at the Ivanhoe Theatre, a venue on the North Side of Chicago that now is the ignoble home of a liquor store known as Binny's Beverage Depot. But this was long before bargain beers. Radziwill starred in a production of "The Philadelphia Story." In the annals of Chicago showbiz history, it was, to say the least, an extraordinary and mostly disastrous night.

Like Radziwill, whose life was filled with color and complexity, it does not deserve to be forgotten.

By most accounts, it was Truman Capote who talked Radziwill into this unwise new career. As Sam Kashner detailed in a 2016 Vanity Fair profile, Radziwill had come to know the iconic literary tastemaker after working for Ladies Home Journal as a fashion and culture writer. Although she could hardly say so in public, Radziwill was enjoying a higher level of freedom following the assassination of her brother-in-law, John F. Kennedy. During the Kennedy presidency, most mentions of Radziwill had involved some kind of comparison to her sister; most of them were unfavorable. The prevailing narrative was that the two sisters were fierce rivals, with Radziwill constantly plotting ways to steal her sister's thunder. Aristotle Onassis, for one, had a complicated interest in both Bouviers.

Read between the lines of Capote's project, and you intuit that he did not so much see an actress so much as fantasized an alignment between Lee — an astonishingly beautiful and sophisticated woman — and Philip Barry's Tracy Lord, a character



MICHAEL STROUD/GETTY 1968

Princess Lee Radziwill, sister of former first lady Jacqueline Kennedy, made her 1967 theatrical debut in Chicago at the Ivanhoe Theatre.

that had been tailored to the needs of Katharine Hepburn in 1939. Hepburn appeared in the play on Broadway, but a Hollywood comeback vehicle clearly was top of mind. And that is precisely what happened when George Cukor adapted the play to film in 1940. So close in style were the real Radziwill and the fictional Lord, Capote must have thought, that the two surely could merge. He glossed over the inconvenient truth that his favorite new actress was not really an actress at all. She'd never been on a stage.

At least Capote saw enough risk to push the idea of Radziwill making her debut in Chicago, rather than on Broadway. As it happened, the producer and manager of the 600-seat Ivanhoe, Charles Booth, had been knocking around New York, making the rounds of agents. As he later told the Tribune, he found himself at one that had signed Radziwill the day before. "Princess Radziwill is not just another actress," Booth told this newspaper, describing the clamor for tickets. "She is one of the beautiful people gone straight."

At the time, the Ivanhoe Thea-

tre was a stock house with an attached, 500-seat restaurant. It did not produce schlock — in 1971, Tennessee Williams himself spent weeks inside the theater, readying a production of his play "Outcry" (that did not go very well either). Still, the closest most Chicagoans in 1967 got to the Bouvier mystique was by watching the musical "Camelot." Radziwill's arrival here was a big deal. She made the cover of Life magazine. And the four-week run sold out like it was "Hamilton." Yet the front-row tickets, the Tribune reported, still could be had for \$4. This was before the days of dynamic pricing.

Capote carefully prepared his protegee's debut, albeit over the objections of her husband. Yves Saint Laurent was brought in to design the costumes — an unusual credit for a Chicago theater just down Clark Street from Wrigley Field. Kashner even described members of the cast, presumably including Radziwill, getting regular intravenous injections of Vitamin B as a means of overcoming their exhaustion.

The surreal opening night (is that Rudolf Nureyev?) was the subject of one of the late, great

Roger Ebert's best essays, what is called in the trade a "scener." It was headlined "Truman, Lee & the Prince" (1967 was the year that Ebert started writing for the Chicago Sun-Times).

"On the sidewalk in front of the Ivanhoe Theatre," Ebert began, "the watchers were watching the watchers watched."

Ebert reported the presence of dozens of reporters and a slew of camera crews, along with "adolescent girls and neighborhood ladies." He sighted Marshall Korshak, Stanley Paul, Virginia Kay, Mrs. William Wrigley. Even a grumpy Prince Radziwill. He eventually found Debbie Reynolds, but Ebert did not find Jacqueline Kennedy, who was conveniently out of the country; at the time, many thought the timing was no coincidence. The Tribune's more prosaic coverage found "Arthur Rubloff and his wife" and Burr Tilstrom, the creator of "Kukla, Fran and Ollie."

Here is how Ebert, then 25, described Capote's appearance: "He was about 4 feet 11 inches tall, and in his gold-rimmed glasses, you could hardly see him.

"Welcome to Chicago," a television reporter said brightly.

"Thank you," said Truman Capote, and for the moment that was all he said. His voice sounded like a tape recording of a short-wave broadcast of Woody Allen calling for help."

After the show, there were press interviews and mulling around and general star-gazing. Radziwill, who was billed as Lee Bouvier, already had made enemies of the Chicago press, having refused to speak to any one of them after deciding to dispense an "exclusive" interview to The New York Times.

Alas, Chicago had critics. "Lee Bouvier stirred up far more excitement amid Chicago's curiosity seekers than she did on the stage of the Ivanhoe Theatre," William Leonard wrote in the Tribune, going on to say that few of the laugh lines got laughs and that among the best things that could be said about Radziwill's performance was that she knew her lines somewhat better than some of her fellow cast members.

Reynolds was asked by the Los Angeles Times what she thought. All she could manage was, "I'm not going to intrude on this." And days later, Radziwill's hardly chivalrous co-star, John Ericson, ticked off by unequal billing, told the Tribune he was working with "an amateur actress."

In a fabulous coda seven years later, Radziwill said to People Magazine that she thought the director was "stone deaf." Tribune columnist Maggie Daly called up the producer George Keathley, who said:

"The Philadelphia Story" was directed by Sidney Breeze, who does have a hearing aid. When an actor or actress is lousy, he turns off his hearing aid. So Lee Radziwill is correct."

Still, you name another time a princess had the guts to show up in a Chicago play, as orchestrated by Truman Capote. Whatever else happened that night, Radziwill showed the same courage and chutzpah that characterized much of her life. At the Ivanhoe that year, she was followed by Zsa Zsa Gabor, who did not attract anything like the same attention.

Think about that as you buy your next 12-pack.

Chris Jones is a Tribune critic.

cjones5@chicagotribune.com

The sublime poetry of Legrand's film music

HOWARD REICH
Tribune arts critic

In 1964, a French television interviewer asked composer Michel Legrand if writing for film is "sort of like selling your soul."

The occasion was the release that year of director Jacques Demy's "The Umbrellas of Cherbourg," with Legrand's impeccably crafted, poignantly moving score.

At first, Legrand deflected the insulting question, responding — either out of politeness or chagrin — that he couldn't discern what the interviewer was getting at.

"What do you mean?" said Legrand. "I don't understand."

The interviewer, who would go on to ask even more condescending questions as the TV program progressed, complained that writing music for film "takes away from the time you could be writing a symphony, for example."

No longer would Legrand hold his fire.

"I don't think one lowers oneself in any way by composing for film," he responded forthrightly, his speaking voice as delicate as his music, notwithstanding the power of his words.

"For one thing, it's a lot of fun if the film is interesting. It's fun because it's difficult. You mistakenly believe you have carte blanche. There are always constraints, and it's within those constraints, once they're discovered, that you must find your freedom. And that's much more difficult than it appears, but that very difficulty makes it fascinating."

No film composer ever fished those challenges more elegantly or poetically than Legrand, who died last month in his native France at age 86. If you've been haunted by "The Summer Knows" (the main theme from "The Summer of '42") or "The Windmills of Your Mind" (from "The Thomas Crown Affair") or any of



PIERRE-PHILIPPE MARCOU/AFP/GETTY 2005

French pianist Michel Legrand in 2005 in Madrid.

Legrand's multiple film and TV scores, you already perceive the man's ability to evoke emotion through a few well-chosen notes.

But what the anonymous French TV interviewer didn't realize was that Legrand's score for "The Umbrellas of Cherbourg" — the very film under discussion — itself disproved the notion that film music was innately inferior to other kinds of writing. For although Legrand would go on to create some of the most ingeniously crafted songs ever penned, including "What Are You Doing the Rest of Your Life?" and "How Do You Keep the Music Playing?" (both with lyrics by Alan and Marilyn Bergman), Legrand's writing for "The Umbrellas of Cherbourg" represented an artistic pinnacle for himself and for film music.

For this was much more than just a collection of memorable tunes. In "Umbrellas," Legrand created a score in which every word of dialogue is sung, from first scene to last. Not even the greatest film musicals — including "An American in Paris," "Singin' in the Rain," "All That Jazz" and "A Star Is Born" (Judy Garland version) — attempted such a feat. With his through-composed score and alternation of recitative-like lines and aria-

like songs, Legrand in effect created a jazz opera that had more in common with Gershwin's "Porgy and Bess" than with classic Hollywood song-and-dance musicals.

Though contemporary viewers might be startled at first to encounter lovers Catherine Deneuve (as Genevieve) and Nino Castelnuovo (as Guy) softly singing — rather than rapturously whispering — to each other, the naturalness of Legrand's phrases quickly makes one forget this conceit. In a film in which the music never stops playing, melody and rhythm become the story's driving force. Take away Legrand's score, and "Umbrellas" becomes a conventional tale of a 17-year-old (Deneuve) who becomes pregnant and, after much anguish, soul-searching and self-delusion, ultimately marries the wrong man.

It's Legrand's music that lifts "Umbrellas" into the realm of high art (in tandem, of course, with Demy's coolly understated direction and Jean Rabier's gently flowing cinematography).

True, observers tend to focus on the one musical theme that recurs frequently and is best known today as the song "I Will Wait for You." And, indeed, that yearning melody embodies the



ZEITGEIST FILMS

Catherine Deneuve in "The Umbrellas of Cherbourg," a towering musical achievement by Michel Legrand.

film's bittersweet tone. But it's critical to remember that this famous tune never really is delivered as a stand-alone song, its melody instead expanding and contracting, appearing in full form here, in snippets there. Like the great symphonist that the TV interviewer wished Legrand to be, the master molded and developed his exquisite theme as dramatic scenes required.

Ditto to the tune that we now know as "Watch What Happens," this indelible melody also bubbling up, disappearing and resurfacing as the story evolves.

And those are only two of the motifs that color this film. Others surface periodically to comment on the story's emotional progress. As if this weren't enough, Legrand's instrumentation shifts restlessly from roaring big band to intimate small-group jazz to lonely solo piano to terrifying church-organ music, as the mood demands. Whenever actor Marc Michel appears as Roland Casard, a diamond merchant pursuing Deneuve's Genevieve, the music becomes sly and slinky. When actress Anne Vernon, as Genevieve's mother, pushes her daughter into marrying for money, her vocals become high-pitched and tense. And when actress Mireille Perrey, as Guy's Aunt Elise, advises her nephew from her sick bed, we hear some of the most tender, introspective music Legrand ever wrote.

Even the copious lines of conversation, which were designed to facilitate dialogue and not stand out as memorable melodies, tell us a great deal

about these characters. The sensuous dipping and swooning of Deneuve's phrases, the plaintive lines of the lovelorn diamond merchant and the agitated riffs of Deneuve's ex-lover Guy (after returning from war) attest to the specificity of Legrand's writing. Every measure, every tempo, every detail of instrumentation illuminates the inner life of these people. That this music is characteristically, elegantly French in its orchestral transparency and lightness of tone only enhances its appeal.

So as Legrand's annoying interviewer on the French TV show continued his attempts to demean the man and his profession, Legrand offered yet another pungent, inarguable response.

"A composer who writes music — if the music is inside him, he creates music everywhere, regardless of the form or style," said Legrand. "All that matters is that it be good music."

With "The Umbrellas of Cherbourg," Legrand created something more than good music: a cohesive, meticulously engineered score that belongs not only on the theatrical stage (where it has been adapted in London, Paris and elsewhere) but, ultimately, in the opera house, just as "Porgy and Bess" ultimately found a home there.

Or at least an opera house where jazz is welcomed and music for film embraced.

Howard Reich is a Tribune critic.

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BOOKS

BOOK REVIEW

Inspiring the astronaut in all of us

BY DREW TEWKSBURY
Los Angeles Times

Jules Verne's space dreams began with a gun. A big one. In his 1865 sci-fi novel, "From the Earth to the Moon," Verne spins a yarn about the Baltimore Gun Club, a weapons society that built a massive cannon — the Columbiad space gun — which would launch three people, including a French poet, in a lunar-ward projectile. When America first landed its men on the moon a little over a century later, the idea was essentially the same, scratch the poet. Three men, an oversized bullet, a little math and a lot of rocket fuel was the recipe to make history forever. In Taschen's titanic tome, "The NASA Archives: 60 Years in Space," Verne's tale serves as a gateway to a galaxy of lavish images, essays and actual mission transcripts that trace our trips to the moon and beyond.

From NASA's early days slinging monkeys through the stratosphere to the Mars rover's recent red planet selfie, the book catalogs with beautiful detail the rapid pace of scientific and engineering advances during the 20th-century space race. "It's hard to imagine that a period shorter than a single human life-span bridges the gulf between the first powered airplane, hand-built out of wood and fabric by a pair of Dayton, Ohio, bicycle shop owners, and the first Moon-bound spaceships, jointly constructed by some 400,000 people working across an entire nation," writes essayist Roger D. Launius.

Whereas Russia's space race found its roots in mysticism — Russia's godfather of rocketry, the cosmist Konstantin Tsiolkovsky, lived in a log cabin and dreamed of eternal life among the stars — American astronauts were often shown as military men, death-defying test pilots, cowboys of the sky extending manifest destiny to the moon.

The first half of "NASA Archives" reflects that vision of postwar America: flyboys with buzz cuts and aviator sunglasses, egg-heads in headsets flipping switches at mission control. Much like the Damien



'The NASA Archives: 60 Years in Space'

By Piers Bizony, Andrew Chaikin and Roger Launius, Taschen, 468 pages, \$150

Chazelle film "First Man," we witness the unsung heroics of number-crunchers and daredevils who pushed their mind and bodies to the limit. A choice snippet from Chuck Yeager's October 1947 transcript, just moments before he was about to break the sound barrier in the Bell X-1 jet, says it all: "Hell, yes, let's get it over with." Another moment recounts Neil Armstrong's and Buzz Aldrin's thoughts as they took their July 20, 1969 lunar stroll. Armstrong: "Magnificent sight out here." Aldrin: "Magnificent desolation." Maybe the poet reached the moon after all.

An impossible dream

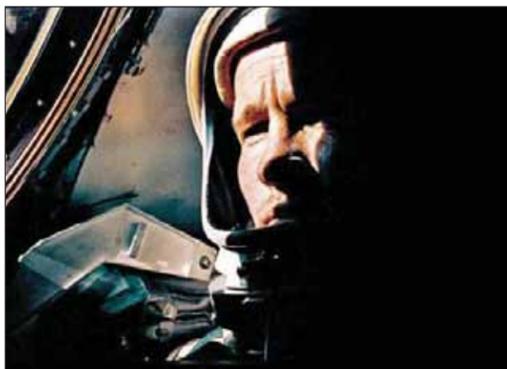
There's a romanticism in the full-bleed images of Aldrin's spacewalk self-portrait backdropped by the azure arc of Earth's oceans, or the crew of Apollo 1 testing their space suits in a Texas swimming pool. There's Margaret Hamilton, whose team at MIT's Instrumentation Laboratory created the software for Apollo's onboard computers, standing next to paper printouts of her code stacked as tall as she is. "Because software was a mystery, a black box, upper management gave us total freedom and trust," she says, "there was no choice but to be pioneers."

Looking back on the purity of that pioneering spirit — never mind the ongoing pressures of the Cold War or, if you're into tinfoil hats, the hidden-in-plain-sight cover that space tech afforded nuclear arms proliferation — there's a



NASA PHOTOS

The International Space Station is backdropped by Earth's horizon and the blackness of space on Feb. 19, 2010.



Ed White, the first American to spacewalk, is photographed by Gemini 4 Commander Jim McDivitt in 1965.

nostalgia for that unified time, whether you lived it or not.

With ingenuity, and a blank government check, anything was possible. Says astronaut Alan Bean: "We were so focused on one thing: making this impossible dream come true."

Inner space

The book is evocative beyond its extraordinary images. For some, it's a journey into their own memory; the recollections of our own impossible dreams. As I turned the enormous pages, a Kodachrome slideshow of fuzzy images flipped in my mind.

There's the smell of a hot-glue gun as my mother affixes an American flag

onto the arm of a silver spacesuit. It's a Calico Corners pattern. I slip into it. I close my eyes as she puts my helmet on. I curl my toes into the carpet; I'm a vertical baked potato, ready for liftoff. It's my earliest memory.

I blink.

Now I'm sitting cross-legged on the floor as our teachers struggle for the words to tell us the Challenger has just exploded. A teacher was on board, they say; her name was Christa McAuliffe. Her photo was later put on our library wall.

I blink again. I'm a teenager. The local news announces a mysterious line of lights hovering on the Phoenix horizon. I walk outside and there they are, a floating V above the silhouette of our moun-



Curiosity took a self-portrait on Aug. 5, 2015, by capturing multiple photos that were later stitched together digitally.

ains. For a minute, I entertain the prospect of abduction, my last great chance for space, taking me away from our desert landscape speckled with saguaros and Circle Ks. The military said it was simply weather balloons, which was a standard cover-up, according to "X-Files." I close the book, and I'm back in the present. NASA just tweeted that the Mars rover Opportunity is dead: "We loved that rover."

A last snapshot

Today our shared experiences happen on small screens and social media, but "NASA Archives" shows how space stoked our collective memory. Now there's no mystery to space. We have gone to Mars; it looks like Arizona.

And somewhere along the way, space has become kind of embarrassing.

Our greatest discoveries have become meme-able

jokes. The 2016 visit to Comet 67P/Churyumov-Gerasimenko revealed that the bulbous rock resembled a butt, an intergalactic occurrence that not even George Clinton could have predicted. When the mysterious object Oumuamua made a cameo in our galaxy, it looked like a tightly rolled space spliff. And then we get our first up-close images of Pluto: it has an enormous heart-shaped form on it; a planet-sized emoji punctuating the end of our solar system.

The awe-inspiring moments evoked from space's heyday have become social media punchlines.

But in the pages of "NASA Archives" there's a return to wonder, and perhaps even a call to once again ponder the great beyond. As Tsiolkovsky once wrote: "Earth is the cradle of the mind, but humanity cannot remain in its cradle forever."

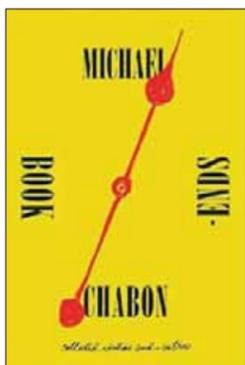
BOOK REVIEW

Intros, outros as main course, not a book sandwich

BY STEPHEN PHILLIPS
Los Angeles Times

Forewords, prefaces and afterwords rank squarely among literature's stepchildren — above marginalia and non-David Foster Wallace footnotes perhaps but below prologues and postscripts. For many readers they're makeweight puffery, eminently skip-able, a lot of throat-clearing and flapdoodle. A collection of such squibs might be a tough sell even if its author is acclaimed litterateur Michael Chabon.

Chabon concedes as much in his "meta-introduction" to "Bookends: Collected Intros and Outros." The proportion of readers prepared to waylay themselves with an introduction approximates the proportion of consumers willing to futz "with user manuals before ... powering up the widget," he suspects. And spare a thought for the humble afterword — literature's caboose. Who sticks around for that? For a hint of what those of us outside the golden circle of overachievement are missing, Chabon obligingly taxonomizes the merits of felicitous forewords. They may be "transitive: acts of seduction that are at the same time documents of earlier seductions," or, in a



'Bookends'

By Michael Chabon, Harper Perennial, 192 pp., \$16.99

good way, "parasitical," upstaging "their hosts." The finest prefaces and afterwords, meanwhile, are "restorative. They unstopper the vial that contains, like some volatile oil, the fragrance of the time in which the prefaced work was engendered, conceived, or written, summoning for writer and reader alike a sensuous jolt of things past." But does uncoupling such hurrahs, homages, raves and rhapsodies from the works they accessorize and cobbling them together yield a volume that satisfies on its own? Most readers will likely never have heard of much of the arcana eulo-

gized in "Bookends." Chabon has long channeled his inner fanboy, flaunting obscure passions and inspirations in his novels. And aficionados will find familiar preoccupations — comic books, superheroes, sci-fi, fantasy. But non-heads may blank on Swedish author Frans G. Bengtsson. Stated otherwise: Is "Bookends" strictly for the Chabon completist?

I'd recommend it for the Chabon greenhorn on up. Chabon has never been precious or stingy with his talent; he's unspooled it from a single skein, whether in essays, columns, even — for DJ-producer Mark Ronson — liner notes (a species of foreword and reproduced in "Bookends") or novels. "The primary motivation for writing introductions," he explains, is of a piece with "everything I write: a hope of bringing pleasure to the reader." The strongest entries in this compilation emphatically afford this — ignorance of their subjects no object.

"Bookends" reveals in full measure the avid fan-dom flickering around the edges of much of Chabon's fiction. Eschewing hermetic analysis, he recounts the sensation of encountering a work of art.

Here, he recollects the feeling of reading Greek

myths after millennia "of moralizers, preceptors, dramatists, hypocrites and scolds" have had their way in mediating them for our consumption:

"The original darkness was still there, and it was still very dark indeed. But it had been engineered, like a fetid swamp by the Army Corps, rationalized, bricked up, rechanneled, given a dazzling white coat of cement. It had been turned to the advantage of people trying to make a point to recalcitrant listeners."

And he makes short work of evoking for the uninitiated the aesthetic of the Ben Katchor comic strip, "Julius Knipf, Real Estate Photographer" — "a dyspeptic, masculine world the color of the stained lining of a hat."

Elsewhere, he compares ghost-story master M.R. James in his unwitting use of recondite post-modern devices in service of the workaday task of frightening the wits out of his readers to a "casual, gentleman tinkerer yoking a homemade anti-gravity drive to the derailleur of his bicycle because he is tired of being late to church every Sunday."

And prefacing shards from an abandoned early novel, Chabon describes exhuming it from his computer and beholding "a

strangely intact record of my life during the time I was writing the book, a bubble of ancient air trapped in the caulked hull of the sunken novel," before giving up the ghost: "the great brined and barnacled hulk sank back to the silence and dark."

Then there's the preface to his novel "Summerland" that detours into a meditation on his "sense," as a nostalgia fiend ("... who cannot make it from one end of a street to another without being momentarily upended by some fragment of outmoded typography, curve of chrome fender, or whiff of lavender hair oil from the pate of a semi-retired neighbor ...," he writes elsewhere), "of belatedness" — "perhaps ... an artifact or hangover of the evolution of consciousness itself, of the descent of homo sapiens from the smooth, continuous flow of animal time into human time, discontinuous and pulsing like a watch-works with the awareness of mortality. Perhaps a child or grandchild of the first hominid to abandon the forest canopy for the forest floor looked up, one ancient African evening, at the sunlight that was fading in the treetops overhead, and felt just the way I felt ..."

Besides such numinous musing is dead-eyed obser-

vation — for instance, a beloved literary mentor shod in "the kind of tan hybrid of sneaker and Oxford shoe favored by elder-hostlers."

Corralled between covers for the first time a thread runs through these pieces: In their paeans to formative influences, "A Portrait of the Artist as a Young [Nerd]" meets Jonathan Lethem's "Ecstasy of Influence" refracted through Henry Miller's "The Books in My Life."

"Bookends" wobbles and sags in places. Chabon can frustrate as well as beguile. A disquisition on superhero outfits is logorrheic — "Thus, while claiming, on the one hand, a dubiously ahistorical, archetypal source for the superhero idea in the Jungian vastness of legend, we dissolve its true universality in a foaming bath of periodized explanations, and render the superhero and his costume a time-fixed idea that is always already going out of fashion."

Still, in an age of algorithmic "based on your viewing history" recommendation engines, it offers — with all the serendipity, and redundancy, this entails — the gleanings of an idiosyncratic, omnivorous human mind: a destination unto itself but also a gateway to the work of others.



ANTONY DI GESU/SAN DIEGO HISTORICAL SOCIETY/HULTON ARCHIVE COLLECTION/GETTY 1952

Author J.D. Salinger poses for a portrait as he reads from his classic American novel "The Catcher in the Rye."

BIBLIORACLE

A father's work, readied by his son

By **JOHN WARNER**
Chicago Tribune

More than 50 years have passed since the public read new work from J.D. Salinger. We recently learned that someday we will indeed get at least a peek of what the author of "The Catcher in the Rye" was up to during the last years of his life.

Speaking with Lidija Haas of The Guardian, Matthew Salinger, J.D. Salinger's son and co-executor of his father's literary estate, confirmed that his father was writing continuously from 1965 until his death in 2010, and that when the material is "ready" it will be published.

I'm conflicted about this. On the one hand, who wouldn't be curious to know what J.D. Salinger was writing? On the other hand, maybe life is more interesting when some things remain forever mysterious.

The speculation of what J.D. Salinger was doing squirreled away in Cornish, N.H., has already spawned much speculation and wondering, even taking the form of a 2013 documentary and companion book, titled "Salinger." In talking to The Guardian, Matthew Salinger calls those efforts "total trash" with "little to no bearing on reality."

I suppose this should increase my curiosity, but I am wary. Consider the frenzy

surrounding the release of Harper Lee's "Go Set a Watchman," which was positioned as a sequel to "To Kill a Mockingbird," but was actually a first draft version of the classic novel. To me, it's far more interesting for its insights into how an idea is shaped into its final form than as a stand-alone book. Ultimately, it did have a certain whiff of cash grab about it.

This does not appear to be a worry we should have about J.D. Salinger's unpublished writing. Matthew Salinger is apparently working slowly and carefully through the material in an effort to bring order and sense to the work. Yet it's saddled with pressure to fulfill the expectations of fans and readers: Matthew Salinger remarked that an "older woman" wanted to make sure she could read more before she dies.

The younger Salinger told Haas, "I don't owe an apology, I don't think, but your readers should know that we're going as fast as we freaking can." He said his father expected his work to be seen someday; it was just that his father felt his writing benefited from not being scrutinized and commented upon as it would have had he put it into the world himself.

Matthew Salinger also told The Guardian that the work he's doing on his father's writing legacy is "the most meaningful work he could be doing." The job of sorting through not just manuscripts, but letters,

fragments and "squibs" has been like having an "ongoing dialogue" with his father. "My father's not gone" he told Haas. "He hasn't died for me."

I felt surprised tears form at this sudden poignancy and began thinking that J.D. Salinger's writing has already delivered its greatest possible gift. For me, wanting to read the writings suddenly seemed like a violation, peeking into something private.

Reading about Matthew Salinger working on his father's writing put me in the mood for a Salinger book, but it would be written by Matthew, not J.D. The story of how a son comes to better know his father through this incredible record of writing that is known to only him sounds rather amazing to me. The dedication and love the son is showing to his father long after his father's passing astounds.

Matthew Salinger told The Guardian that he sees his job as presenting his father's work and then to "stay out of the way."

I think I may be hoping for something close to the opposite: Matthew Salinger should step forward and tell us *his* story.

John Warner is the author of "Why They Can't Write: Killing the Five-Paragraph Essay and Other Necessities."

Twitter @biblioracle

Book recommendations from the Biblioracle

John Warner tells you what to read next based on the last five books you've read.

1. "Spymaster" by Brad Thor
2. "Red War" by Vince Flynn and Kyle Mills
3. "The Fifth Risk" by Michael Lewis
4. "Facts and Fears: Hard Truths From a Life in Intelligence" by James R. Clapper with Trey Brown
5. "Holy Ghost" by John Sanford — Joseph G., Naperville

I feel like Joseph will respond to a book that's part spy novel, part political thriller: "Lexicon" by Max Barry.

1. "The Outsider" by Stephen King
2. "Finders Keepers" by Stephen King
3. "Bleak Harbor" by Bryan Gruley
4. "I Will Never Leave You" by S.M. Thayer
5. "Hunt Them Down" by Simon Gervais — Daniel Z., Bakersfield, Calif.

The psychological thrill and plot twists engineered through multiple points of view in Herman Koch's "Dear Mr. M" should be a good fit for Daniel.

1. "Small Great Things" by Jodie Picoult
2. "Witch Elm" by Tana French
3. "Where'd You Go, Bernadette?" by Maria Semple
4. "Nine Perfect Strangers" by Liane Moriarty
5. "The Making of Us" by Lisa Jewell — Cheryl E., Plainfield, Ill.

There are a couple of ways to get to the top of the Biblioracle recommendation list: First, make sure to include your name, last initial and hometown. Second, be a school-teacher, like Cheryl here. Cheryl will greatly enjoy "Eleanor Oliphant is Completely Fine" by Gail Honeyman.

Get a reading from the Biblioracle

Send a list of the last five books you've read to books@chicago.tribune.com.

LITERARY EVENTS

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WEDNESDAY EVENTS

GREER HENDRICKS & SARAH PEKKANEN
An Anonymous Girl
Wednesday, February 27 at 7 pm
Anderson's Bookshop
123 W. Jefferson Ave. Naperville
630-355-2665
www.andersonsbookshop.com

Anderson's Bookshop in Naperville welcomes the author team of Greer Hendricks & Sarah Peckanen celebrating their suspenseful new book, *An Anonymous Girl*. This event is free and open to the public. To join the book signing line, please purchase the authors' featured book at Anderson's Bookshop.

BEN GUTERSON
The Secrets of Winterhouse
Wednesday, February 27 at 7 pm
Anderson's Bookshop
26 S. La Grange Rd. La Grange
708-582-6353
www.andersonsbookshop.com

Anderson's Bookshop in La Grange welcomes middle grader author Ben Guterson with book #2 in his series: *The Secrets of Winterhouse*. This event is free and open to the public. To join the book signing line, please purchase the author's featured book at Anderson's Bookshop.

THURSDAY EVENTS

ANISSA GRAY
The Care and Feeding of Ravenously Hungry Girls
Thursday, February 28 at 7 pm
Anderson's Bookshop
26 S. La Grange Rd. La Grange
708-582-6353
www.andersonsbookshop.com

Anderson's Bookshop in La Grange hosts author Anissa Gray with her latest novel, *The Care and Feeding of Ravenously Hungry Girls*. This event is free and open to the public. To join the book signing line, please purchase the author's featured book at Anderson's Bookshop.

THURSDAY EVENTS

COMMON GROUND WITH AHMAD SADRI
Sponsored by Swedenborg Library
Thursday, March 7 / 7-9 PM
"The Epic of the Persian Kings"
77 W. Washington St. / 2nd floor
312-346-7003
SwedLib.org

Learn about this magnificent poem and its most successful translation into English, told by the translator Ahmad Sadri of Lake Forest College. "The Epic of the Persian Kings" was written by Ferdosi 1,008 years ago and is beloved by modern-day Iranians. \$10 payable to Common Ground.

UPCOMING EVENTS

NADINE STROSSEN & CHRISTIE HEFNER
Resisting Hate with Free Speech
Feb. 26, 6:30 pm
The Standard Club
320 S. Plymouth Court Chicago
312-374-8790
http://bit.ly/AWMStrossen

A conversation with Nadine Strossen and Christie Hefner on the importance of free speech and how open dialogue and discourse can overcome hateful rhetoric.

BECKY RAPINCHUK
Clean Mama's Guide to a Healthy Home
Monday, March 4 at 7 pm
Anderson's Bookshop
123 W. Jefferson Ave. Naperville
630-355-2665
www.andersonsbookshop.com

Anderson's Bookshop in Naperville presents Clean Mama blogger Becky Rapinchuk with her new book *The Clean Mama's Guide to a Healthy Home*. This event is free and open to the public. To join the book signing line, please purchase the author's featured book at Anderson's Bookshop.

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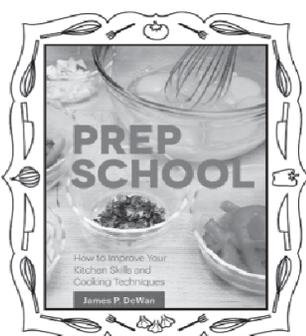
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Super-secret Oscar ballots

4 academy members — an actor, director, writer and producer — dish on how they're voting

BY GLENN WHIPP
Los Angeles Times

Oscar voting is underway, and academy members are busy balloting, replaying movies to freshen their memories and considering whether a vote for "Roma" in the foreign-language film category is enough or to go all in and mark it for best picture as well.

We asked academy members from four branches — writer, actor, director, producer — to anonymously share their choices in the top six categories. In some cases, they were still debating. But here's a snapshot of where they're currently landing.

Writer

Woman in her 30s

Picture: I debated between "Black Panther" and "The Favourite," deciding on "Black Panther." My best picture picks have always been based on movies that fill me up and stay with me on top of being technically well-made. I want a best picture winner to be a movie that took the most risks and that people enjoyed (aka went to see). I loved "The Favourite" but ultimately decided on "Black Panther" because it ticked every box for me and yet didn't feel like a movie designed for winning Oscars.

Director: This was a tough one. I think that Alfonso Cuarón absolutely deserves the Oscar for "Roma" — it was so gorgeously shot, and as a writer I have so much respect for how he can tell a story with images. However, Spike Lee is Spike Lee. I try to base my opinions on the filmmakers' current films, and I don't know if "BlacKkKlansman" is a better-directed movie than "Roma," but I do know that Spike Lee has somehow never been nominated for director, and I want him to win for his consistent ability to move my world sideways with his storytelling.

Actress: I would be happy with any of these women winning, but my favorite performance was Olivia Colman's. Her ability to emote the endless pit of sorrow just underneath her frazzled demeanor broke my heart. Plus, I feel like best actress nominees never get to be funny, and, my God, was she funny.

Actor: Rami Malek. I was not a fan of "Bohemian Rhapsody," but I was impressed with Malek's performance. If Christian Bale takes this, that's fine. Both men took on very physically altering roles, and both men did a good job with those roles. But one played a ferocious rock star with gusto and complexity that transcended the movie itself, so I'm going to go with that one.

Supporting actress: Regina King. No question. Again, I loved all the performances in this category, but the scenes in Puerto Rico alone earned her this Oscar for me.

Supporting actor: Richard E. Grant is my choice in this very stacked category. I'd be pleased with any of these actors winning, but Grant's performance was



Chadwick Boseman, left, and Daniel Kaluuya star in "Black Panther," a best picture nominee.



"Roma" filmmaker Alfonso Cuarón and star Yalitza Aparicio on the set of the Oscar-nominated movie.

moving and caustic and perfectly pitched, and I want him to be in every movie.

Actor

Man in his 50s

Picture: I'm going with "Black Panther." It sounds bananas. I thought the popular film Oscar idea was absurd, and I'm glad they got rid of that quickly. Ryan Coogler ... to go from "Fruitvale Station" to this in five years is incredible. That whole production should be honored. I think it would be good for the industry, and I think it would be good for the academy. And if "Bohemian Rhapsody" wins, I'll quit the academy.

Director: If I could vote for Bradley Cooper, I would. I thought he got ripped off. So Pawel Pawlikowski ("Cold War") is my choice.

Actress: Olivia Colman, I think. I'm partial to Glenn Close finally getting an award. But I'm not a fan of the movie. I'm a fan of her amazing performance. But the range Colman shows in "The Favourite" just covers all the bases. She gets to do everything in the emotional spectrum in that film.

Actor: I've been going back and forth between Rami Malek and

Christian Bale. I've watched both films two or three times. It's so silly and arbitrary to say that Rami Malek's performance is better than, say, Bradley Cooper. They're all so individually fantastic. But I loved what Rami Malek did, and the work ethic he brought to it was extraordinary.

Supporting actress: I love Regina King. She's always just been an underrated actor for me. She brings such strength to everything she does. Plus, I love "If Beale Street Could Talk." I think it's an underrated movie, and I'd like to see it win something.

Supporting actor: Richard Grant is fabulous in "Can You Ever Forgive Me?" And there's no bigger "Withnail and I" fan than I am. I just love seeing a comeback story.

Director

Woman in her 40s

Picture: Alfonso Cuarón has made so many amazing movies, but I think "Roma" is his best. It's personal, it's political and it's a world you can lose yourself in repeatedly. I'm glad it's on Netflix. I know so many people who've seen it who otherwise would never have taken the plunge.

Director: Again, Cuarón for all the same reasons.



Rachel Weisz, left, and Olivia Colman, in "The Favourite," are both up for acting Oscars.

Actress: Olivia Colman. All those things I said about "The Favourite" are there in Colman's acting. It's wonderful to see so many people discovering her with this movie.

Actor: I think Willem Dafoe in "At Eternity's Gate" does something extraordinary. He makes you see how consumed Van Gogh was by his passion, by his art. It's the first Van Gogh movie I think that's truly made a case for the necessity of art.

Supporting actress: I came close to voting for the screenplay of "If Beale Street Could Talk," so I feel moved to support Regina King here for her wonderful work in that movie.

Supporting actor: Richard E. Grant made me laugh, and he made me cry. That counts for a lot.

Producer

Man in his 50s

Picture: "Roma," for its delicacy and expertise in craft. (Forget the Netflix theatrical argument. I'm so sick of that discussion. It's just a super-well-crafted movie that deserves all the accolades. That's a clear choice to me.

Director: Hands down, Cuarón has to win. It's a singular vision. I

know he's been lauded already, but I don't care. He deserves this.

Actress: I'm probably spitting in the wind here, but Melissa McCarthy. I'm a New Yorker, and I know that lonely person. And she just blew me away.

Actor: I'm really fighting through two choices. I didn't like "Vice." I'm a big fan of Adam McKay, but I didn't think this was a well-built narrative. However, Christian Bale is transformative, and if you could separate a performance from a movie, it's here. But Rami Malek ... like Christian Bale, he personified this real person but also made it his own. I'm leaning toward Rami because I appreciated the movie more.

Supporting actress: I'm so confused. I almost don't have a choice ... but Regina King will probably be it. "The Favourite" was fun, but Emma and Rachel — and I felt the same way about Amy — great scenes, for sure, but those performances came up short.

Supporting actor: This is really hard. Again, because I love the movie, I was thinking of Richard E. Grant. But I think I'm going with Adam Driver, who I think stole the movie as a supporting actor.

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Kogan

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they ask: 'Are the streets safe?' and 'Are the schools good?'"

My aldermanic odyssey ended 50 weeks later with Michael Chandler, the alderman of the 24th Ward, which was on the harsh West Side and included much of the Lawndale neighborhood. First elected in 1995 (he retired in 2015 and died in Arizona two years later), he told me, "I really do believe that there can be a good future for the children of this ward ... For every negative story I can find 100 positive ones. There are beautiful people here, all over the city, and they are rich in spirit and hope."

In between were 48 encounters that took us (my companion in this endeavor was former Tribune photographer Charles Osgood) to every corner of the city and provided us uncommon insights into how the city works — and doesn't. The men and women we met were of varying degrees of intelligence, power and effectiveness. They were the City Council, the legislative body

of Chicago, meeting at least once every month to debate and vote on all manner of things important to the way the city operates. But they also oversee, on a more intimate level, the needs, concerns and complaints of the 55,000 people, on average, who live in their wards.

I bring this up because not only Election Day is Tuesday and you might be wise to learn what you can about the people running for the opportunity to run the ward in which you live. More than one of the aldermen interviewed in 2006 viewed themselves as "little mayors."

I also bring this up because there are two new books that remind me and will remind you that politics once attracted people worthy of admiration.

"Clear It With Sid!" (University of Illinois Press) is by Michael Dorf and George Van Dusen. It is about Sidney R. Yates, who was an Illinois congressman from 1949-1963 and 1965-1999. It tells the whole story—from his West Side childhood as the youngest of six children son of a Lithuanian blacksmith and his wife; his losing race for alderman of the city's

46th Ward; his eventual rise to political power and influence — with particular emphasis on his savvy and strenuous battle to save the National Endowments for the Arts.

The authors have a deep knowledge of and affection for their subject and capture the many facets of this charismatic figure. He was durable and witty too. In his later years he said, "First the knees go. Then the nouns go. Then you go." At 89, he became the oldest person to ever serve in the House. Yates died the next year, in 2000.

Dorf (a lawyer and professor who worked closely with Yates for years) and Van Dusen (a longtime colleague of Yates' and currently the mayor of Skokie) provide a bracing and insightful read, one that has compelled Illinois Senator Dick Durbin to call Yates "one of Illinois' most principled and skillful public servants."

Durbin is the author of the preface to another fine new book, "Conversations with Abner Mikva: Final Recollections on Chicago Politics, Democracy's Future, and a Life of Public Service" (University of Kansas Press)

by Sanford D. Horwitt, a speechwriter for and friend of Mikva's for decades.

In that preface, Durbin writes that Mikva "was a patriot in every sense," calling him "my hero ... a paragon of both progressive values and independence from party orthodoxy. In an era of cynicism and disappointment, [his] record of public service is proof that the good guys can win without selling their souls."

The book is crafted from the monthly conversations Horwitt had with Mikva at various places during the last three years of Mikva's life, which ended in 2016, after a career as Illinois state legislator, congressman, federal judge, White House counsel, professor and mentor to a generation or two of young people, including a fellow named Obama.

The first line of this book is, "Abner Mikva saw death coming but not Donald Trump," and the following 180-some pages are peppered with frank observations and opinions about a gallery of politicians and topical matters, some of them controversial. Horwitt is a stylish writer and though this is not a conventional biography it will surely provide a

rich and solid foundation for any yet to be written.

Together, these two books, these two politician's lives, will make you wonder why, in the main, politics attracts too few people of character, intelligence and substance.

It will also remind you, as you go to the polls, of Chicago's shady political image.

It was 1948 and Mikva, attending law school at the University of Chicago, walked into the 8th Ward Democratic headquarters to volunteer for an upcoming election.

Ward Committeeman Timothy O'Sullivan took a big cigar out of his mouth and said, "We ain't got no jobs."

Mikva said, "I just want to volunteer ..."

"We don't want nobody who don't want no job," said O'Sullivan. "Who sent ya?"

"Nobody sent me," said Mikva. O'Sullivan mullied the answer and then said, "We don't want nobody nobody sent."

Now, if you haven't already done so, go vote.

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91ST ACADEMY AWARDS

Keep track of the winners

Tribune movie critic Michael Phillips has made his predictions. See if you can do better.

PICTURE	"Black Panther" "BlacKkKlansman" "Bohemian Rhapsody" "The Favourite" "Green Book" ★ "Roma" "A Star Is Born" "Vice"
ACTOR	Christian Bale, "Vice" Bradley Cooper, "A Star Is Born" Willem Dafoe, "At Eternity's Gate" ★ Rami Malek, "Bohemian Rhapsody" Viggo Mortensen, "Green Book"
ACTRESS	Yalitza Aparicio, "Roma" ★ Glenn Close, "The Wife" Olivia Colman, "The Favourite" Lady Gaga, "A Star Is Born" Melissa McCarthy, "Can You Ever Forgive Me?"
SUPPORTING ACTOR	★ Mahershala Ali, "Green Book" Adam Driver, "BlacKkKlansman" Sam Elliott, "A Star Is Born" Richard E. Grant, "Can You Ever Forgive Me?" Sam Rockwell, "Vice"
SUPPORTING ACTRESS	Amy Adams, "Vice" Marina de Tavira, "Roma" ★ Regina King, "If Beale Street Could Talk" Emma Stone, "The Favourite" Rachel Weisz, "The Favourite"
ANIMATED FEATURE	"Incredibles 2" "Isle of Dogs" "Mirai" "Ralph Breaks the Internet" ★ "Spider-Man: Into the Spider-Verse"
CINEMATOGRAPHY	"Cold War" "The Favourite" "Never Look Away" ★ "Roma" "A Star Is Born"
COSTUME DESIGN	"The Ballad of Buster Scruggs" "Black Panther" ★ "The Favourite" "Mary Poppins Returns" "Mary Queen of Scots"

DIRECTING	Spike Lee, "BlacKkKlansman" Pawel Pawlikowski, "Cold War" Yorgos Lanthimos, "The Favourite" ★ Alfonso Cuarón, "Roma" Adam McKay, "Vice"
DOCUMENTARY (FEATURE)	"Free Solo" "Hale County This Morning, This Evening" ★ "Minding the Gap" "Of Fathers and Sons" "RBG"
DOCUMENTARY (SHORT SUBJECT)	"Black Sheep" "End Game" "Lifeboat" ★ "A Night at the Garden" "Period. End of Sentence."
FILM EDITING	"BlacKkKlansman" "Bohemian Rhapsody" "Green Book" "The Favourite" ★ "Vice"
FOREIGN LANGUAGE FILM	"Capernaum" (Lebanon) "Cold War" (Poland) "Never Look Away" (Germany) ★ "Roma" (Mexico) "Shoplifters" (Japan)
MAKEUP AND HAIRSTYLING	"Border" "Mary Queen of Scots" ★ "Vice"
MUSIC (ORIGINAL SCORE)	"BlacKkKlansman" "Black Panther" ★ "If Beale Street Could Talk" "Isle of Dogs" "Mary Poppins Returns"
MUSIC (ORIGINAL SONG)	"All The Stars" ("Black Panther") "I'll Fight" ("RBG") "The Place Where Lost Things Go" ("Mary Poppins Returns") ★ "Shallow" ("A Star Is Born") "When A Cowboy Trades His Spurs For Wings" ("The Ballad of Buster Scruggs")

PRODUCTION DESIGN	"Black Panther" "First Man" ★ "The Favourite" "Mary Poppins Returns" "Roma"
SHORT FILM (ANIMATED)	"Animal Behaviour" ★ "Bao" "Late Afternoon" "One Small Step" "Weekends"
SHORT FILM (LIVE ACTION)	"Detainment" "Fauve" ★ "Marguerite" "Mother" "Skin"
SOUND EDITING	"Black Panther" ★ "Bohemian Rhapsody" "First Man" "A Quiet Place" "Roma"
SOUND MIXING	"Black Panther" "Bohemian Rhapsody" "First Man" ★ "Roma" "A Star Is Born"
VISUAL EFFECTS	★ "Avengers: Infinity War" "Christopher Robin" "First Man" "Ready Player One" "Solo: A Star Wars Story"
WRITING (ADAPTED SCREENPLAY)	"The Ballad of Buster Scruggs" ★ "BlacKkKlansman" "Can You Ever Forgive Me?" "If Beale Street Could Talk" "A Star Is Born"
WRITING (ORIGINAL SCREENPLAY)	★ "The Favourite" "First Reformed" "Green Book" "Roma" "Vice"



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Phillips

Continued from Page 1

only if you have pre-arranged a meeting to postpone the discussion at the 12-second mark.

Put first things first. If you're watching the Oscars at home, the correct way to make popcorn is on the stove, a little canola oil in a saucepan, one kernel as the signal. Wait for the pop, then add the rest so that it covers the bottom of the pan evenly. Melt the butter in a separate pan, pour over popped corn, add salt. This is far more important than anything on the show itself.

Think win-win. Every best picture nominee has its champions. So whichever film wins Sunday, it's good news for somebody. Unless it's "Green Book" or "Bohemian Rhapsody."

Seek first to understand, then to be understood. Covey's "7 Habits of Highly Effective People" urges empathetic listening to genuinely understand a person. You can practice this next time you're talking to someone who hated "The Favourite."

Synergize! If "Black Panther" wins Sunday, it'll be fantastic for ABC, owned by Disney, which owns Marvel, which made "Black Panther."

Sharpen the saw. Your personal saw can be used to make mental edits to Sunday's Oscars, should they run into Monday.

The 91st Academy Awards air at 7 p.m. Sunday on ABC-TV. For more viewing and background information, visit oscar.go.com.

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London-based ballet crosses Atlantic

'Giselle' comes to U.S. exclusively at Harris Theater

By LAUREN WARNECKE
Chicago Tribune

Few productions at the Harris Theater have been more highly anticipated than the North American premiere of English National Ballet's "Giselle." Running Feb. 28-March 2, the tour of this first full-length ballet created by acclaimed choreographer Akram Khan marks the London-based company's first trip across the Atlantic in three decades.

In her first full season curating programming at the Harris, CEO Patricia Barretto essentially booked the production sight unseen, having only seen clips of Khan's "Giselle" online before securing an exclusive engagement here in Chicago.

"For me, it's about bringing fresh new perspectives and fresh new companies that this city has not had the opportunity to see before," Barretto said in an interview.

"I'm incredibly proud to be able to have been presented with the opportunity to make this happen at the Harris," said Barretto, adding that the tour, which includes bringing 95 artists and support staff to Chicago, couldn't have happened without engagement presenting sponsors Caryn and King Harris, who share the theater's name and continue to be huge supporters of dance at the venue. "It's a monumental work in terms of what this means for dance," she said.

It's not just the size and scale of this "Giselle" which make it significant. Khan, a contemporary choreographer who blends modern dance and kathak, a form of classical Indian dance, worked with English National Ballet's dancers



LAURENT LIOTARDO PHOTO

English National Ballet in Akram Khan's "Giselle."

through a purely collaborative process which combined ballet vocabulary with Khan's signature style. The goal was to make a work that was a true fusion of forms, one which couldn't have been created anywhere, or by anyone else.

Khan's "Giselle" is aligned with the mission of ENB under artistic director Tamara Rojo, a former principle with the Royal Ballet who continues to dance with her company. "A very important part of my vision for English National Ballet is that we should present the classical repertoire in a way that continues to mean something and continues to move the audiences," said Rojo in a phone interview. "We shouldn't be scared of asking questions of our traditions, challenging our heritage. This can only be done from a place of understanding and respect, but we are making sure that [ballet] isn't frozen in time," she said.

Both Khan and Rojo were committed to transforming this classic work by moving it into a recognizable time and place, without losing the heart of what people love about the ballet. In a phone interview, Khan also said he wanted his "Giselle" to pay homage to the original,

creating a work that classical and contemporary dance audiences can both enjoy.

"How do I convince someone who loves the classical form that 'classical' is not about being in a specific time, but it's about timelessness?" he said. To start, he and dramaturg Ruth Little extracted themes from the 1841 ballet, originally choreographed by Jean Coralli and Jules Perrot. "Giselle," at its core, is about "love, betrayal and forgiveness," he said. "This is in every aspect of somebody's journey. So, it's a universal trilogy, if you like."

There are three fundamental changes, however, which make this "Giselle" unlike any we've ever seen.

The first is a change in the locale. Khan abandons "Giselle's" idyllic German countryside and a group of peasant farmers including the maiden Giselle, who falls in love with Prince Albrecht, an aristocrat who is part of the fiefdom's ruling family. Khan locates his ballet among a community of migrant garment workers, basing the class structures germane to "Giselle" on surfacing xenophobia in conjunction with mass migration into Europe. He settled on garment workers specifically, inspired by the 2013 Rana Plaza collapse in

Bangladesh, the home country of Khan's parents. A preventable structural failure killed more than 1,100 people, considered the deadliest garment factory disaster in history.

Barretto, whose roots are in India, was first drawn to "Giselle" because of how it focused on such an important event in the lives of anyone with family in developing nations. "It seemed like the right thing to do for the Western world to pay attention to this," she said, "to take ['Giselle'], that is so woven into the fabric of Western culture, and twist it in a way that sheds light on something so important."

A major set piece in the ballet's first act is a massive wall, created by Academy-Award winning set and costume designer Tim Yip. The wall represents capitalism, and the idea that if we work hard, or climb the wall, that success and prosperity are waiting on the other side - what we call the "American dream."

There are obvious parallels between our current debate about a wall and pervasive xenophobia surrounding migration in Europe which inspired this wall in "Giselle." Leading up to the ballet's premiere in 2016, Khan couldn't have known that by the time "Giselle" made its premiere in the Western hemisphere, a wall would be such a divisive topic on this side of the Atlantic. "But the wall is also Trump," he said of Yip's set, noticing how the ballet inadvertently shines a lens on the polarizing political discourse around literal and figurative walls in this country too.

Khan then recruited composer Vincenzo Lamagna to create a new adaptation of the conventional Adolphe Adams score; though it doesn't sound much like the original, Khan says that "someone who really knows 'Giselle's"

music, every note and ever bar, will recognize [it] most of the way through." Lamagna layered Adams' themes with soundscapes, Khan said, and these themes are sometimes rearranged, or played with different instrumentation. Each performance will be played live by the Chicago Philharmonic, conducted by English National Ballet music director Gavin Sutherland, who orchestrated the score.

A final significant change concerns the title role of "Giselle," who in the original is a coy, fragile woman who goes mad and dies of a broken heart, then spares the person who betrayed her.

"I could not relate to the original 'Giselle,'" said Khan. "It is beautiful, but at the same time, it's holding women in their 'rightful place.' I wanted to be able to relate to this woman," he said, noting that strong female figures in his life - his mother, wife and daughter - were in mind when he created the role.

As were Rojo and Alina Cojocaru, the two ballerinas who originated the role. Cojocaru performs the lead role on opening night; Rojo will dance Giselle in Saturday's matinee. As someone who's danced "Giselle" throughout her career and presented a traditional version on the same season as Khan's, Rojo said the creation of a new "Giselle" has deepened her relationship with the ballet. "Because we have done so much work in analyzing the true essence of what 'Giselle' was, in analyzing every texture, every bit of the choreography, and every character, we felt better than ever going back to the traditional because we knew it better, and because we'd challenged it."

The amount of time and attention Rojo and ENB gave to this process is what drew Khan to say "yes" to the project. Barretto, too, said Rojo's leadership was a motivating factor in pushing to bring ENB to the Harris.

"She's fierce, she's open, she's generous, she's committed, she's passionate and she's daring," said Khan, "and she changed the rules of how ballet companies make work."

English National Ballet presents "Giselle" Feb. 28 through Mar. 2 at the Harris Theater, 205 E. Randolph Drive. Tickets are \$35-\$145 at 312-334-7777 and www.harristheater-chicago.org.

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WATCH THIS: SUNDAY



Erin Krakow

“When Calls the Heart” (7 p.m., Hallmark): After taking time off to care for her new baby, the widowed Elizabeth (Erin Krakow) returns to teaching in the Season 6 premiere, “Phone Rings and Heartstrings.” It’s not long, though, before it becomes clear she needs more support than she ever could have imagined. Abigail (Lori Loughlin), meanwhile, looks forward to Hope Valley and its residents finally receiving telephone service. Elsewhere, Bill and Gowen (Jack Wagner, Martin Cummins) enter a bidding war over the town saloon.

“The Oscars” (7 p.m., ABC): For the first time in three decades, this year’s Academy Awards telecast airs without a designated host for the ceremonies, which take place in Hollywood’s Dolby Theatre. While the best picture nominees include such commercial blockbusters as “Black Panther,” “Bohemian Rhapsody” and “A Star Is Born,” Alfonso Cuarón’s foreign-language drama “Roma” is also a strong contender in that category.

“Evan Goes Wild” (8 p.m., 11 p.m., 3 a.m., ANIM): People magazine’s Sexiest Veterinarian Alive — Dr. Evan Antin — gets his first TV show in this new series that follows him as he travels the world checking items off his wildlife bucket list: exploring caves with bats in the Philippines, swimming with humpback whales in Tahiti and tussling with crocodiles in the Yucatan. Each interlude gets an extra shot of vitality from Evan’s passion and love for all wildlife.

“Meet the Peetes” (8 p.m., Hallmark): The warmhearted unscripted family series opens Season 2 with a premiere called “Taco Bout a Party!,” which sees the Peetes moving into a new house. In the midst of all that madness, Holly already is looking forward to throwing a housewarming bash to welcome friends and family to the new Chez Peete. Almost immediately, though, she’s confronted by the logistical nightmare of getting everyone’s personal schedules to line up.

“True Detective” (8 p.m., 10:45 p.m., 1:40 a.m., HBO): In “Now Am Found,” the Season 3 finale, Wayne (Mahershala Ali) fights desperately to hold on to his memories, as well as his very grip on sanity, as the truth behind the Purcell case finally is dragged into the light. Stephen Dorff, Carmen Ejogo, Josh Hopkins and Scoot McNairy also star.

“Chronicle Mysteries” (8 p.m., HMM): “The Wrong Man,” the latest edition of Alex McPherson’s (Alison Sweeney) true-crime podcast, finds her sleuthing a murder from three years ago, in which the body of the victim only recently was discovered. Flipping through the case file as she prepares for her show, Alex stumbles across something shocking about the killer, an epiphany that may help exonerate two men who were wrongly accused of the crime. Benjamin Ayres also stars.

“Riddle of the Stone Age Giants” (9 p.m., 12 a.m., NCEO): This new one-hour special examines how a mid-1990s discovery in southeastern Turkey shattered some long-held conventional wisdom about mankind’s progress from the end of the Ice Age some 12,000 years ago through the Stone Age and into more developed periods. Beneath an enormous hill in Gobekli Tepe, German archaeologist Klaus Schmidt and his team unearthed dozens of massive stone pillars dating from a Stone Age period when hunter-gatherers previously were thought to have lacked both the tools and skills to create such megaliths.

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SUNDAY EVENING, FEB. 24

		MOVIES							
		PM	7:00	7:30	8:00	8:30	9:00	9:30	10:00
BROADCAST	CBS	2	The Big Bang Theory	Young Sheldon ©	The Big Bang Theory	Young Sheldon ©	FBI: “Crossfire.” ©		News (N) *
	NBC	5	Ellen’s Game of Games ©		America’s Got Talent: “The Champions Results Finale.” ©				NBC 5 News at 10pm (N)
	ABC	7	The Oscars (N) (Live) ©						News at 10pm (N) *
	WGN	9	The Goldbergs	The Goldbergs	blackish ©	blackish ©	Weekend News (N)	Instant Replay (N) ©	Chicago’s Best
	Antenna	9.2	Two Dads	Two Dads	Growing	Growing	Johnny Carson ©		
	This TV	9.3	In the Heat of the Night		In the Heat of the Night		In the Heat of the Night		Heat/Night *
	PBS	11	Victoria on Masterpiece: “A Coburg Quartet.” ©		Victoria on Masterpiece (N) ©		Victoria on Masterpiece: “A Public Inconvenience.”		Check, Please!
	The U	26.1	Broke Girl	Broke Girl	Engagement	Engagement	Broke Girl	Broke Girl	Seinfeld ©
	MeTV	26.3	Columbo: “It’s All in the Game.” ©				Touch by an Angel ©		Night G’lery
	H&I	26.4	Star Trek ©		Star Trek: Next		Star Trek: Deep Space 9		Star Trek *
CABLE	Bounce	26.5	★ Their Eyes Wre		Catwoman (PG-13,04) *		Halle Berry, Benjamin Bratt.		Last-Scout *
	FOX	32	The Simpsons	Bob’s Burgers	Family Guy: “Pal Stewie.”		Family Guy ©	Fox 32 News at Nine Sunday	Fox Chicago Final Word
	Ion	38	NCIS: Los Angeles		Private Eyes (N) ©		NCIS: Los Angeles		NCIS: LA *
	TeleM	44	★ Exatlón EE. UU. (N)		La voz (N) ©				Noticiero
	CW	50	Supergirl ©		Charmed: “Witch Perfect.”		Big Bang	Big Bang	TBA *
	UniMas	60	★ Live Free or Die Hard ***		Max Payne (NR,08) *		Mark Wahlberg.		The Town *
	WJYS	62	Ever Increasing Faith		Truth of God		Pol-News		Van Impe (N)
	Univ	66	Me caigo de risa				Crónicas: Historias (N)		Noticias (N)
	AE		The Expendables (R,10) **		Sylvester Stallone. ©		(9:01) John Wick (R,14) *** © *		
	AMC		★ (6:53) The Walking Dead		The Walking Dead (N) ©		(9:02) Talking Dead (N)		Walk:Dead *
ANIM		The Zoo (N) ©		Evan Goes Wild (Series Premiere) (N)		Lone Star Law (N)		Lone Star *	
BBCA		★ The Patriot Apocalypso (R,06) ***		Rudy Youngblood, Raoul Trujillo. ©					
BET		★ (5:55) Big Mommas: Like Father, Like Son (11) *				(8:50) American Soul		Boomerang	
BIGTEN		★ Basketball Postgame		Journey (N) Basketball		BIG Basketball & Beyond		The Journey	
BRAVO		Housewives-Atlanta		Married to Medicine (N)		Housewives/NJ		Watch What	
CLTV		News at 7		News (N)		News at 8		News (N)	
CNBC		Shark Tank ©		Shark Tank ©		Shark Tank ©		Shark *	
CNN		CNN Newsroom (N)		CNN Special Report ©		Anthony Bourdain Parts		Anthony *	
COM		★ (6:20) The Longest Yard (PG-13,05) ** ©				Dumb & Dumber (PG-13,94) *** © *			
DISC		Body Cam: Close (N)		Body Cam: Close (N)		Body Cam: Close (N)		Moonshine *	
DISN		Sydney-Max Coop		Raven		Raven		Star Wars	
DI		Total Bellas ©		Total Bellas (N) ©		Chrisley		Chrisley	
ESPN		World/Poker		World/Poker		World/Poker		SportCtr (N)	
ESPN2		College Basketball: Stanford at Arizona. (N) (Live)				Athlete (N) Hey Rook.		UFC (N) *	
FNC		Watters’ World ©		The Next Revolution (N)		Life, Liberty & Levin (N)		Watters *	
FOOD		Guy’s Grocery Games		Worst Cooks (N)		Beat Bobby		Beat Bobby	
FREE		★ (6:05) Toy Story 2 ****		(8:10) WALL-E (G,08) ****		Voices of Ben Burt. © (SAP)			
FX		How to Train Your Dragon 2 (PG,14) ***		Voices of Jay Baruchel.		Train Dragon 2 *			
HALL		When Calls the Heart (Season Premiere) (N)		Meet the Peetes (Season Premiere) (N) ©		Under the Autumn Moon (NR,18) *			
HGTV		Beach		Beach		Caribbean		Caribbean	
HIST		American Pickers: Bonus Buys: “Lost & Found: Military Picks.” (N) © *							
HLN		Forensic		Forensic		Forensic		Forensic	
IFC		★ (5) Rocky III Rocky IV (PG,85) **		Sylvester Stallone. ©		Rocky V (PG-13,90) **			
LIFE		The Help (PG-13,11) ***		Viola Davis, Emma Stone. ©				Johnson *	
MSNBC		Kasie DC (N) ©		Headliners ©		To be announced		Date. Ext. *	
MTV		Ridic. (N)		Ridic. (N)		Ridiculous. Ridiculous.		Ridiculous. *	
NBCSCH		Bensinger		Poker (N)		Heartland Poker Tour (N)		World Poker Tour (N)	
NICK		Ice Age: The Meltdown (PG,06) ** ©				The Office		The Office	
OVATION		★ (6) Fallen (R,98) **		Denzel Washington.		Interview With the Vampire (94) ***			
OWN		Police Women of Dallas		Police Women of Dallas		Police Women of Dallas		Police *	
OPY		Deadly Cults (N)		In Ice Cold Blood ©		In Ice Cold Blood ©		Ice Cold *	
PARMT		Bar Rescue ©		Bar Rescue ©		Bar Rescue ©		Bar Rescue *	
SYFY		Fantastic Beasts and Where to Find Them (PG-13,16) ***		Eddie Redmayne.				Futurama	
TBS		Big Bang		Big Bang		Big Bang		Big Bang	
TCM		The Broadway Melody (NR,29) ***		Bessie Love. ©		Grand Hotel (NR,32) **** © *			
TLC		Sister Wives: “Mariah’s Big Announcement.” (N)				Seeking Sister Wife (N)		Dr. Pimple	
TLN		Living-Edge		Manna Fest		In Grace		Turning Point ©	
TNT		Captain America: Civil War (PG-13,16) ***		Chris Evans. ©				Insights	
TOON		Samur. Jack		Aqua Teen		Burgers		Burgers	
TRAV		Expedition Unknown ©				Expedition Unknown: “British Secrets of the Past.” (N)		Paranorm. *	
TVL		Raymond		Raymond		Raymond		Two Men	
USA		Law & Order: SVU		Law & Order: SVU		Law & Order: SVU		Law & Order: SVU	
VH1		★ (6) How High (R,01) *		Soul Plane (R,04) **		Kevin Hart, Tom Arnold. ©		B.A.P.S. *	
WE		Law & Order: “Innocence.”		Law & Order ©		Law & Order: “Brazil.” ©		Law *	
WGN America		Last Man		Last Man		Last Man		Last Man	
PREMIUM	HBO		★ (6:25) Breaking In (18) *		True Detective (Season Finale) (N) ©		(9:15) Crashing (N) ©		Last Week
	HBO2		★ (6:56) True Detective		Anchorman: Legend of Ron		The Girl Next Door ***		
	MAX		It (R,17) ***		Jaeden Lieberher. ©		(9:15) Look Away (NR,18) © *		
	SHO		The Circus		SMILF ©		Shameless (N) ©		Black Mon
	STARZ		American Gods ©		(8:05) American Gods		(9:06) American Gods		Gods *
STZENC		★ (6:06) 27 Dresses ** ©		The Proposal (PG-13,09) **		Sandra Bullock.		Deer *	

Why ‘Transparent’ is ending show’s run on a musical note

BY YVONNE VILLARREAL
Los Angeles Times

Details are relatively scant about the feature-length musical episode that will serve as the series finale of “Transparent” this year, but Amazon Studios boss Jennifer Salke promises that it “brings the whole thing full circle.”

During an appearance at the Television Critics Association media tour in Pasadena, Salke addressed the decision to move forward with a movie-like conclusion for the Jill Soloway series.

“For us, we would never want to take a special incredible show like that and just end it uncer-

emoniously,” Salke told reporters. “It was Jill’s idea to do a musical movie. We signed off on that idea, trusting (them) that (they) would come up with something incredible, which (they) did.”

Taking the stage later in the day, Soloway talked about the thinking behind the musical send-off that will be sans star Jeffrey Tambor, who was fired from the show last year after allegations of sexual misconduct surfaced. (Tambor has denied the allegations.) It’s the latest series that has had to contend with moving on without a disgraced star in the #MeToo movement era.

“When everything went down

last year, and we lost Jeffrey Tambor and we went through so much as a family, that felt very emotional. There are no words, there was no way to really go back to a plain old Season 5 and try to repair by going back,” they said. (Soloway prefers gender-neutral pronouns.)

The groundbreaking, award-winning series is based on Soloway’s own experience with their parent coming out as trans



Soloway

and was critical in establishing Amazon’s profile in original programming. It introduced viewers to the Pfefferman family and helped bring stories about the trans community into the mainstream.

Soloway said that she — along with the company’s co-heads of television, Albert Change and Vernon Sanders — got a front-row seat to a musical run-through of the movie.

“It is really special,” Salke said. “I think it’s going to be incredible. It brings the whole thing full circle at the end. I don’t want to give away much about it. It does everything you want it to do.”

Soloway is hopeful it will “as-

tonish” and “reward” fans of the series.

“It was a way to take music and transform the family ... to have that kind of feeling of transition,” Soloway said. “The show isn’t necessarily ending. It’s transitioning into a musical.”

Discussions are in play about creative ways to market the send-off.

“We’re talking about all kinds of things,” Salke said. “There will be a lot of creative thinking about how to get the message out about event-izing that ending because it deserves to have a lot of eyeballs on it. And it’s really truly special.”

A premiere date for the finale has not been announced.

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Samantha Figgins and Jeroboam Bozeman, photo by Andrew Eccles.

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Three different looks at blackness

Dark pictures tell a story at these exhibits in Chicago

By LORI WAXMAN
Chicago Tribune

What does blackness look like? A triumvirate of artworks currently on view in three separate Chicago museums takes on this question, if not in deliberate concert then at least in a zeitgeisty cacophony. Sometimes the most crucial exhibition exists unintentionally between institutions.

At the Museum of Contemporary Art, Arthur Jafa's 2016 viral video "Love Is The Message, The Message Is Death" might be the single powerful work of art on view in Chicago right now. (It is the centerpiece of "Prisoner of Love," a collections show.) Sitting through its 7-minute entirety is composure destroying and ought to be obligatory viewing for any adult alive in America today.

Freedom marchers, police brutality, star athletes, political icons, more police brutality, fervid dancing, raging fires, musical geniuses and yet more police brutality — the video choreographs hundreds of quick cuts of highlights and lowlights of 20th- and 21st-century black life in America into one inextricably devastating, rhythmic whole.

Blink and you miss Obama singing "Amazing Grace." Watch it again and you find a black teenage girl in a bikini being wrestled to the ground by a white cop. Don't even bother to look for balance, for a middle ground: there's none to be seen here, and where it tries to squeak by it gets wrenchingly abused, like the bewildered mother forced out of her car on the side of a dark highway by the police, who answer none of her pleading questions and terrify her young children, one of



Photo by Cecil McDonald, Jr. from "In the Company of Black."

whom exits the car with his hands up, because he thinks he has to.

Transcendence will not come — not via the soundtrack of Kanye West's glorious "Ultralight Beam" nor mesmerizing outer-space footage of a molten star. There is no release, only amplification of emotional, psychological and intellectual reaction until complete meltdown is achieved.

The middle is out there, though. Most people live it, as do their neighbors. That's why it's called the middle.

At the Cultural Center, Cecil McDonald, Jr. has made it his purpose to counteract the invisibility of that middle by showing what it looks like in an ever-expanding series of photographs of friends and family, posed in their homes and on picnics, and just otherwise going about their lives as people of color.

Indeed, the few unusual (read: artsy) compositions of "In the Company of Black" feel extraneous; the more effortlessly quotidian, the better. That's a misrepresentation, of course, as everydayness takes great care to achieve: a young boy

Sometimes the most crucial exhibition exists unintentionally between institutions.

on a BMX out front a modest red brick house must be posed just right, so the sidewalk forms a cross right behind him, the older couple touching, the girl flitting out the frame, the house centered, its roof a beacon in the bright sun. Together they form a dynamically stable and believably natural whole.

Likewise, references to black cultural figures don't appear simply by chance: Richard Pryor on a living room TV screen, a Billie Holiday album cover propped on a chair, a Kerry James Marshall catalog on a bedroom floor, a book about Malcolm X on a coffee table.

Though they exude an air of casualness, this array has been deliberately assembled and displayed as a pantheon.

Finally, there is tone. The prints themselves are dark, sometimes so dark that information disappears: in "Pod," McDonald's young

daughter sits at their dining room table plugged into a music player, slipping into the pool of blackness that drenches the bottom third of the image. Unknown what she's listening to, but given the show's context, chances are it's not Taylor Swift that has her mesmerized.

The show is filled with such images, portraits of black children and adults that convey blackness as person, as culture and also as color. White barely registers, except as a clean T-shirt or a crisp bedsheet, a minor element against which to contrast the richness of black.

In Dawoud Bey's exhibition at the Art Institute, white is not really even there, just a lighter shade of jet. The 16 photographs of "Night Coming Tenderly, Black," the famed portraitist's series about the last stops on the Underground Railroad, are some of the blackest I have ever seen,



DAWOUDE BEY PHOTO

Detail of "Untitled #1 (Picket Fence and Farmhouse)" by Dawoud Bey, part of "Night Coming Tenderly, Black" at the Art Institute. This image has been lightened by Bey for press purposes to show detail.

for the synchrony of what they depict and how they depict it.

Indeed, Bey's images look at first like large black monochromes rather than illustrations of the landscape around Cleveland and Hudson, Ohio, territory once crisscrossed by thousands seeking freedom from slavery. But, as on a moonlit walk, eyes adjust: farmhouses and picket fences, overgrown thickets, a mirrored marsh and the mottled expanse of Lake Erie become slightly brighter and sharper, at least enough to be made out, while the rest remains indistinct, sensed more than seen.

Bey's pictures don't document those journeys, not exactly, but convey instead the feeling of moving silently at night, under cover of darkness, through thick forest, along secret routes to safe houses, edging ever closer to liberty.

Like Arthur Jafa, with his opus composed almost entirely of found footage; like Cecil McDonald, Jr., with his thoughtfully arranged pantheon; Bey too eschews the tired notion of stand-alone creator, choosing instead to make clear his influences.

None of us works alone.

Bey borrowed his series title from the last line of a poem by Langston Hughes, a leading voice of the Harlem Renaissance, and directly outside the exhibition gallery he hung a dense selection of 19th- and 20th-century collection photographs that spans the African-American experience. Ranging from a lynching to family photographs, from Ruth-Marion Baruch's documents of a civil rights rally to Roy DeCarava's study of inky water, they are all shades of black.

"Prisoner of Love," through Oct. 27 at the Museum of Contemporary Art, 220 E. Chicago Ave., 312-280-2660 or mcachicago.org; "Cecil McDonald, Jr.: In the Company of Black," through April 14 at the Chicago Cultural Center, 78 E. Washington St., 312-742-1168 or city-of-chicago.org/dcase; "Dawoud Bey: Night Coming Tenderly, Black," through April 14 at the Art Institute of Chicago, 111 S. Michigan Ave., 312-443-3600 or www.artic.edu.

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COMMENTARY

Repeat views should get you to best picture

By MARY MCNAMARA
Los Angeles Times

As with Congress, we know the Academy Awards to be an important and quintessentially American institution because everyone loves to complain about how absurd, ineffectual and meaningless it is until any type of change is suggested or, God forbid, implemented.

Then the outrage rises to volumes loud enough to be heard at the rebel base on red-velvet-cake planet Crait.

No doubt the entire "Star Wars" universe reverberated with the displeasure voiced over the film academy's proposal last year to introduce a new category for outstanding achievement in popular film. WWWHHH-HAAAATTTT??? came the collective roar.

Was the academy trying to dumb down the Oscars? Ghettoize films like "Black Panther" and "A Star Is Born"?

Ironically, some of those roaring were the same folks who regularly whine about the cinephile-elitism of the best picture nominees, which, they say, is the reason for the telecast's ever-declining ratings.

Why would people spend three hours watching a show about films most have never seen?

Still, with Olympics-worthy backpedaling, the academy quickly made it clear that this new popular category would not be in place for this year's award. As if in relief, voting members produced one of the most recent nominee lists in diverse history. "BlackKkKlansman" marks the first time a Spike Lee film is in contention for best picture, and "Roma" is the first Netflix film to make the cut.

More important, although voters couldn't quite bring themselves to lift the astonishing "Spi-



John David Washington and Laura Harrier star in Spike Lee's "BlacKkKlansman."

derman: Into the Spider-Verse" out of the animated film category, they did include the global blockbuster "Black Panther" and other box-office bonanzas — "A Star Is Born" and "Bohemian Rhapsody" — alongside the type of small but critically acclaimed films that have, in recent years, dominated the category.

In other words, exactly the kind of list the academy had in mind when it doubled the number of potential best picture nominees in 2011 after "The Dark Knight" was shut out of the top race because, well, it was about Batman.

Which film wins is another story.

As it has been for years, the winner will be chosen by a preferential ballot. This process is only slightly less confusing and counterintuitive than the Electoral College; in both cases, it is possible that the nominee ranked No. 1 by the most people will not actually win the race.

Process aside, the com-

petition is not about which film voters consider "best" but which definition of "best" they are using. Best in terms of craftsmanship or story? In perfectly showcasing the power of film or pushing its boundaries? In impressing audiences or the film community?

As recently as the late '90s, most best pictures were also very popular films, but in the new millennium, that began to change. As the midlevel movie moved toward extinction, film increasingly came in two sizes: art house and franchise.

The last smash hit to win that title was "The Lord of the Rings: Return of the King" and it's hard not to feel like academy voters have spent the past 15 years trying to make up for it in some way. In recent years, it's a rare nominee list that includes more than one big box-office hit.

It is the film community not the hoi polloi that is voting after all, and smaller films need to be supported to ensure they continue to

be made. Big hits are not always excellent films.

But sometimes they are.

I am not a member of the film academy but I watch A LOT of movies, and the ones I consider best are the ones I watch multiple times.

Which seems like a simple enough rule when it comes to voting for best picture: Would you, for reasons other than professional requirements, watch this movie more than once?

I'm not talking about repeat viewings of convenience, like you happen to be watching TNT's "Oscar winners" week while you're trying to catch up on the ironing, or a friend has never seen, say, "Argo" and so rather than fight about it, you just go along.

No, it must be a repeat viewing of intent, one that requires going to the trouble to buy it, rent it or seek it out on a streaming service just because you want to see it again.

Because if a movie is really the best of this year, it should be good next year



SONY PICTURES ANIMATION/COLUMBIA PICTURES

Miles Morales (Shameik Moore), left, Peter Parker (Jake Johnson) and Spider-Gwen (Hailee Steinfeld) in "Spider-Man: Into the Spider-Verse."



NEW LINE PRODUCTIONS

Elijah Wood, from left, Andy Serkis and Sean Astin in 2003's "The Lord of the Rings: The Return of the King."

and the year after that.

So, show of hands (and be honest now), how many of us who are not film critics have sat through repeat performances of "Birdman"? Or "The Artist"? Or "The Departed"? "Slumdog Millionaire," OK; "Crash," not even on an airplane. "Argo"? See above. "The Silence of the Lambs," oh yeah; "The Last Emperor," maybe; "Dances With Wolves"? Hahahahaha.

I realize this is a very subjective test — I watch "Return of the King" each and every year and most non-Tolkien-obsessed people probably do not — and not a perfect system by which to judge past winners. Many factors outside cinematic excellence contribute to a film's longevity.

The pain and power of some films — "12 Years a Slave," "Schindler's List" — make them difficult to watch again, while our expanding cultural consciousness make others, like "Driving Miss Daisy" or "Gone With the Wind" painful in different ways.

But still I think it is a worthwhile question for those voters sifting through their screeners or reclining in a free screening. (Actually, the first question might be: Would I pay to see this movie? Even if, as in the case of "Roma," it is already available on Netflix.)

I, for example, have seen "Black Panther" and "BlacKkKlansman" three times each, so they would top my best picture list, not that anyone is asking.

Certainly, one of the purposes of the Oscars is to alert the public to films that they otherwise might not see, and for the film community to honor rewarding films it believes are contributing to the art form. But while the word "outstanding" is elastic, it doesn't mean "groundbreaking film that most people won't enjoy enough to ever watch again." So maybe instead of a separate best picture Oscar for "popular" films, we need one for those types of movies. I'll leave it to the academy to come up with a better name.



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ASK AMY

By AMY DICKINSON | askamy@amydickinson.com | @askamy

Common frustrations in book clubs

Dear Readers: I've stepped away from the Ask Amy column for two weeks to work on a new writing project. I hope you enjoy these edited "best of" columns in my absence. The questions and answers were first published 10 years ago. Today's topic: book clubs.

more than twice a year, but she has used our email addresses three times in the past six months to promote her husband's construction business, her new cleaning business and a student exchange program.

I am uncomfortable with her abuse of our email addresses, and I would like to address the issue with her tactfully.

— Concerned in Connecticut

Dear Amy: In my book group, we try to keep our discussions focused by following the reading group guides or questions provided by the publisher. Nevertheless, one of our members never fails to monopolize the discussion, and her comments are mostly off the mark or anecdotal.

One member plans to call her out in front of the group at our next discussion, and I am for some other approach to avoid embarrassing her. Is there a good way to keep people on topic and to avoid long-winded personal testimonials?

— Mary

Dear Concerned: In situations such as this, it is best to ask oneself, "What would Jane Austen do?" An Austen character would dispatch this issue with raptier wit, all the while creating something of a commotion, which would be nicely and neatly resolved in about 200 pages.

Receiving a group email three times over six months sounds tolerable to me. Bring up these solicitations at your next book club meeting. If there is a consensus, send your neighbor a group-generated email reminding her that these are private email addresses, not to be used for sales purposes. If you are on your own in objecting, reply to your neighbor yourself, asking her to please remove your email address from her group emails. (August 2009)

Dear Mary: I ran your question past a few people who have been in longstanding book groups, and the consensus is that your group should spend some time at the next meeting restating and refreshing your goals — literary and otherwise. It's all about the fit in any social group, and if your group is more serious and literary, then you should all agree that your focus will be pointed toward the literature and away from personal stories or digressions.

The person who leads the next group meeting should start by asking members to state their objectives, and the group should decide on basic ground rules. One person who can direct the conversation away from anecdotes and toward the book should moderate each meeting. If this one member can't adjust to the style of the group, she should be encouraged (privately) to find another group.

As the author of a book making the rounds of book groups, I'll weigh in and say that although one person dominating a conversation is never acceptable, a group of people opening up a box of wine and straying from the provided questions is exactly what I had in mind as I was writing my memoir. BookBrowse.com provides helpful tips for setting up and running a book group. (May 2009)

Dear Amy: My 85-year-old mom and I have observed several widows continuing to keep their husband's voice on their answering machines. When it answers, you hear an outgoing message delivered by the dead husband. We don't understand why they keep the recorded voice for callers to hear. Can you shed any light?

— Bob

Dear Bob: I can think of two explanations: Either hearing their husband's voice from time to time brings solace, or they can't figure out how to rerecord an outgoing message (I would join them in this frustration). Either reason is completely understandable. (February 2009)

Dear Readers: Are you curious about my background and life outside this space? Read my two memoirs, "The Mighty Queens of Freeville: A Mother, a Daughter, and the Town that Raised Them," and "Strangers Tend to Tell Me Things," available wherever books are sold or borrowed.

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BALANCING ACT

By HEIDI STEVENS | hstevens@chicagotribune.com | [@heidistevens13](https://twitter.com/heidistevens13)

‘Don’t accept gun violence as a fact of life’

A call to action as our country spills blood

When I read that the last day of Trevor Wehner’s life was the first day of his internship at Henry Pratt Co. in Aurora, I thought about Dayna Less.

Less was in her first year of a pharmacy residency at Mercy Hospital & Medical Center when a gunman opened fire there in November. She walked off an elevator, and a bullet hit and killed her. She was 24.

“She was the strongest person I know,” her dad, Brian Less, told the Tribune after she died.

Wehner was 21. A Pratt employee said Wehner was sitting in on a meeting to fire plant worker Gary Martin, who police say pulled out a 40-caliber Smith & Wesson and started shooting. Five people died.

Their families will never recover. None of us should. Not fully.

Not to the point where we forget their names or how they lived before they died.

Thinking about Less got me thinking about Tamara O’Neal, the emergency room doctor at Mercy whose ex-fiance shot and killed her in the hospital parking lot that November day.

“She was the pride of our family,” O’Neal’s uncle, Anthony Bean Sr., told the Tribune after she died. A doctor. The first one in her family.

Chicago police Officer Samuel Jimenez died at Mercy that day, too, the gunman’s third victim. He was 28. He left behind a wife and three kids.



ARMANDO L. SANCHEZ/CHICAGO TRIBUNE

A memorial for Trevor Wehner grows outside Henry Platt Co. plant in Aurora, where he and four others were fatally shot last week before police killed the gunman. Wehner, 21, was on his first day of an internship at the company.

So did Josh Pinkard, who was killed Friday in Aurora alongside Wehner. Pinkard was 37. He texted his wife, “I love you, I’ve been shot at work,” just before he died. She’ll be raising their three children without him.

Two days before Aurora? That was the first anniversary of another Chicago police officer’s death.

Cmdr. Paul Bauer. His wife is my friend. His daughter is my daughter’s friend. He should still be here with them. Sometimes my breath catches in my throat when I think of them forever without him.

The day after Bauer died, a gunman walked into

Marjory Stoneman Douglas High School in Parkland, Fla., and killed 17 people. Thursday was the first anniversary of their deaths. It was also the 11th anniversary of the day a gunman opened fire on Northern Illinois University’s campus, killing five people and then himself.

The day after those anniversaries was Aurora.

The week before Aurora, a 1-year-old baby, Dejon Irving, was shot in the head in Chicago’s Longwood Manor neighborhood. More than 180 people have been shot in Chicago so far this year.

So this is life in America. A land of unparalleled

ingenuity and staggering bravery and astounding natural beauty. And gun violence. Always, always gun violence.

I’m not ready to accept that. I don’t want a young person shot to death at work to remind me of another young person shot to death at work three months earlier.

A father of three’s shooting death to remind me of another father of three’s shooting death three months earlier. Students shot at school to remind me of other students shot at school — same day, different year.

No. We can do better. “It’s important to under-

stand that gun violence is preventable, and that activism can make a difference,” Shannon Watts told me Monday.

Watts is the founder of Moms Demand Action for Gun Sense in America, a group she launched in 2012, the day after a gunman shot 26 people at Sandy Hook Elementary School, mostly 6- and 7-year-olds, before killing himself.

“Our volunteers have fought in hearing rooms, statehouses and boardrooms to change our nation’s culture of gun violence,” Watts said. “Don’t accept gun violence as a fact of life.”

Moms Demand has

chapters in every state and is part of Everytown for Gun Safety, an organization that advocates for common-sense gun laws.

Moms Demand is not just for moms, Watts said. The group’s website, momsdemandaction.org, tells you how to join and take action.

“Just like MADD (Mothers Against Drunk Driving),” she said, “we welcome all Americans concerned about this issue.”

March for Our Lives, the student movement that sprang from Parkland, also has a website: marchforourlives.com. There’s a petition there to pass universal background checks. You can sign it.

Shaun Dakin, a Virginia-based gun-reform activist, maintains a site called 30 Gun Reform Actions You Can Take Now (30guncontrolactionsyoucantakenow.com). Most of them don’t cost any money.

BRAVE (Bold Resistance Against Violence Everywhere) activists from the Rev. Michael Pfleger’s St. Sabina Church on the South Side host events year-round. You can check it out at saintsabinapeacemakers.org/brave-youth-leaders.

“Any action at this point, instead of just stagnancy and blaming the other side,” Parkland survivor David Hogg told TV cameras, one day after his classmates and teachers were slaughtered. “You guys are the adults. You need to take some action.”

I wonder what we’re waiting for. I really do.

Join the Heidi Stevens Balancing Act Facebook group, where she hosts live chats every Wednesday at noon.

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Lisa Wilkie chose to have a breast augmentation in 2017 after giving birth to her fourth child. She now regularly gets Botox. "You just want to feel good," said Wilkie, of Frankfort.

BY ALISON BOWEN | Chicago Tribune

After her fourth child, Lisa Wilkie felt open to getting a little cosmetic work done.

Feeling the toll having children had taken on her body, she made an appointment to discuss breast augmentation. After that procedure in 2017, Wilkie, 34, also began Botox, an appointment she's made regularly every 12 weeks for about two years.

"You just want to feel good," she said. "Now it's part of my routine."

She's not alone. Millennials, a generation made up of 20- and 30-somethings, are showing up in plastic surgeons' offices for a variety of procedures. Some request surgery. But many want "prejuvenation," or what the American Academy of Facial Plastic and Reconstructive Surgery describes as noninvasive treatments like Botox or chemical peels that aim to slow the results of aging, rather than correct them.

In survey results released Jan. 23, 72 percent of 110 of the group's members surveyed reported an increase in cosmetic surgery or injectables in patients younger than 30. Five years earlier, the group noted, that number was 58 percent.

And the group's top prediction for the future? More emphasis on early maintenance for people in their 20s and 30s.

"We're seeing a lot more younger women coming in just for preventative reasons," said Chicago plastic surgeon Dr. Gregory Wiener.

A 2018 survey of about 2,000 adults by RealSelf, a website for people considering cosmetic treatment, revealed that those most likely to consider treatments were parents with children and female millennials 18 to 34.

Plastic surgeons say looking natural is a top concern for patients, which Wilkie echoed. She wanted "something that's subtle but definitely noticeable, too, where people can't quite put their finger on what you have had done."

Women are still the most common pa-

SEEKING YOUTH

Why millennial women are showing up in plastic surgeons' offices

tients; 86 percent of procedures are performed on women, according to the AAFPRS. Most common were rhinoplasty, revision surgery — surgery to fix a previous surgery because of patient dissatisfaction or necessity — and blepharoplasty, an eyelid surgery. Among nonsurgical procedures, most common were Botox, fillers and skin treatments like chemical peels, microdermabrasion or lasers. For men, the most common procedures were Botox, fillers, skin treatments and rhinoplasty.

So why are millennials searching out plastic surgeons?

Social media plays a factor, say surgeons, and so do celebrities, like Kylie Jenner, who are open about injecting lips with temporary fillers. Almost all surgeons surveyed — 97 percent — said celebrities have an influence on facial plastic surgery. On Instagram, celebs show off enhanced lips and lingerie snaps. Scrolling social media shows selfies in doctors' offices, thanking them for improvements, and people putting in chairs in before-and-after photos.

Wiener said patients come in and show him selfies, saying, "When I post something and look at what I posted, I don't like what I'm seeing."

"People would tell me that before social

media when they'd see a photograph of themselves, but now they're seeing photographs of themselves all the time," he said.

Plastic surgery used to be something people didn't openly share. Social media seems to make young women less inclined to hide the cosmetic work they pursue.

"It's really not taboo anymore, and that goes for surgical procedures too," Wiener said. Botox and fillers, he said, "are just kind of viewed right now as almost reasonable maintenance."

Many might simply see cosmetic surgery as another form of self-care. Dr. Lara Devgan, a New York City plastic surgeon and RealSelf chief medical officer, said young women establish self-care routines that translate to aging prevention and maintenance. They ask her for "baby Botox," she said, to look "better but not different."

But what kind of plastic surgery could people in their 20s possibly need? AAFPRS President Dr. Phillip Langsdon said this is a key question for doctors to consider.

"We don't treat everybody just because they come in and they want it," he said. "We have to be very selective in that age category, because some young people can perceive that they need something because they see a photograph of another person on

the internet."

He said doctors should consider, "What do they really need, what are their expectations, is it justified and can we actually achieve what they want?"

In some cases, Langsdon would consider procedures for young patients. If someone has very thin lips, for example, with a shape that could benefit from filler, he might go forward. Or he might consider Botox for a 30-year-old with unusually strong lines on the forehead. But he is careful to discuss expectations and whether the procedure will match them.

Denver plastic surgeon Dr. Manish Shah issued a caution to the under-30 set: Don't overdo it. For one reason, it could actually make one look older later. Fillers could eventually thin out lips, making them look older and more wrinkled, he said.

His suggestions? Sunblock, vitamin C, eating healthy and quitting smoking. Even "baby Botox," he said, can be a gateway to larger procedures.

And consumers should do their homework on the person they're seeing for a procedure. Not all advertising plastic surgery on social media are board-certified plastic surgeons; patients should ensure surgeons are certified by the American Board of Cosmetic Surgery. For some procedures, additional certification or training is available elsewhere. Surgeons said to research the experience of whoever is treating you.

"How much experience do they have, what training does that person have, do they know what they're doing, and can they take care of any complications that could happen?" Langsdon said.

For Wilkie, the feeling of waking up and looking fresh has not lost its magic.

"It's more about preventing things from happening than something happening and being like, 'OK, let's fix it,'" she said. "It's dancing that fine line. I don't want to do it too early or too late."

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SOCIAL GRACES

Parents bugging you about having kids?

BY CHRISTEN A. JOHNSON
Chicago Tribune

Q: You and your partner are not planning to have children. Your parents expect grandkids. Should you tell them?

A: The most important thing for a couple to understand is that they are not required to explain anything. However, the level of explanation is connected to the value and quality of the relationship with their

parents.

If your parents have been asking about the arrival of grandchildren, give an update, but you don't need to offer a huge explanation. Say, "We've settled that we are not having kids, but thank you for caring about us and asking."

Being clear and deliberate in delivering the news is more important than being hostile, angry and aggressive. Make it really clear that this isn't a group decision, and if your parents

push back, say, "We love you, but we're very clear on this, and it's not a committee decision."

Tell your parents that you appreciate their desire for grandchildren, but emphasize that you and your partner are the ones who get to make this decision.

— Cadmona A. Hall, licensed marriage and family therapist

A: Couples are not obligated to tell their parents, but I do believe that telling

their parents shows respect and consideration.

Couples should emphasize that they understand how their parents feel and affirm their parents' desire to be grandparents. But couples should also express their need to make their own decisions. A couple can ask their parents to accept this decision, not necessarily agree with it.

Set boundaries if parents continue to apply pressure. The couple can say, "Please refrain from this subject. It



GETTY

makes us uncomfortable." Sometimes the parents will need time for the disappointment to subside.

— Donnie Van Curen,

family and couples counselor

chrjohnson@chicagotribune.com
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THE KIDS

HOW TO KEEP THEM BUSY THIS WEEK

‘Build your own adventure’

By WEB BEHRENS
Chicago Tribune

Monday

FREE FEBRUARY AT THE FIELD MUSEUM

A family trip to the Field Museum is rarely as big a bargain as during February, when general admission is gratis for all Illinois residents. That means you’ve got until Thursday to spend zero dollars to see Sue the *T. rex* in her new home (on display in the awesome “Evolving Planet” exhibit). Sue’s original station in the Great Hall is now occupied by Maximo, an even bigger eye-popper in terms of sheer size. At the Field, 1400 S. Lake Shore Drive. Free general admission with state ID; tickets to one upgraded attraction cost \$16, \$14 for students, \$12 for kids 3-11. tinyurl.com/y3ftwbpe

Tuesday

STROLLER GROOVES: DEEP FRIED PICKLE PROJECT

A honky-tonk flair comes to Stroller Grooves, the Chicago Children’s Museum/Navy Pier program of free weekly concerts, every Tuesday through the end of March. Playing amid the lush greenery of the pier’s Crystal Gardens this week is Deep Fried Pickle Project, a band that embraces zany instruments, such as slide whistle, washtub bass and jug. Catch them at noon at Navy Pier, 600 E. Grand Ave. Free. tinyurl.com/yxay8wjr

Wednesday

‘SEUSSICAL’

Spur your little ones to “think some thinks” by taking them to see this Marriott matinee. One of the best family musicals, “Seussical” tosses together various Dr. Seuss characters, including The Cat in the Hat, Gertrude McFuzz and Horton the bighearted elephant. Lessons abound in the tale, accompanied by a delightful score by the Tony-winning team of Lynn Ahrens and Stephen Flaherty. This special one-hour production is a perfect length for younger kids, who’ll get a chance to meet members of the cast afterward. At 10 a.m. Wednesday through Sunday and continuing through March 31 at Marriott Theatre, 10 Marriott Drive, Lincolnshire. \$18.23. tinyurl.com/y28hgsyp



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ERIK L. PETERSON/SMART MUSEUM

TOP PICKS

Saturday, March 2:
‘FORTS!’

Saturday, March 2:
SMART FAMILY DAY:
ABOUT FACE

INTERNATIONAL POLAR BEAR DAY

Some unconventional annual “holidays” are just plain silly, but everyone can get behind International Polar Bear Day! It celebrates this unique species while drawing attention to the bears’ plight caused by the loss of ice in a warming Arctic Ocean. Visit and learn more about these majestic animals at both local zoos, each home to a bear pair: Lincoln Park Zoo has Siku and Talini in the “Arctic Tundra” exhibit; Brookfield has Hudson and Nan in “Great Bear Wilderness.” Lincoln Park is free, while Brookfield general admission is \$22, \$16 for kids 3-11; the Hamill Family Play Zoo is free on Wednesday and offers an International Polar Bear Day craft activity.

Friday

FIRST FRIDAY FAMILY GAME NIGHT

Any time you wander into one Cat & Mouse game store, you’re welcome to sit down and try out a new game — but the first Friday night each month is dedicated family time. Parents with kids 4 and older can head to the West Loop to try their hands at a wide range of board and card games, with staff on hand to offer pointers about rules (and maybe even strategy). 5-7 p.m. at Cat & Mouse, 1112 W. Madison St. Free. tinyurl.com/y3qk3cs5

Saturday

‘FORTS!’

The childhood ritual of creating with cardboard is the centerpiece of “Forts! Build Your Own Adventure.” This hit show from Filament Theatre uses boxes, blankets, clotheslines and more to design new worlds. The hourlong interactive experience works for a wide age range, so families with children as young as 2 are welcome to build something grand. At 1 and 3 p.m. Saturdays and Sundays through March 10, at Filament Theatre, 4041 N. Milwaukee Ave. \$18 for the first adult-child pair; \$8 for each additional ticket; no more than three kids per adult. tinyurl.com/yyfa7bto

SMART FAMILY DAY: ABOUT FACE

Everyone will be focused on faces at the March edition of Family Day, which encourages art-making by families with kids ages 4-12. Make a mask to take home, and get your face painted. People can also participate in guest artist Kia Miakka Natisse’s clever “Selfie Portrait Project,” where people swap descriptions of themselves, then draw portraits based on those descriptions; the results get posted, with an actual selfie, on Instagram and elsewhere. 1-4 p.m. at Smart Museum of Art, 5550 S. Greenwood Ave. Free, with all materials provided. tinyurl.com/y4yb69ld

Sunday

SENSORY ACCESS HOUR: ‘CHAGALL FOR CHILDREN’

An exhibit where people make the art? Yes indeed, when Kohl Children’s Museum’s much-loved “Chagall for Children” returns to Cook County — this time, to Arlington Heights Memorial Library. At interactive stations, kids (and their grownups) can use 14 of Chagall’s artworks as inspiration when they sort tiles, weave fabric, arrange flowers and more. Sunday includes a special-access hour at 10 a.m. for families with anyone on the autism spectrum; register in advance by Monday (email programs @ahml.info, or call 847-870-3295). The exhibit runs daily through April 7 at Arlington Heights Memorial Library, 500 N. Dunton Ave., Arlington Heights. Free. ahml.info/chagall

Web Behrens is a freelance reporter.



BOSTON GLOBE

Otti Logan, 16, right, gets a folding lesson from tidiness guru Marie Kondo.

You might regret jumping on Marie Kondo bandwagon

By ALISON BOWEN
Chicago Tribune

So you’ve tossed a bunch of stuff after watching a series of episodes from Marie Kondo’s Netflix special.

Those extra shirts, the duplicated kitchen appliances, that blue wig you’re not sure why you had in the first place.

But it’s possible that a few short weeks later, the regret is already starting to kick in.

We could think of many of our own examples of throwing things out we later wish we’d kept — letters from an ex-boyfriend, a part to an Instant Pot unrecognized as being a part to an Instant Pot, maps from travels we could’ve framed. And yes, one of our children wanted to wear that blue wig for crazy hair day.

Perhaps lost in the conversation of the amount of joy sparked by decluttering is the very real regret many people feel after losing items forever.

The regret of tossing things is just as much an emotion as sparked joy, said

Joseph Ferrari, a professor of general psychology and community psychology at DePaul University.

“Regret focuses on a variety of domains — jobs I didn’t take, relationships I had, things I got rid of,” he said. “Regret is also an emotion. It’s more of a depressive.”

We build relationships with items, Ferrari said, and when we get rid of them too quickly, it can result in negative or depressive feelings like regret.

For that reason, he suggests not immediately purging. Instead, stop and think about what you have.

“Don’t jump in and get rid of it right away,” he said. “Sort, strategize and then purge.”

Ferrari said the recommendations of decluttering experts he has worked with are not necessarily what Kondo suggests. For example, she says to hold the object and see if it sparks joy.

But he suggests the opposite. Don’t hold items, because touching something makes you want to keep it.

“There’s this attachment of the fond memories,” he said. “Get a friend to come and hold the items, to say, ‘Do you want this?’”

And consider the following: Could you buy it again? That pair of pants likely exists elsewhere, in a worst-case scenario of clothing regret. As far as more personal items, he said, many decluttering experts feel kindly toward keeping them.

“If it is sentimental, then hold onto it,” he said.

For items like appliances — or that part of the Instant Pot — those are likely things you can purchase again. The sentimental ones — the letters, the vacation mementos — are things that might be harder to replace.

Consider donating an item, so it goes to a good cause.

Or give it to a family member, who might appreciate it. Plus, you’ll still have access to the item. “Give it to a relative that might be happy with it, and you’ll be able to see their joy,” Ferrari said.

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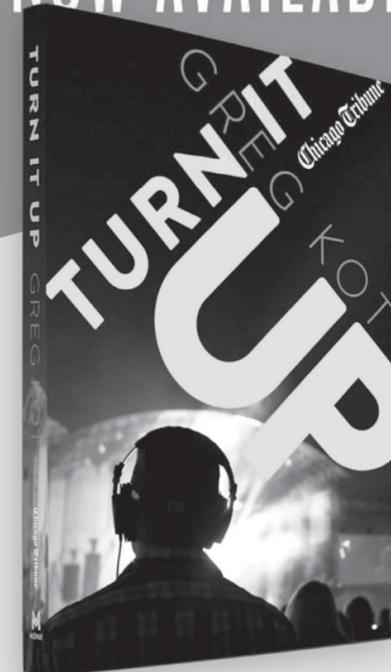
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Take a guided tour through the worlds of pop, rock, rap and more with your host, Greg Kot, the *Chicago Tribune*’s acclaimed music critic and 2017 One Book, One Chicago featured author.

With just a few notes or a memorable lyric, music can instantly transport us back in time. In this collection of his *Tribune* columns and reviews, Kot takes readers on a musical journey as only he can do. What happens when you pick up the phone and Mick Jagger is on the other end? Or when it’s an angry Bono saying, “We need to talk?” Kot knows and shares those stories, along with reflections on Beck, Patti Smith, Donna Summer, Michael Jackson, Wilco, the Beastie Boys, Kanye West and much more.

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— Chicago Tribune —

'NO ONE IS TALKING ABOUT THIS'

Couples learn to navigate marriage when one spouse has Alzheimer's

By CINDY DAMPIER
Chicago Tribune

When Dan Gasby, the husband of model and lifestyle guru B. Smith — who has Alzheimer's — went public recently with his relationship with a new woman, it sparked fallout worthy of a tabloid tell-all: outrage, name-calling and an uncomfortable appearance on "The View."

But the real reveal wasn't Gasby's new romance, or even the fact that his new partner spends time at the home he lives in with his wife. It was a rarely discussed aspect of the world of dementia — the inner workings of marriages in the shadow of a disease that affects 1 in 10 Americans ages 65 and older, and about 5.7 million people in all age groups.

"No one is talking about this," says Laura Gitlin, dean of the College of Nursing at Pennsylvania's Drexel University, and author of "Better Living With Dementia: Implications for Individuals, Families, Communities and Society." Even among the community of people who study, treat and advocate for Alzheimer's patients, open discussion about how couples affected by Alzheimer's choose to navigate intimate relationships outside the marriage has remained almost taboo. "I don't think we're even ready to have the discussion this suggests," says Gitlin. "It's truly a brave, new world."

Yet, as our population ages — by 2050, Alzheimer's dementia is projected to affect nearly 14 million Americans age 65 and older — we will increasingly need to answer the question Gasby's romance raises: What are the boundaries of commitment and love when one partner can no longer remember the other or comprehend their shared history? Marriage, in the best of times,

is a complex compact, each union as individual as the humans who inhabit it. When dementia enters the equation, marriages change for both the patient and the caregiver who must "witness the change and decline of your loved one, the person transforming right in front of you," says Gitlin. "People will adapt in different ways. Some people will feel very comfortable about the person they're caring for becoming fond of someone else or the other way around. It's just people surviving. There's no road map."

In 2007, Supreme Court Justice Sandra Day O'Connor, who had retired from the high court a year prior, made news when her adult son gave an interview that detailed his father's move to a care facility for Alzheimer's and his subsequent romantic attachment to another woman. He also explained that his mother was happy with the arrangement and would visit with her husband while he sat holding hands in a porch swing with his "girlfriend."

The case illuminated a scenario that is familiar within the Alzheimer's community. "It's quite common that the person who has Alzheimer's, who is maybe in a care facility, might forget that they're married and develop a romantic friendship with someone," says Melissa Tucker, the director of helpline and support services at the Illinois chapter of the Alzheimer's Association.

Also not unheard of: spouses who divorce as Alzheimer's encroaches, and even ex-spouses who move back in to become caretakers. "It's a very emotional issue," says Tucker. "And there's no one right answer for everybody."

The Gasby scenario, in which a healthy spouse seeks a new companion and is open about the relationship, even co-existing in



KARSTEN MORAN/FOR THE WASHINGTON POST

Alex Lerner, left, and B. Smith share a moment last month in their East Hampton home on Long Island, in New York. Early-onset Alzheimer's robbed B. Smith of her career, along with her memory.

the same space with both partners, is perhaps the most challenging to understand, simply because it requires nuance. There are no clear-cut heroes or villains.

Gasby is unapologetic and open about his new relationship, posting about it on social media with the hashtag #whylic. Smith appears to be happy and lovingly cared for by a family who has chosen to keep her at home. Her adult stepdaughter is supportive of her father's new relationship and also helps care for Smith.

Struggling to find an answer that fits your family, experts say, can be challenging in the shifting landscape of dementia. The solution, they say, might be to begin conversations about plans and preferences for the future as soon as possible after receiving a dementia diagnosis.

And, if the family is comfortable, those discussions can include future relationship boundaries — think of it as a living will for a marriage. "People have different boundaries," says Gitlin, "and part of being in any relationship is talking about that and being open about that, while you still can."

When considering the ways in which relationships might change, Gitlin says, the most important clue comes from the

past. "Understanding what the previous relationship was like is important here. What did the couple practice before, what are their religious beliefs, what is their moral compass? All of these things are going to affect people's choices, both in wellness and under these circumstances. So there is not going to be one size fits all and what's right and what's wrong."

It's also important to plan with both the patient and the caregiver's needs in mind, particularly since an Alzheimer's decline can last anywhere from four to 20-plus years, potentially leaving a caregiver with decades of hardship to weather.

"Self-care for a caregiver is so important," says Tucker. "If you are caring for a person with dementia, it is really one of the most stressful things you can ever experience, and it has real health consequences for the caregiver. Chronic disease goes up; depression and anxiety goes up; it's really common for the caregiver to pass away before the person that they're caring for."

Gitlin hopes that, one day, family discussions of care for the caregiver can include the need for intimate companionship. "Sexual relationships are an issue that families want to talk about. And

they're not given any kind of support for that. The spouse who's the caregiver, their intimate life is never discussed."

If the family is able to address these issues, both Gitlin and Tucker stress that the key is to move forward without judgment.

"My only question," says Gitlin, "would be: Is this relationship healthy for the spouse with dementia, and is it helpful? I would evaluate from a place of no judgment. Is this helpful for the patient, and for the spouse, who is the hidden patient?"

Families who choose to go public with their private choices, like Gasby's, challenge those judgments and offer an opportunity for the rest of us, says Tucker. "Any time anybody comes forward and says anything about dementia, it's really brave, because there is still so much stigma. This story is kind of an opportunity for us to be able to bring these things out into the open, so that maybe people who are having these thoughts or dealing with this can know they are not alone. It reminds me of how important it is to be sensitive and compassionate toward people."

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The massive Mercado Medellín in Roma Sur offers an old-school alternative to modern grocery stores.

Mexico City's Roma now

What's new, and what's not, in capital's hip neighborhood that stars in Oscar-nominated film

STORY AND PHOTOS
BY RAY MARK RINALDI
Chicago Tribune

MEXICO CITY — You still see her there in Roma: Cleo, the silent and suffering indigenous housekeeper in director Alfonso Cuarón's "Roma."

I watch her from the window of my room in the afternoons. She tips a wave of water from her heavy bucket onto the tiled courtyard floor, then runs it down with a broom, scraping the soot and the mud and, yes, sometimes the piles of excrement the neighbors' dogs leave behind. Cuarón didn't spare any dirty details from his Oscar-nominated masterpiece.

That's the sort of thing you never stop noticing when you're an American staying for long periods of time in Mexico City. The class system is real, race-based, open and lasting; only now the roles are played by the children and grandchildren of the characters in the 1970s, black-and-white world of "Roma."

Pity it? Sure. Exploit it? Yes, I do, like everyone else, local or foreign, who is on the lucky side of the socioeconomic system here. I get my apartment cleaned and

my clothes laundered for a couple of bucks a day. I tip, even though tipping is rarely required, just to assuage my guilt.

The Roma neighborhood gets by this way, but it's only part of the story. These days, you could fairly describe it as the hippest neighborhood in the entire metropolis of 21 million people. It houses the city's trendiest bars and restaurants; its poshest parks, art galleries and theaters. Everyone wears skinny jeans and fluffy scarves. It's as fashionable as Paris and one-third the price.

And technically, there are two of them. Roma Norte: young, gentrifying, tourist-friendly. And Roma Sur: quiet, residential and spread out enough that you can step back to enjoy the amazing mix of neoclassical, art deco and ultra-modern low-rise architecture that defines this part of town.

You go to Roma Norte to shop and party until 4 in the morning at places like the renowned cocktail bar Licorería Limantour, or the casual Pizza Felix, or the exclusive nightclub Departamento. In Roma Sur, you get a taste of how Mexicans of means really live, shopping from the stacks of oranges and avocados at



If you're on Avenida Alvaro Obregón, try a churro at El Moro, where Mexican street food gets the glam treatment.

the amazing Mercado Medellín or grabbing a beer and a movie at the homey Cine Tonalá. Residents of the two colonias compete playfully for superiority, but the areas blend easily into each other, and both are welcoming to visitors.

And because they are centrally located, they offer a handy launching point for any journey to CDMX, as the sprawling capital has been branded lately. A cab to the Zócalo, the city's vibrant and historic downtown, with its baroque cathedrals, museums and relics of the earliest civilizations in North America, takes 20 minutes and costs

less than \$5. Though Mexico City's unpredictable traffic, it must be said, can get in the way of that convenience at any time.

On their western edge, the two Romas border the massive, urban green space Chapultepec Park, which hosts the famous National Anthropology Museum, probably the city's most popular tourist spot. Just to the east of Roma is Arena México, home to the lucha libre wrestlers, and surely the city's most fun tourist spot. You can walk to all of it.

Or you can never leave Roma, as I rarely do now that I live in that part of

Mexico City about half the year.

There are a lot of reasons I went from frequent tourist in Mexico to part-time resident. Some more concrete than others.

I'm a 5-foot, 6 1/2-inch freelance art critic. In America, I'm short, financially stretched and overly talkative.

None of that is true in Mexico, where my height is average, my income solidly middle class and my Spanish good enough to get by, but bad enough to just give up sometimes and shut my mouth.

In Roma, I sit quietly, drinking coffee in the

mornings at Plaza Río de Janeiro, in the shadow of the oversized replica of Michelangelo's David. Or at Fuente de Cibele, the circular public fountain ringed by cafes and centered around an imposing sculpture that mimics a nearly identical one in Madrid, serving as a symbol of Mexico's long-standing closeness to Spain.

Then I wander to the busy commercial strip on Avenida Alvaro Obregón to browse the three stories of stacks at El Pendulo books, or grab a sugary churro at El Moro. I might check out my favorite art space, the wild and unpredictable Galería OMR, or pop into the latest show at the MUCA Roma contemporary art museum.

Then I work, and in the late afternoon, every afternoon, I cross Avenida Sonora into Parque España, where I watch the famous dog walkers do their magic. I count how many dogs — shepherds, Labs, terriers, hairless Mexican xolos — they can get to line up perfectly, untethered, without wandering away. One day I counted 43 in a row, all just sitting there like good friends passing the day.

Americans are welcome at all of it, and you see quite a few of them in Roma: tourists who can't get enough of the \$1 quesadillas, successful business

Turn to **Roma**, Page 9



A Donald Trump bobblehead from "The Apprentice" days is one of thousands on display at the museum.

Bobbleheads rock at Milwaukee museum

BY CARRIE ANTLFINGER
Associated Press

MILWAUKEE — A new museum in Milwaukee may well hold the largest collection of bobbleheads anyone has ever seen, displaying more than 6,500 figures of athletes, mascots, celebrities, animals, cartoon characters, politicians and more.

The National Bobblehead Hall of Fame and Museum recently opened and was the brainchild of friends Phil Sklar and Brad Novak, who started collect-

ing the figures 16 years ago.

They decided on a museum and bobblehead-creating business about four years ago, after quitting their corporate finance (Sklar) and retail sales (Novak) jobs. Since then, they have been making bobbleheads to earn money, collecting bobbleheads from thrift stores and private donors, finding a location and all the other things that go with creating a museum.

They have collected more than 10,000 bobbleheads, including a life-size bobble-

head, a Pat Hughes bobblehead calling the World Series title for the Cubs, and one of Donald Trump from "The Apprentice" that says "You're fired" upon the push of a button. Some of the figures will be on rotation or part of special exhibits — like, say, if a certain sports team is in town.

The museum on the second floor of 170 S. 1st St. also includes information about the making of bobbleheads and the people they represent. Admission is \$5.

Sklar and Novak are in the process of having the collection certified as the world's largest by Guinness World Records.

The current record is 2,396 bobbleheads, held by Phil Darling, a 40-year-old hardware engineer from Richmond, Ontario. He's acquired an additional 500 since the certification in 2015.

Sklar said he hopes the museum will attract bobblehead fans as well as "people looking for something fun to do."

France's culinary capital is off tourist path



RICK STEVES
Tribune Content Agency

Straddling the mighty Rhone and Saone rivers between Burgundy and Provence, Lyon has been among France's leading cities since Roman times. With cobbled alleys, pastel Renaissance mansions, Paris-like shopping streets, evocative museums and renowned cuisine, it's relaxed, welcoming and surprisingly untouristy. Just two hours from Paris by train, Lyon makes an easy one- or two-night stopover.

Regarded by many as France's foodie mecca, Lyon's sights are concentrated in three areas: historic Vieux Lyon (the old town, on the bank of the Saone River); the Presqu'île (the peninsula between the two rivers) and Fourviere Hill, with its white Notre-Dame Basilica glimmering above the city.

I like to start my Lyon sightseeing day with a funicular ride up Fourviere Hill, where the city was founded as Lugdunum by the Romans in 43 B.C. From the Fourviere terrace, there's a commanding view of Lyon's old town, with its Renaissance roofs sporting uniform chimneys, and the Presqu'île's elegant 19th-century architecture.

The hill's landmark is the gleaming Notre-Dame Basilica, built in the late 1800s. Inside this ornate building, everything is covered with elaborate mosaics that tell stories of the Virgin Mary. Next to the basilica, a chapel that predates the church by 500 years is capped by a glorious gold statue of Mary overlooking the city.

A short walk from the basilica is the fine Lugdunum Gallo-Roman Mu-



RICK STEVES/RICK STEVES' EUROPE

Try some traditional cuisine in one of Lyon's bouchons — simple, cozy bistros filled with character.

seum, built on the hillside, with views of two Roman theaters. You'll hear the term "Gallo-Roman" a lot in Lyon: The Romans conquered the Gauls (the dominant proto-French tribe) and incorporated them into their culture as they established their vast empire. For several centuries, this substantial part of the Roman Empire was a Gaulish, or Gallo-Roman, civilization. In the museum you'll see Roman artifacts, including coins, tools, amphora (jugs) and a tablet inscribed with a speech given by Emperor Claudius in A.D. 48. Outside the museum are a big theater — built under the reign of Emperor Augustus and still used today for concerts — and a smaller theater, acoustically designed for speeches and songs.

Back down the hill, Vieux Lyon offers the best concentration of well-

preserved Renaissance buildings in France — vestiges of Lyon's Golden Age when it was the center of Europe's silk industry. Pedestrian-friendly lanes — punctuated with picturesque squares and courtyards — are made for ambling, window-shopping and cafe lingering. You'll still find local silk here: On Rue du Boeuf, silk purveyor Brochier Soieries displays a binary "computerized" weaving loom and silk-worm exhibit.

The many traboules (covered passageways) in Vieux Lyon once protected unfinished silk goods from the elements; they also worked as shortcuts, connecting the old town's three main north-south streets. Today, traboules provide a hide-and-seek opportunity to discover pastel courtyards, lovely loggias and delicate arches.

After an exploration of

Vieux Lyon, there's a fun assortment of museums to choose from. In a Renaissance mansion named for a wealthy merchant family, the Gadagne Museums offer two exhibits for one ticket price: a serious city history museum and a puppetry museum. The Museum of Fine Arts, in a former abbey on the Presqu'île, has an impressive collection, ranging from Egyptian antiquities to Impressionist paintings, and its inner courtyard is a pleasant place to take a peaceful break from city streets. Also on the Presqu'île are the Museums of Textiles and Decorative Arts, filling two buildings and sharing a courtyard.

On the east bank of the Rhone, the Resistance and Deportation History Center explains the clever strategies Lyon's Resistance members used to fight the Nazis during World War II

and the Lumiere Museum is dedicated to the Lumiere brothers' pivotal contribution to film. Nearby, Les Halles food market is a food festival — crammed with butchers, fishmongers, pastry specialists, cheese shops and colorful produce stands, with food stands and mini restaurants mixed in.

Dining is one of the premier attractions in Lyon and, compared with Paris, the value is good.

Here, great chefs are more famous than professional soccer players. Lyon's characteristic bouchons are small bistros that evolved from the time when Mama would feed the silk workers after a long day. The lively pedestrian streets of Vieux Lyon and Rue Merciere on the Presqu'île are bouchon bazaars, worth strolling even if you dine elsewhere. Though food quality may be better away from these popular restaurant rows,

If you visit ...

Sleeping: Hotel des Artistes is a comfortable, business-class hotel with a good value on weekend stays (moderate, www.hotel-des-artistes.fr). Elysee Hotel is simple and comfortable and just a few blocks from the Presqu'île's central square (budget, <https://hotel-elysee-lyon.fr>).

Eating: Sample the cuisine of the late legendary chef Paul Bocuse at Brasserie le Sud, with a sunny Mediterranean menu and feel (splurge, 11 Place Antonin Poncet, tel. 33 04 72 77 80 00). Le Bouchon des Filles, on a quiet street near the Museum of Fine Arts, has good-value fixed-price meals (moderate, 20 Rue Sergent Blandan, tel. 33 04 78 30 40 44).

Getting around: Lyon has a user-friendly transit system with trams, Metro lines, and buses, plus two funiculars to get you up Fourviere Hill.

Tourist information: www.lyon-france.com

you can't beat the atmosphere.

After dinner, I like to go for a stroll to savor the city's famous illuminations. While Paris may call itself the "City of Light," Lyon is a leader in urban lighting design and hosts conventions on the topic. Each night, more than 200 buildings, sites and public spaces are gloriously flooded.

When I travel outside of Paris, I'm struck by all the wonders there are to enjoy in France. Lyon provides an elegant French urban scene — all with no hint of crass tourism.

Rick Steves (www.ricksteves.com) writes *European travel guidebooks* and hosts *travel shows on public television and public radio*. Email him at rick@ricksteves.com and follow his *blog on Facebook*.

TRAVEL TROUBLESHOOTER

Customer hits turbulence over Travelocity refund

BY CHRISTOPHER ELLIOTT
King Features

I recently booked a flight from Pittsburgh to Delhi via New York through Travelocity.

My tickets were on Delta Air Lines and Air India. Delta canceled my outbound flight from Pittsburgh to New York. It originally got into JFK at 12:15 p.m., and I had a 2:30 p.m. flight out of JFK to Delhi.

When Delta canceled the first leg, it rebooked me on a flight that got into JFK at 12:46 p.m. Travelocity said that wasn't enough time for an international flight. The only other flight I (and Travelocity) saw got into JFK at 7 a.m., which I do not want to do.

I asked Travelocity for a refund so that I could book a new flight. But since then, it has been updating me every week that it can't get in touch with Air India. In Travelocity's last email, it said, "We would like to inform you that we are still trying to coordinate with the airlines about your concern. We will keep you posted as soon as we receive their reply."

I want to cancel this whole flight, have it refunded and book a new flight. Can you help me get my \$972 back from Travelocity?

— Erin Vuono, Pittsburgh

A: You shouldn't have to wait for your Air India flight refund.

The Department of Transportation gives an airline a week to refund your money. Your online agent had to negotiate a refund from Air India because it controlled your ticket. That included the canceled Delta leg, and Air India wasn't responding to Travelocity's refund requests.

This is the frustrating kind of refund game travelers shouldn't have to play. You paid Travelocity for a ticket; Travelocity should obtain a prompt refund from all parties.

When an airline cancels a flight, you're entitled to

either a new flight of its choosing or a full refund. I list executive contacts for Travelocity on my consumer advocacy site. I also have customer service information for Delta Air Lines and Air India. Reaching out to one — or all — of these parties might have helped.

Delta should stick to its published schedule. I understand that airlines sometimes need to change their flights, but I find it upsetting when an airline can cancel a flight with almost no consequences to the carrier. But when a passenger wants to cancel, the airline tries to keep the money. It's not fair.

If an online travel

agency cobbles together an itinerary on multiple carriers, then it bears some responsibility when the flights get changed. Travelocity should secure a quick refund so that you can book a new ticket that fits your itinerary. It needs to help you with your entire flight. I contacted Travelocity on your behalf. It processed a full refund of \$972.

Christopher Elliott is the *Ombudsman for National Geographic Traveler Magazine* and the author of "How to Be the World's Smartest Traveler." You can read more travel tips on his blog, elliott.org, or email him at chris@elliott.org.

CELEBRITY TRAVELER

Musician Gu is 9 on places he's called home

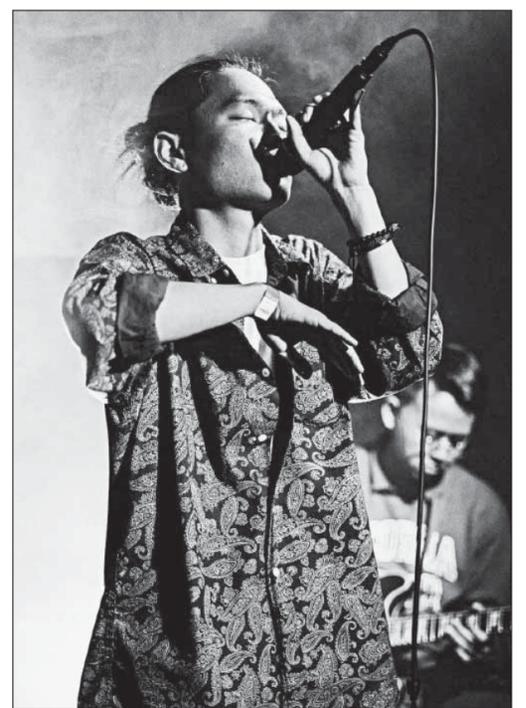
BY JAE-HA KIM
Tribune Content Agency

Born in the United States, musician Gu is 9 spent the first six years of his life in Maryland, where his parents attended graduate school. When the family moved to his parents' native South Korea, he was in for a culture shock. "I said, 'Mom, everyone is Korean here!'" he said. "I remember in kindergarten, some kids made fun of me for my (poor) Korean speaking skills. I felt like an outcast whenever anyone asked me to speak English for them. Eventually, though, I assimilated to the point where English became my second language." Gu, whose real name is Brian Kim, returned to the U.S. for college and now calls Atlanta home. His latest single is "What to Say."

An edited version of our conversation follows.

Q: Where have you traveled to that you were surprised at how good the live music culture was?

A: I was in Botswana once (and had) the opportunity to watch Bushmen dance by the fire. They had shells attached to their ankles like shackles, and every time they stepped it made a sound, functioning as percussion. The group of about 15 people all sang, harmonizing to one another, clapping, stomping in a half circle and they were taking turns dancing in the middle. Dance and music was one and the same, without separation. It was a beautiful sight, and I've never experienced music in a more wholesome way.



SIWOO LEE

Q: You've lived in San Diego and Atlanta. What are some things they had in common and some of the differences?

A: San Diego and Atlanta are very different cities. It's harder to find what's in common other than the fact that people live there. San Diego is by the beach and is pretty warm all year long. Atlanta's nickname is "The City in a Forest" and the scene behind my apartment changes with the change of season. Kind of like in Korea where I get to see leaves change their color, eventually fall out and then grow back again as bay leaves. This alone makes the experience very different. The way houses and apartments are built is different. I guess something I like about both cities is that there are communities where immigrants are concentrated in. It was Convoy in San Diego, along BuHi in Atlanta. It's a beautiful thing. You get to have a part of home and also visit parts of other peoples' homes. Being respectful is very important.

Q: Some Asian-American artists have told me that they felt they had to leave the U.S. to have an opportunity to work as a musician full time. How has your experience been?

A: America is experiencing an interesting change. People are beginning to be invested and interested in "other" people, and are reading into the narratives that they didn't once belong. This is happening in film, literature and music. Being Asian at this point in time could be a weapon rather than an obstacle, if I were to play my cards right. The shows my super low-key crews throw are always filled with people of all sorts of backgrounds. Being neither white nor black is a (double-edged) sword. You could be excluded from the conversation altogether, or you could be the bridge that (helps) bring people together. I believe we are doing, and will always be aiming to do, the latter.

For more from the reporter, visit www.jaehakim.com.



VON WATTS PHOTO

Tamika Catchings greets customers at Tea's Me Cafe, which the former basketball star purchased a couple of years ago. Catchings has been enjoying tea since childhood.

Tracing black history

Discover fascinating insights on sensory-filled tour of Indianapolis

BY JAY JONES
Chicago Tribune

INDIANAPOLIS — You won't find a single bit of basketball memorabilia inside Tea's Me Cafe, even though the tea bar is owned by Tamika Catchings, a former WNBA superstar and four-time Olympic gold medalist, wants it.

"I walk in the door, and it's my oasis," she said, explaining how the cozy cafe provides a safe haven, not just for her but for customers too.

The long plight of African-Americans in Indiana — a state in which discrimination and segregation thrived — isn't lost on Catchings, a tea lover who discovered the place while playing for the Indiana Fever.

"Diversity and inclusion are the two things I think about the most," she said on a January morning that brought a wintry mix of precipitation to Indianapolis.

"You know it's snowing and dark, but when you walk in, your mood brightens," she said. "It's a happy place. It's a meeting spot. It's a networking place."

Primed with some historical perspective, a visit to this state capital of 860,000 people provides fascinating insights into the black experience — from the not unexpected soul food and jazz to the very unexpected story of a black woman who became a millionaire in the early 1900s.

Step into the lobby of downtown's Alexander hotel (333 S. Delaware St.; 317-624-8200), and you'll find the lady herself, Madam C.J. Walker, staring at you from an oversized portrait. At first glance, the work looks as though it was made using a giant dot matrix printer. But upon closer examina-

tion, people discover that Sonya Clark created it using plastic combs — 3,840 of them.

Though, perhaps, an odd medium for an artist, the combs are a fitting choice once you learn that Walker, the daughter of Louisiana slaves, made her fortune selling hair care products. They were manufactured along Indiana Avenue in what was once the heart and soul of Indy's black community.

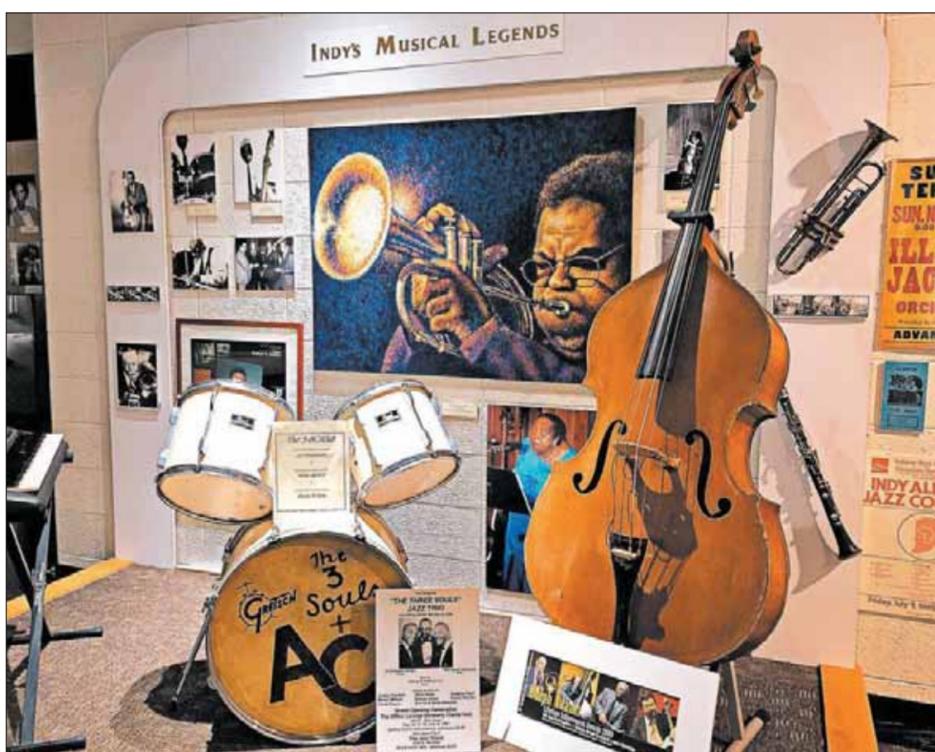
While the factory is long gone, Walker's legacy remains in a once-adjointing, four-story brick building that's hard to miss. Giant red letters reading "Walker Theatre" rise from the rooftop, a testament to the venue the self-made woman envisioned and planned.

"One time, she decided to go to the theater and wasn't able to get in because of the color of (her) skin," said Madam Walker Legacy Center board member Kristian Stricklen. "She decided, 'You know what? I'm going to build my own theater.'"

"My grandmother and grandfather would always share those stories," Stricklen added. "Indiana Avenue really was the only place that African-Americans could be at that time."

While currently undergoing a \$15 million renovation, the Walker Theatre is scheduled to reopen by early next year for concerts, lectures and other community events. Judith Thomas, the center's president, said it will "bring culture and energy back to the Avenue."

Just up the street, "Jammin' on the Avenue," John Spaulding's sculpture made from musical instruments, recalls the era when jazz clubs thrived. Those venues, along with many other businesses, disappeared as construction of two interstate highways



INDIANAPOLIS PUBLIC SCHOOLS

The history of blues, jazz and soul music in Indianapolis is told in an exhibit in the museum at Crispus Attucks High School. Until 1970, it was the only high school that black students could attend in Indiana's capital.

bisected the neighborhood.

A few blocks away, Indy's African-American heritage, including testaments to musical and athletic prowess, is enshrined in a small museum inside Crispus Attucks High School. Attucks, a man of color, was fatally shot in the Boston Massacre and is considered the first casualty of the American Revolution.

"Crispus Attucks was the high school for all the African-Americans," Stricklen said of the school that wasn't desegregated until 1970. "For my grandparents, it wasn't a negative. It was a sense of pride."

The school's museum is open 8 a.m. to 1 p.m. Tuesday through Friday or by appointment (1140 Dr. Martin Luther King Jr. St.; 317-226-2800).

For a more expansive learning experience, make a stop at the Indiana State Museum (650 W. Washington St.; 317-232-1637) in the urban White River State Park. Its artifacts include Walker's hair care products and details of the "Colored Men's Branch" of the YMCA. Walker provided seed money to start the branch, long since dissolved.

As huge riots scarred many cities around the country following Martin Luther King Jr.'s assassination in April 1968, Indianapolis remained relatively unscathed. Many attribute the calm to Robert F. Kennedy.

The Massachusetts senator —

who was running for president until his assassination just two months later — broke the news about King to a predominantly black crowd in a city park.

"What we need in the United States is not division," he said in an improvised speech. "What we need in the United States is not violence and lawlessness, but wisdom and compassion toward one another."

A plaque in what is now Dr. Martin Luther King Jr. Park (1701 Broadway St.) recalls that fateful night. And a few steps away, a sculpture named Landmark for Peace depicts Kennedy and King with their arms reaching out toward one another.

Around the corner, Kountry Kitchen (1831 N. College Ave.; 317-926-4476) has been serving delicious soul food — including chicken quarters and pork chops with collard greens and fried okra on the side — for more than 30 years. Don't miss the fried green tomatoes. Perfectly prepared and served with a remoulade dipping sauce, they're probably the best fried green tomatoes you'll find outside the Deep South.

While the sound of bass guitars and saxophones no longer reverberates along Indiana Avenue, jazz remains an integral part of the city's music scene.

Just east of downtown, Chatterbox (435 Massachusetts Ave.; 317-636-0584) — a locals' hangout crammed with a handful

of small tables — offers live music every night of the week. The Rolling Stones' Mick Jagger and Ronnie Wood dropped by and signed some autographs one evening in 1989.

You'll also find live music nightly at Jazz Kitchen (5377 N. College Ave.; 317-253-4900). As the name implies, this popular place serves food. Its signature platter, the paella (\$47), feeds two. Settle in, and enjoy the music, because the blend of seafood, sausage, chicken and saffron rice takes an hour to prepare.

On the sporting side of things, basketball is more than just a passion in Indianapolis. Some might even call it a religion. Oscar Robertson, a legendary NBA player, was on the Crispus Attucks team in 1955, the year it became the first all-black high school in the nation to win a state championship.

As for Tamika Catchings, she's retired from the Women's National Basketball Association and now works in management for the Indiana Pacers. But she still makes time to greet customers and take part in various events at her newest endeavor, Tea's Me (140 E. 22nd St.; 317-920-1016).

"There are very few places that are like this in Indiana," she said. "It's cool to be able to have one of those spots. People feel so at home."

Jay Jones is a freelance writer.

Roma

Continued from Page 7

people who are happy with NAFTA just the way it is, ex-pats who actually followed through on their threat to leave America if Trump was elected.

They have their haunts — Cardinal Casa de Cafe, which specializes in local coffees; El Parnita eatery, where fish tacos are the house specialty; Rosetta Panaderia, with its renowned chocolate bread. At these places, you are almost as likely to hear people speaking English as you are Spanish.

I send my guests to all of those spots — and I have quite a few visitors from the U.S. — because it's an easy way to acclimate to a city that can be quite confusing to



RAY MARK RINALDI/FOR THE CHICAGO TRIBUNE

Tortillas are a specialty in Roma Sur.

newcomers. I put people up in a spare room or suggest the posh Hotel La Casona or the bargain Hotel MX. But I always encourage them to use Airbnb for ac-

commodations and Uber for getting around. The Mexican economy is built on micro-entrepreneurs; every tortilla-maker, house cleaner and barber is es-

entially a small-business person, and the shared economy is the digital manifestation of that tradition. It's efficient, safe and dependable.

It's easy to get past the tourist traps — the limos that harass you at the airport, the American hotel chains that charge way too much. Foreigners do need to be careful, but not too careful. Don't drink the tap water, I always suggest, but do eat the street food (especially my favorite, the guajolota, a carb-y, tamale sandwiches sold on nearly every corner). You protect your cellphone in the crowded markets and subways, but you can walk around at night feeling comfortable in Roma. Despite its reputation in some circles, Mexico City is no different than any major urban place; there are safe zones and dangerous zones, and you can usually tell them apart

just by looking. When you get lost — and I still get lost all the time; Mexico City is a maze and sometimes entirely different streets have the exact same name — you simply ask. I've found Mexicans to be open and unsuspecting of *extranjeros* (foreigners, in English) in a way Americans aren't known to be.

That's especially true in the two Romas, which director Cuarón captured with such precision. They are "romantic" as their names imply, but in a way that recognizes both extraordinary beauty and everyday struggle as equal parts of the human condition. You enjoy the wealth, you witness the inequality. You see it all.

Ray Mark Rinaldi is a freelance writer who splits his time between Denver and Mexico City.

NEWS TO USE

Watch snowmobile racing in Wisconsin

BY PHIL MARTY
Chicago Tribune

Here are some of the more interesting events, deals, websites and other travel tidbits that have come across our desk recently:

■ **Start your engines:** The Nielsen's Grand Finale of the AMSOIL Snocross Championship Series will be run March 15-17 at Grand Geneva Resort & Spa in Lake Geneva, Wis. Snocross is a form of snowmobile racing that uses the jumps and action of motocross racing. Competition will be in both pro and freestyle categories. tinyurl.com/y8g7w23t

■ **You can get a jump on summer** by visiting the Butterflies are Blooming exhibition at the Lena Meijer Tropical Conservatory in the Frederik Meijer Gardens and Sculpture Park in Grand Rapids, Mich. More than 7,000 butterflies representing more than 50 species will flit around the conservatory from March 1-April 30. tinyurl.com/y99v7psk

■ **Cirquooladon:** A History of the Circus is on display through June 9 at The History Museum in South Bend, Ind. The exhibit showcases circus promotional

posters, as well as photographs of circus acts and local parades. Material in the exhibit ties in with nearby Peru, Ind., which at one time was the winter headquarters for several circuses, including Ringling Bros. and Buffalo Bill's Wild West Show. tinyurl.com/y8cjsxnp

■ **Forty-six botanical artworks** of America's native plants are on display at the Missouri Botanical Garden in St. Louis through May 5. Botanical Art Worldwide: America's Flora is a collaborative project of the American Society of Botanical Artists and United States Botanic Garden in Washington, where it debuted. This is the first viewing of the exhibit outside Washington. tinyurl.com/y7lq2d8k

■ **You can order a 2019 Iowa Travel Guide** or view it online at tinyurl.com/ybo79vjs.

■ **Fans of fiber arts** will find lots to like at the Jay County Fiber Arts Festival in Portland, Ind. Planned for March 8-9, it includes classes in weaving, spinning, dyeing, knitting and more. There will also be a sheep-shearing demonstration and lots of vendors. www.fiberarts.visitjaycounty.com

■ **The 30th anniversary** of 1989's



VISIT LAKE GENEVA

Pro racers compete in Nielsen's Grand Finale of the AMSOIL Championship Snocross Series, taking place in Lake Geneva, Wis., March 15-17.

Velvet Revolution in Czechoslovakia is celebrated in the exhibit Revolution 1989 at the National Czech and Slovak Museum and Library in Cedar Rapids, Iowa. The exhibit, which runs through Sept. 8, uses film and eyewitness accounts to explore the major changes in Czechoslovakia as well as China, East Germany and Poland. tinyurl.com/yb2uca7p

■ **Advance tickets** are on sale for the 17th annual Jazz on the Vine

festival, May 10-12 at the Osthoff Resort in Elkhart Lake, Wis. Among the performers will be Brian Culbertson, Jonathan Butler, Keiko Matsui, Vincent Ingala, Cindy Bradley, Roman Street and Danny Kusz, who will all meet with fans after their sets. There will also be wine samplings and food offerings. www.jazzonthevine.net

■ **Whether your outdoor interests** include fishing, camping or

boating, they'll probably be covered in the exhibitions and seminars for the Milwaukee Journal Sentinel Sports Show, March 6-10 at the Wisconsin State Fair Park Exposition Center in West Allis. The show has been a Wisconsin staple since 1940. www.jssports.com

■ **There'll be lots of pickin' and grinnin'** March 1-3 at the Minnesota Bluegrass Winter Weekend in Plymouth. More than 40 bands will perform, and there will be workshops, dances, jam sessions and instrument exhibitors. tinyurl.com/yc23zdl5

■ **More than 200 quilts** will be on display March 7-9 at the Indiana Heritage Quilt Show in Bloomington. Visitors may enter their own quilts in the show and take part in a variety of workshops. www.ihqs.org

■ **The 2019 Ohio Travel Guide** can be ordered or viewed online at tinyurl.com/ycqjqu2e.

Deals and websites listed here have been checked for availability as of press time. Listings are not endorsements. Send tips at least a month in advance to Chicago TribTravel@gmail.com.

Phil Marty is a freelancer.

GEOQUIZ ANSWER

Arizona, Nevada and Oregon. On the south it borders Mexico, primarily the Mexican state of Baja California.

Early birds can swoop in for \$77 a night at Fulton Market's Hoxton

BY LORI RACKL
Chicago Tribune

The Hoxton recently started booking room reservations in advance of the Fulton Market district hotel's opening in April.

The Chicago outpost of the hip, London-born brand is Hoxton's seventh property, so the hotel is offering an early bird rate of \$77 a night for stays booked by Feb. 27. Use the code LUCKY7 when making online reservations.

The 12-story hotel at 200 N. Green St. has a pool on the roof, which shares space with a Peruvian-inspired restaurant and bar, Cabra, from chef Stephanie Izard. Cabra, unlike the pool, will be open year-round.

Chef Chris Pandel oversees another eatery at the property, this one a modern Mediterranean restaurant called Cira, on the ground floor. Cocktails will be served late into the night in the basement bar.

The rooftop pool is a first for the Hoxton brand, which expanded to the U.S. last year with a pair of properties in Portland, Ore., and Brooklyn's Williamsburg. The Chicago iteration will boast other Hoxton firsts too. A bilevel, co-working space open to members is scheduled to debut later this year. A "wellness studio" with rotating programming is another novelty for the brand.

The so-called Apartment, a meeting and events space that's a hallmark of every Hoxton hotel, is

on the mezzanine, featuring five rooms set around a communal pantry kitchen.

Built on a former meatpacking site, the hotel has an industrial look, with concrete ceilings and large warehouse windows, rounded out with midcentury touches.

Its 182 guest rooms come in three sizes: Roomy, Cozy — not Cozy; remember, Hoxton is a British brand — and Snug, the smallest of the three at 205 square feet.

Local Chicagoans — 182 of them — were picked to choose the books in each room.

Overnight rates at the hotel typically start at \$129.



THE HOXTON, CHICAGO

The 182-room Hoxton hotel is slated to open in the Fulton Market district in April. It's the hip, London-born brand's seventh property.

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FORK IN THE ROAD

WHAT TO EAT WHEN YOU GET THERE



After fleeing her homeland's civil war, Malakeh Jazmati reinvented herself in Jordan as a TV chef and became known as the "queen of cooking" to fellow Syrian refugees.

A TASTE OF HOME

Syrian woman who became TV chef opens restaurant in Berlin

STORY AND PHOTOS
BY JONA KALLGREN
Associated Press

BERLIN — Tucked away in a former fast-food kiosk in the German capital lies a new restaurant whose owner hopes will provide a taste of home for the thousands of new arrivals who have fled Syria's civil war.

After fleeing her homeland, Malakeh Jazmati reinvented herself in Jordan as a TV chef and became known as the "queen of cooking" to fellow Syrian refugees. Now in Berlin, she's starting over again, opening a restaurant she hopes can serve as "medicine against homesickness" for fellow Syrians, as well as an introduction to her country's cuisine for others.

During her three years in Berlin, she has already cooked for movie stars at the Berlinale film festival and for Chancellor Angela Merkel at a government event, but the restaurant is her attempt to provide a reminder of Syria for the recent arrivals.

"I'm trying to make this restaurant not just a part of Syria but part of my home," she said standing in the serving room of the restaurant after a long shift in the kitchen. "The food helps them remember their mothers and the dining tables in their homes, and the photos on the walls remind them of life back in the home country."

Jazmati's own culinary story is closely intertwined with the war in Syria and the mass of people seeking asylum in Ger-



Jazmati and her husband, Mohammad Al Ghamian, outside her restaurant, which opened last fall in Berlin. She hopes it can serve as "medicine against homesickness" for the thousands of newly arrived Syrians in the German capital.

many in 2015.

The 31-year-old Damascus native fled her home soon after the war started. Her first stop was the Jordanian capital Amman, where she started hosting her Syrian cooking show on Orient TV, a Dubai-based regional broadcaster.

Its name, Maliket al-Tabkh, or "Queen of Cooking" was a play on her own first name

Malakeh, meaning queen.

She had never worked professionally as a chef before, but her natural way of presenting the food and chatting with the presenters made the show popular among fellow Syrian refugees and others.

While she worked, her husband made his way to Germany through Turkey and Greece and she was allowed to join him in

2015 through a family reunification scheme. She was one of hundreds of thousands of Syrians that migrated to Germany that year.

Her small restaurant, housed in what was previously a kebab kiosk in Berlin's Schoeneberg district, opened its doors last fall, serving traditional Syrian fare.

There is hummus of course, but Jazmati is quick to point out that hummus and falafel are only a small part of Syrian food. On one Friday, Jazmati was cooking up meatballs in a milk and tarragon sauce, stuffed grape leaves and green beans with garlic and coriander in a tomato sauce.

"I try to cook the food like our mothers in Syria," she said with a large smile.

Jazmati hopes her restaurant will become a hotspot for newly arrived Syrians, as well as any other people curious to taste traditional Syrian dishes. On the weekends, Syrian musicians play in a corner of the restaurant while guests tuck in to the dishes that are priced at about 12 euros (\$14). The walls are covered with pictures of famous Syrians, such as the late poet Nizar Qabbani and Moustapha Akkad, best known for producing Halloween horror films.

Ahmad Mahayni, who migrated to Germany from Syria in 2014, is already a regular with his wife and young children and loves the concept.

"It is the same for German people," he says in fluent German. "When they move to another country, like Hong Kong, for example, they crave the food from home."

Iowa State Fair warms up to credit cards

Associated Press

DES MOINES, Iowa — Starting next year, those pork chops on a stick can be bought with a card.

The Iowa State Fair will require all food and drink vendors to accept credit and debit card payments beginning in 2020.

Cash has long been the dominant method of payment for the fried cheese curds, corn dogs and scores of other foods bought by fairgoers. Roughly 30 ATMs are located throughout the fairgrounds.

But the fair recently informed concessions vendors that they will be required to use Clover cash registers starting next year that accept credit and debit payments.

They will have the option to use the small machines at this year's fair, which begins Aug. 8.

In a letter to vendors, concessions director Mike Nye noted that he has been encouraging them for several years to consider accepting credit cards and that some of them have successfully tested different systems. He said research shows that peo-



Iowa State Fair visitors line up to get a corn dog at a concession stand during the opening day of the fair in Des Moines, Iowa.

ple spend 15 percent more per transaction when using credit cards and that customers overwhelmingly prefer cashless payment options.

Fair spokeswoman Mindy Williamson

said the machines will still allow for cash payments. She said the change is being implemented over two years to allow vendors to plan for the expenses and to train their employees.

Any changes to traditions at the fair can be controversial. In 2014, fair officials quickly abandoned a plan to require customers to purchase tickets to pay for their concessions after a backlash.

CHARLIE NEIBERGALL/AP 2018

HOME

MAKE YOUR SPACE

Hottest trends in kitchens

White cabinetry remains popular as black stainless steel appliances gain momentum

BY LYNN UNDERWOOD
Tribune News Service

Engineered quartz and natural stone have long battled for the countertop crown in the kitchen.

For the first time, quartz has surpassed stone, according to the 2019 Houzz Kitchen Trends Study.

When renovating homeowners upgraded their countertops, 48 percent picked quartz and 45 percent chose stone, such as granite.

“Engineered quartz comes in every color, texture and pattern imaginable and is very versatile, from installation to durability,” said Nino Sitchinava, Houzz’s principal economist.

Houzz, the popular online resource where users click and scrutinize thousands of home design photos, compiled the results from a 60-question survey of 1,337 registered Houzz users about their recent or planned kitchen renovations.

Overall, the study didn’t reveal any big surprises, Sitchinava said. “We’re still seeing a steady trend toward open white kitchens, custom or semi-custom cabinetry, storage galore and stainless steel appliances.”

But an emerging appliance finish is gaining momentum. Black stainless steel now covers 1 in 10 new appliances.

When cool, cutting-edge stainless steel was introduced about 20 years ago, it caught on like wildfire, Sitchinava said. “Now some of us are ready for a more stark contrast to the white cabinetry, and manufacturers are meeting the demand in midtier and lower-end appliances,” she said.



Frigidaire offers a suite of appliances in smudge-proof black stainless steel.

FRIGIDAIRE

So what do all these upgrades and updates typically cost? The national median spent is \$33,000 to remodel a 200-plus-square-foot kitchen in which at least all the cabinets and appliances are replaced within the existing footprint, Houzz reported.

Here are more findings from the Houzz Kitchen Trends Study:

What triggers a kitchen renovation: The top reason is “Can no longer stand the old kitchen.” Homeowners (34 percent) remodel for their own enjoyment rather than making improvements for upcoming resale (7 percent).

Wide-open spaces: More

than half of renovations are designed to open the kitchen to nearby rooms. “The kitchen isn’t just for cooking and dining. It’s the hub of the home, and that’s not going to change,” Sitchinava said.

With work areas, office nooks, bars and peninsulas, it’s essential to integrate the kitchen with adjoining living spaces, she said. “And it’s the most expensive room in the house, so people want to show off their investment.”

Farmhouse style gaining steam: For the 82 percent of renovating homeowners who change their kitchen style, farmhouse (14 percent) is just behind contemporary (15 percent), with

transitional (a blend of traditional and contemporary) the top look (21 percent).

White and gray still reign: White remains locked in as the top cabinetry color (43 percent), followed by wood (25 percent). But 10 percent of new cabinets are now painted gray.

Crisp white countertops are gaining momentum, with nearly 1 in 3 upgraded counters done in shades of white. White and gray appear on half of upgraded backsplashes and walls combined.

Kitchen refresher: Countertops are the No. 1 element (93 percent) to get

replaced, followed by backsplashes (87 percent), sinks (85 percent) and all-new appliances (54 percent).

Mixed metals: Matchy-matchy is dull. More than half of homeowners are mixing metal finishes in cabinet hardware and plumbing fixtures. Popular picks are brushed or satin nickel, oil-rubbed bronze and matte black.

“Stylistic surprises are in the details,” Sitchinava said. “Homeowners feel more liberated mixing finishes.”

Engineered materials: Engineered quartz (48 percent) has surpassed natural stone in popularity. Engineered flooring, such as wood, vinyl and lami-

nate, has become nearly twice as popular (40 percent) as natural hardwood (24 percent).

Superior shaker: When upgrading cabinets, shaker style, which includes recessed panel doors, is still the top cabinet door style (57 percent), with flat-panel a very distant second (19 percent).

Brick-pattern backsplash: Ceramic and porcelain tile are still the most popular picks (55 percent), and natural stone is second (34 percent). The classic brick pattern rules because it’s “aesthetically pleasing and easy to install with minimal waste,” Sitchinava said.

Aging in place: More than a third of baby boomers (38 percent) focused on future needs during their kitchen renovation, making spaces larger and more open, and equipped with bright lighting, touch-free faucets and elaborate cooktops and wall ovens.

Tech transformation: Technology is playing a more prominent role in the kitchen, with voice- and wireless-control features in refrigerators, ovens and other appliances, Sitchinava said. More than half (57 percent) of upgraded faucets are high-tech, with efficient water flow and touch-free activation.

Who does the work? More than 8 in 10 homeowners hire some professional help for their projects. The top four hires are general contractor (50 percent), kitchen designer (20 percent), interior designer (14 percent) and architect (12 percent).

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STYLE

WHAT TO WEAR NOW

FALL 2019

New York Fashion Week highlights

BY JOCELYN NOVECK,
JILL DOBSON
AND LEANNE ITALIE
Associated Press

Marc Jacobs welcomes back a '90s supermodel

Besides Jacobs' trademark showmanship, the designer had a surprise: the return of famed 1990s supermodel Christy Turlington, a month after turning 50, to close the show in a voluminous black-feathered dress with a matching feathered fascinator.

The show was classic Jacobs at his best — high drama and fairytale whimsy, with big shapes and signature touches like oversized ruffles, flounces and bold florals.

To live orchestral music, each model emerged into a lone spotlight from pitch-black darkness.

The show began with a classic look: an A-line leopard coat, paired with striped trousers and a ruffled floral blouse.

A series of big coats and elegant capes followed, in stripes or solids, plaids or tweeds.

As the clothes got fancier, the sequins came out, as on one black A-line dress with huge puffed sleeves.

There was a striking bright yellow off-the-shoulder number, and short, high-volume dresses like a blue feathered mini or a sky blue cape studded with both sequins and feathers.

Youthful elegance at Carolina Herrera

Designer Wes Gordon was interested in color this season. Lots of color, including bold oranges and blues, and a yellow not for the fainthearted that Gordon calls "taxicab yellow."

There were big, loose silhouettes in eye-popping colors, including a large anorak that didn't quite square with the very refined ethos of the label from past years. Gordon said there was a natural evolution into bolder and more relaxed looks.

"Herrera has always stood for elegance, and my message now is that elegance doesn't have to be uptight, elegance doesn't have to be formal, elegance doesn't have to be too serious," he said. "Elegance can have laughter, elegance can have joy, elegance can be bright orange, elegance can be a



High drama dressing at Marc Jacobs.



An oversize anorak in coral and pink at Carolina Herrera.



Head-to-toe embellishment at Naeem Khan.



A patchwork floral print poncho at Oscar De La Renta.



Soft colors and statement faux fur hats at Tom Ford.

Naeem Khan bohemian '70s

Khan is known for his sparkling evening looks, but he got his start at Halston back in the day. For fall, his concept was very '70s bohemian, he said.

"Mick Jagger and everybody was going to India. The idea was freedom. The idea was liberty, and today politically what is happening. So, it's kind of taking the energy from that," Khan said.

Khan's sleek and funky collection featured head-to-toe embellishments, velvet and full-on sequined pantsuits, along with ornately patterned kimono-inspired blouses, robes and flowy sheaths.

There were fun and flirty feathered cocktail minis and jackets paired with glittering tops and unique neckties.

Big hats for Tom Ford

Ford says these tumultuous times pointed him in the opposite direction at New York Fashion

Week on Wednesday night with a collection of gentle, nonaggressive elegance done in simple silhouettes, with pops of color.

There was a distinctive '70s vibe in fake-fur fedoras with wide brims and fluffy oversized coats. For evening, he did long silk jersey body-skimming dresses adorned with chains of pale pink and lilac that framed shoulders and backs.

Ford yet again has embraced color, but this time around it came mostly in faded shades of pale blue, dove gray, plum, caramel, pink and rich browns and deep burgundy.

Ford certainly referenced his own design roots, having made a reputation at Gucci with pants and shirts, white dresses in jersey and velvet suits.

"That's because that's who I am. That's what I like," Ford said. "At a certain point you get to a certain age and you say, well this is just my style. This is what I like.

And this is what I should do."

At Oscar de la Renta, meditations on a multicultural Spain

The designing duo at Oscar de la Renta, Laura Kim and Fernando Garcia, presented a collection of relaxed silhouettes and colorful, eclectic clothes Tuesday, a runway show they said was inspired by a multicultural Spain.

Since taking over as co-creative directors, Kim and Garcia have been slowly loosening up and modernizing the brand's aesthetic while maintaining its longtime focus on craftsmanship.

The tweeds segued into colorful prints, and playful designs like an embroidered cocktail minidress with long fringes that reached to the floor.

There were patchwork floral prints, on long filmy dresses or ponchos or coats.

"We want to make sure that your closet is as eclectic as the world can be," Garcia said.

Pashmina a wardrobe staple for many



ELLEN WARREN
Answer Angel

Dear Answer Angel

Ellen: I have always considered pashmina shawls to be, in addition to versatile, beautiful and stylish on women of all ages. I was wearing one in the recent cold weather, and two of my friends told me I looked like an old lady with it. I would like to know what you and your readers think of the style in general.

— Carol K.

Dear Carol: I am totally on your side. I like to think of a pashmina as a "stole" not a "shawl." They're the same thing, but I'll grant you that the word "shawl" does sound kind of grandma-ish.

Pashmina is a fine type of wool, but the word has become a generic term used for all of these flat wraps. Stoles are among the most useful and cost-effective items out there! Pashminas can be very inexpensive, depending on what fabric they're made of. The acrylics, sold at airport gift shops, amazon.com and even some drugstores, are usually fringed pieces of fabric that have dozens of uses — and not just in the cold weather. They're \$10 or under for the acrylic/viscose ones, and I often see them new at thrift shops for \$5.

I take one to the movies to protect against the ridiculous air conditioning. They can be used as a blanket, a neck scarf or just a wrap. They pack flat, can be rolled up to prevent wrinkles, are light to carry in a purse or tote, and in a pinch, these scarves (especially black ones) can sop



PIXELFIT/GETTY

The pashmina fad passed years ago — did the trend gain classic status, or is it now a fashion faux pas?

up spills on a plane or car ride. Far from being "old lady," they're among the most useful pieces in anybody's wardrobe.

Dear Answer Angel

Ellen: For 15 years, I have dyed my own hair with \$7 (L'Oreal) stuff from the grocery store. I get so many compliments on my hair. Even the owner of one of our major salons (a friend of mine) asked who did my hair because the color was so nice. It looks healthy and shiny and is multi-tonal.

Problem, my stylist knows I color my own hair. Every visit is a lecture on places I may have missed (way down in back, maybe). Or, how I should let her highlight it more. Her

price: \$150, plus the cost of cut and then a tip would push it to \$200! I think that this is crazy, but I am getting tired of the lectures. I love how she styles my hair, and I could understand if I botched the color job repeatedly, but I don't, and the compliments keep coming. Why can't she just let us be a team? What would you suggest?

— Rachel M.

Dear Rachel: Sounds like your stylist needs a gentle talking to. Maybe she truly thinks she can do a better job coloring your hair. So what? You're delighted with your do-it-yourself job. I'd be inclined to think her critique of your dye job is aimed at extracting a lot more money from you

every time you walk through her door. Whatever.

For reasons I don't understand, one of the hardest conversations we have is being firm and honest with our hairstylists and what we don't like about their hair skills — or their badgering conversation! But that is what you need to do here.

Screw up your courage, and tell her nicely that you are happy with the coloring job you give yourself at home. But, from now on, you'd prefer she not keep repeating her criticisms. Tell her, "I've made the choice to color my hair on my own. You've told me many times you could do a better job. Let's continue to be a team — I love the hair-

cuts you give me — and drop the coloring topic for good because it's hurting my feelings." The end.

Reader rant 1

From Susan K.: "Can I suggest that we all take a good look at the backsides of our yoga pants a couple of times a year?"

Hold them up to the light, and check for worn/sheer spots. They tend to stretch out and become very sheer in the most inopportune places. I do a lot of yoga and can't tell you how many times I have been behind someone with a sheer yoga pants backside. The view can be a little unpleasant as many yogis go commando under their yoga pants."

From Ellen: Susan, I've seen the same rear views. It ain't pretty!

Reader rant 2

Gayle J. writes, "I am a cashier and like being in customer service. I could write a book on customers' bad behavior. Allow me to serve you with a smile and not a grimace. Here are some suggestions:

■ If you are having a bad day, don't take it out on me. I do like my job (and need it too).

■ When you purchase greeting cards, please don't put them in the envelopes. The best is to put the envelope inside the card so we can be sure you have one for every card and still access the bar code on the back.

■ Please don't get mad at us if we need to interrupt your phone conversation to continue our transaction with you.

■ Coupons are created by suppliers to advertise a product. This means you are supposed to handle them yourself, not just come and ask me to apply any available coupons.

■ Please don't make us the bad guys with your kids. If you don't want to purchase a toy or candy, tell the child. Don't just hand it to me and ask me not to ring it.

■ And finally, especially when there is a line, please have coupons, loyalty cards and payment ready by the end of the order. Waiting while you look through your purses and pockets only angers the customers in line, and they get grumpy with us."

Now it's your turn

Send your questions, rants, tips, favorite finds — on style, shopping, makeup, fashion and beauty — to answerangel@ellenn.com.

THE GOODS

YOUR HUNT IS OVER

Red-carpet ready

Hot red is heating up spring fashion and making a bold statement in home design. Here are our favorite red carpets to instantly transform your space.

BY DAVID SYREK | Chicago Tribune



RUG COMPANY

Diane von Furstenberg for The Rug Company handknotted Tibetan wool and silk Bishops Cape Red rug, \$288 per square foot, therugcompany.com



JOSS & MAIN

Joss & Main Kowloon red area rug. \$123.99, jossandmain.com



HIVE MODERN

Ronan & Erwan Bouroullec's hand-loomed Blur Rug. \$2,564, hivemodern.com



GETTY, RUG COMPANY, IKEA

Victoria Beckham's flowing red dress, Martyn Lawrence Bullard's Tibetan wool and silk Mamounia rug, \$259 per square foot, therugcompany.com, and Ikea's flat-woven wool Stockholm rug, \$299, ikea.com.

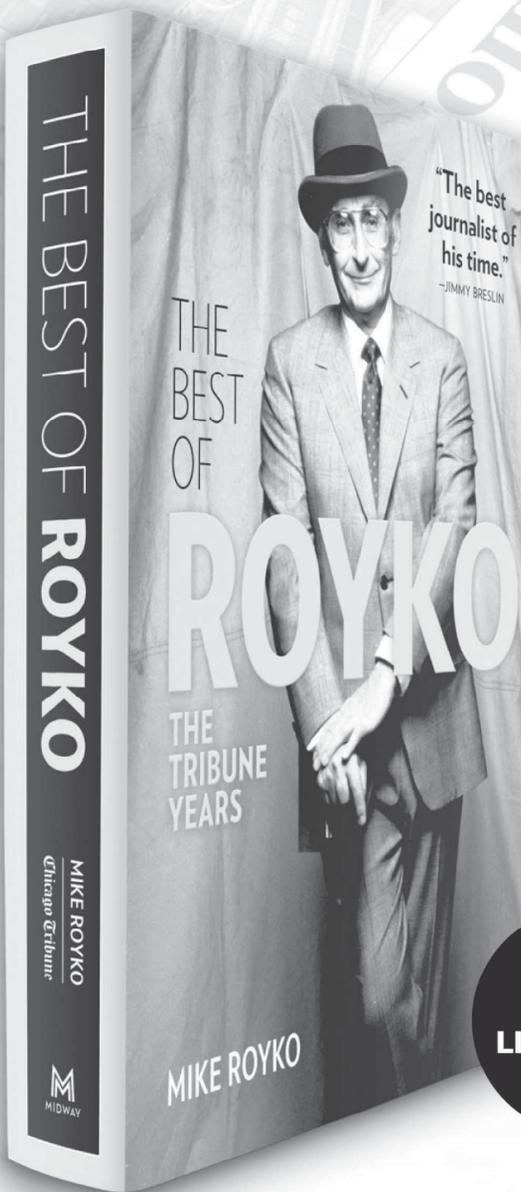


ALL MODERN

All Modern's handwoven cotton Donvers area rug, \$126.99, allmodern.com

dsyrek@chicagotribune.com

MIKE ROYKO TELLS IT LIKE IT IS IN "THE BEST OF ROYKO"

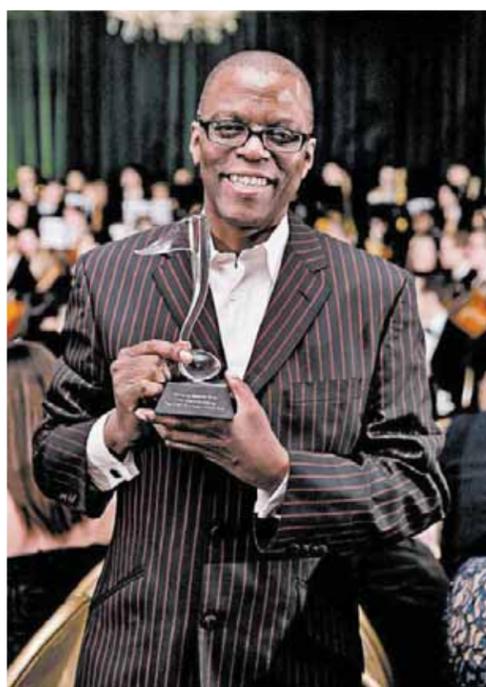


"The Tribune Years" is a collection of over 175 columns written during his 14 years with the Chicago Tribune. Royko's colorful commentary and insightful humor touch on every aspect of Chicago life, from politicians corrupting the hot dog to senior citizen car thieves.

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DAVID TURNER PHOTO

Note of Excellence Award recipient Terrance Malone Gray



ED SPINELLI PHOTO

Violinists Claire Metcalf, left, and Alannah Hill



ED SPINELLI PHOTO

Emcee Ayana Contreras and Music Director Allen Tinkham with members of CYSO

CANDID CANDACE

BY CANDACE JORDAN



CYSO bares 'Chicago Soul' to benefit programs

Chicago Soul was the theme of the Feb. 9 Chicago Youth Symphony Orchestra's gala at the Four Seasons Hotel. More than 300 guests helped celebrate the CYSO's 72nd anniversary season during an event showcasing the legacy of Chicago soul music.

Music filled the venue. Young musicians from the CYSO's Preparatory Strings stationed on the winding stairway serenaded partygoers as they arrived. In the State Room, members of the Kaiso Steel Orchestra played, and during the cocktail reception, music was provided by a jazz orchestra combo group. In the grand ballroom, the entire 125-member Symphony Orchestra, made up of high school-age performers from across the region and led by Music Director Allen Tinkham, performed a medley of soul music hits. Ayana Contreras, host of WBEZ/Vocalo Radio's "Reclaimed Soul" show, served as event emcee.

Susan Lape, CYSO executive director, spoke about the impact of the organization. "This season, CYSO will provide over \$80,000 in financial assistance to our students and will reach more than 8,500 young people. Our vibrant community of 650 young musicians who meet at the Fine Arts Building every weekend is newly enhanced by three community locations in the Hermosa, Humboldt Park and South Loop neighborhoods."

CYSO's Note of Excellence Award was presented to associate conductor Terrance Malone Gray in honor of his 25 years of service. "I love what I do because this organization makes the world a better place," he said.

For the finale, the orchestra was joined by special guests Pharez Whitted, Chicago jazz trumpet legend and CYSO Jazz Orchestra director, and singer/actress Opal Staples.

Co-chaired by Anjani and Saurab Bhargava, and Kelly and Dennis Howe, the event raised more than \$415,000 to benefit CYSO's music training and education programs.

Freelance writer Candace Jordan is involved in many local organizations, including some whose events she covers.

Twitter @CandidCandace

MORE ONLINE: Find more photos and video of this event at www.chicagotribune.com/candidcandace



KRISTAN LIEB/FOR THE CHICAGO TRIBUNE

Dr. Kalisha Hill, Allen Hill and CYSO Executive Director Susan Lape



KRISTAN LIEB/FOR THE CHICAGO TRIBUNE

Melissa Padilla and Brandon Metcalf



KRISTAN LIEB/FOR THE CHICAGO TRIBUNE

Patrick and Yasuko Metcalf, and Soko and Jim Okada



KRISTAN LIEB/FOR THE CHICAGO TRIBUNE

Penny Pritzker and Dr. Bryan Traubert



DAVID TURNER PHOTO

Opal Staples and Pharez Whitted



KRISTAN LIEB/FOR THE CHICAGO TRIBUNE

Co-chairs Saurab and Anjani Bhargava, and Kelly and Dennis Howe

Host's awkward request leaves the guest of honor red-faced



JUDITH MARTIN
Miss Manners

Dear Miss Manners: I was asked by a friend if I wanted to go out to dinner to celebrate my birthday. She said, "My treat," and asked if I was comfortable with a few more mutual friends being invited along. I had no problems with the invite or the company.

We had dinner and were all standing to go and pay when she asked our other friends, "So who's buying the birthday girl's dinner?" I thought she was joking, so I laughed and motioned to her, but she gave every other person in the company a pointed look. I was completely embarrassed.

If there was a problem with money, I would happily have paid for my own meal, but since the invite had included "my treat," I was thrown by this direct attempt to get other people to contribute to buying my meal. I was also confused, since just two months prior, I had treated her for her birthday. Should I have expected this, or am I correct in assuming that this was in bad taste?

Gentle reader: It was particularly egregious, as it implied that you had something to do with this ungracious plot. Miss Manners hopes that you do not find yourself in this situation again, but if you do, she authorizes you to raise your own hand when asked for volunteers to pay. This will surely shame the host and other guests, if not into paying, at least into realizing that you were collectively duped.

Dear Miss Manners: Please explain the rules of invitations posted on social

media for someone who has never belonged and does not intend to join.

My family members have parties to which I am not personally invited and then berate me for not being there. And this is even though no one spoke to me, there were no invitations sent in the mail, and no one called me. I have had the same phone number for 18 years and the same address for 19 years. I am not hard to reach.

My response has been, "Thank you for the information, and I am sorry I did not know about the event." What else can I say except to remind people I'm not on social media but always answer my phone?

Gentle reader: There is little you can do before the fact to elicit an invitation. With any luck, however, you soon may see the problem solve itself. Miss Manners has noticed that even steadfast users of social media have seen the limitations of mass communication.

Dear Miss Manners: There's a boy at school I really like. The problem is that I'm a sophomore and he's a senior. We are actually good friends because of theater. But I'm afraid he'll only think of me as a little sister. He's very popular, kind and funny, and he was not embarrassed to be friends with me even when I was a freshman.

Do you have any tips or ideas on how I can become closer to him before the end of the year? How I can tell him how I feel without ruining everything? I'm worried about him going away to college before I get the chance (or bravery) to tell him how I feel.

Gentle reader: While ever an enthusiast of romance, there is a reason that Miss Manners favors the 19th-century kind.

Wrestling with feelings until one is certain of their reciprocation makes for far less heartbreak and regret.

However, since you have common interests, there is no reason that you cannot ask this young man for coffee to talk about theater — or invite him to see a show. If he agrees and does not invite a gaggle of friends along, you have fair indication that there might be interest. But even if that turns out not to be true, Miss Manners assures you that a two-year gap will soon seem insignificant — and little sister vibes have a way of changing.

Dear Miss Manners: I'm the mom of two kids who are often invited to birthday parties and are too young to be dropped off and left without a parent. Some of these parties are held at restaurants at lunchtime, and I always find that food is provided for the kids but none is provided for the adults. I find this to be rude on the host's part. My husband finds nothing wrong with it. Since we live on a tight budget, I've decided to no longer accept invitations for these types of parties. Am I expecting something from the host that I shouldn't?

Gentle reader: Miss Manners assures you that requiring attendance for a meal that is only being served to some of the guests is rude. She therefore permits you to forgo these festivities with a clear conscience. Send your husband to them instead.

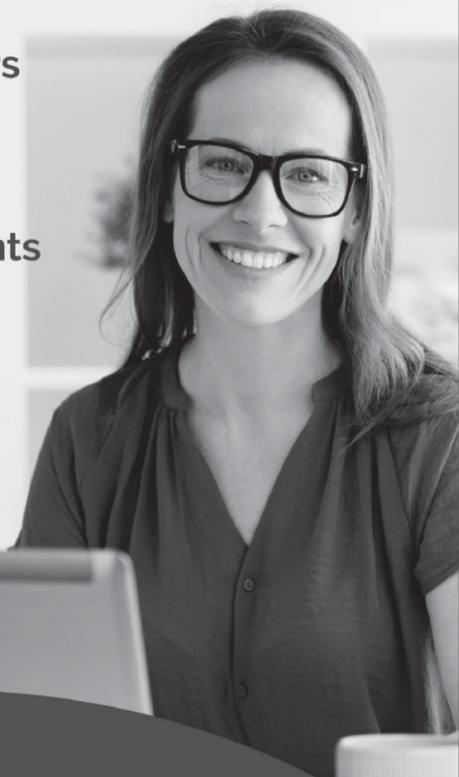
To send a question to the *Miss Manners* team of Judith Martin, Nicholas Ivor Martin and Jacobina Martin, go to missmanners.com or write them c/o Universal Uclick, 1130 Walnut St., Kansas City, MO 64106.

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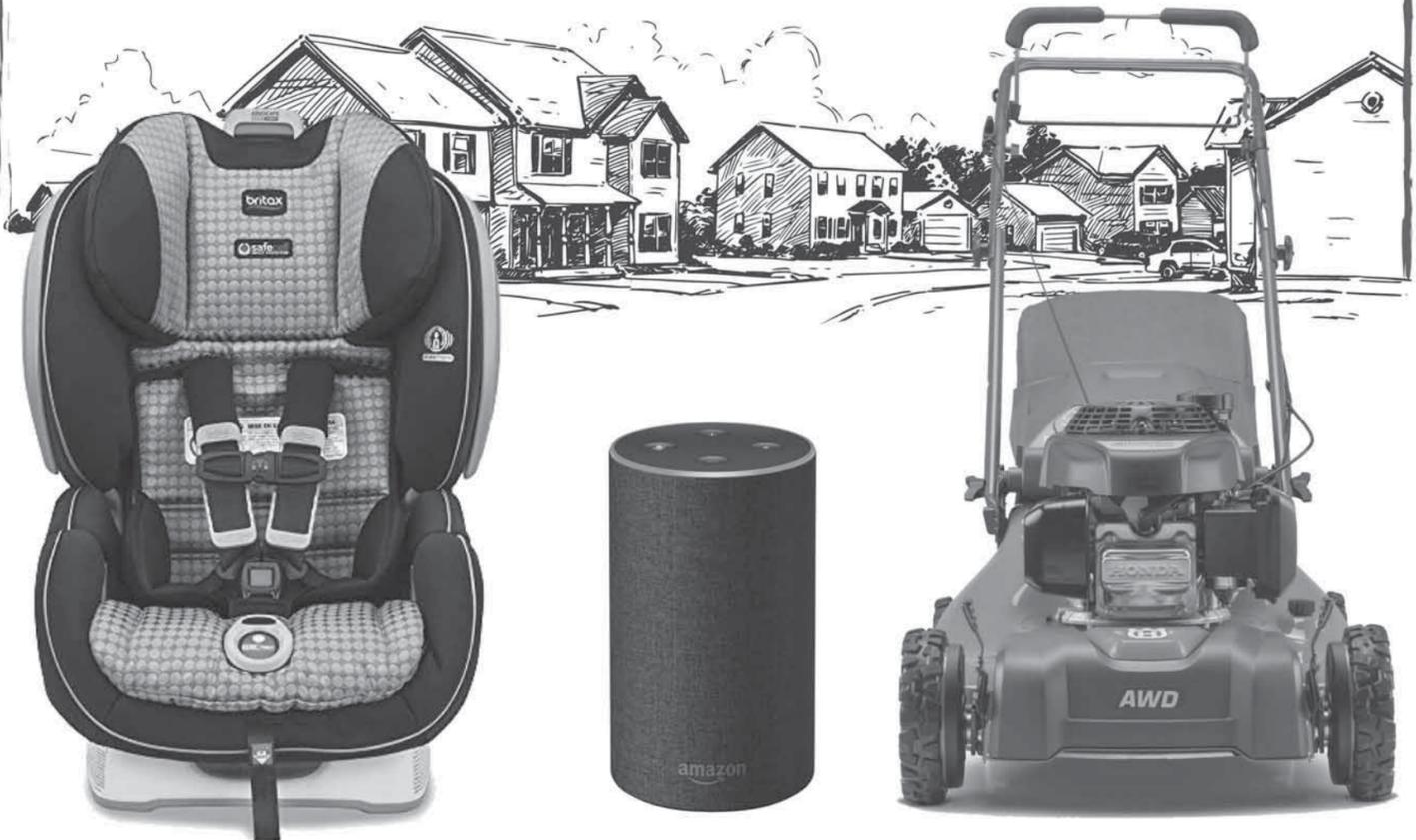
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Chicago Tribune REAL ESTATE

“It only works if you’re a responsible saver to begin with. You’re putting the equity in your house at risk if we go through another downturn.”

— Roy Hawthorne, serial real estate investor in Hinsdale



ANTONIO PEREZ/CHICAGO TRIBUNE

Roy Hawthorne says he usually keeps a home equity line available to use for projects on his home in Hinsdale or for investment opportunities.

Heedful homeowners

Over the past 28 years, Roy Hawthorne, 51, of Hinsdale, has bought and sold four houses of his own and several additional properties, as a serial real estate investor. He usually keeps a home equity line available, he says, both to tap if needed for projects on his own home and to have ready cash for quick-strike investment opportunities.

“It’s money that comes at a discount because it’s tax-deductible,” he said, citing the IRS rule that taxpayers “may deduct interest on \$750,000 of qualified residence loans,” provided that the loan is used on the taxpayer’s primary or second home.

Great Recession made Americans more wary about tapping home equity for renovations

BY JOANNE CLEAVER | Chicago Tribune

But the logic of a home equity line translates to a net advantage only when the borrower focuses on repaying the loan as quickly as possible and is not dazzled by the value presumably added to the house by the improvements, thus justifying a longer payback cycle.

“It only works if you’re a responsible saver to begin with,” Hawthorne said. “You’re putting the equity in your house at risk if we go through another downturn.”

Homeowners finally have substantial amounts of equity in their houses, but they aren’t willing to spend it.

If they wanted to, Americans could spend 60 percent of the collective \$9.8 trillion they hold in mortgaged houses, according to Florida mortgage data company Black Knight Inc. That could translate to as much as \$136,000 of potential borrowing for the average homeowner with a mortgage.

But people are wary. In December, ATTOM Data Solutions, which compiles real estate data, reported that new home equity lines of credit dropped 27 percent in Chicago from late 2017. Nationally, new HELOCs eroded 14 percent from mid-2018 and 11 percent from the prior year.

It’s budget, not bragging rights, that frames renovation projects these days, say analysts and Chicago-area home improvement contractors. Still, assuming that

the housing market remains largely stable this year, it’s possible that homeowners will lighten up and start to borrow against their equity, say some analysts.

It has been a long, hard climb back from the home equity implosion of 2007, when the recession hit full force. The Federal Reserve Bank of New York calculates that from 2006 to the end of 2009, American homeowners’ equity dropped by 50 percent. As home values rose in the early 2000s, many homeowners immediately borrowed against their newfound equity. When values dropped, the equity vanished and the loans remained.

Turn to **Heedful**, Page 7

Zillow or Redfin for most accurate home valuation?



KENNETH R. HARNEY
The Nation's Housing

When you type in a home’s street address to obtain an online valuation from the two biggest players in the field — Zillow’s Zestimate and Redfin’s Estimate tools — how good is what you get?

Both are used by millions of

home shoppers, owners, realty agents, anyone curious about what a house in their neighborhood might be worth. Both also have been criticized for estimates that are off the mark; some homeowners have actually sued Zillow over their Zestimates, though unsuccessfully. Zillow’s own CEO, Spencer Rascoff, famously sold his Seattle home for 40 percent below its Zestimate.

Accuracy matters a lot in this arena because many buyers and sellers use the online estimates to price their homes or make purchase offers, literally handing

part of their bargaining strategy. This is despite both companies’ warnings that these are not appraisals, only algorithm-based computer estimates. They are starting points, not holy writ.

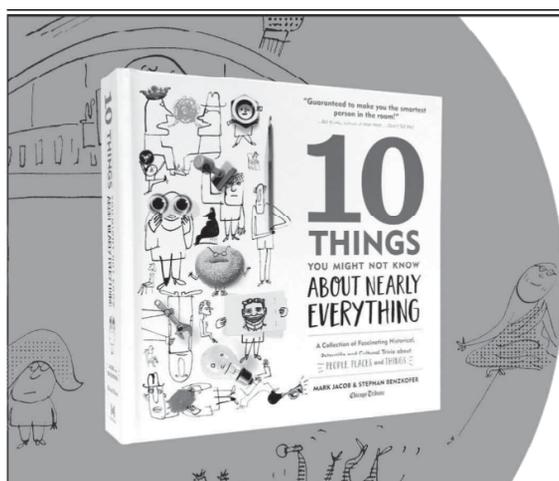
So which company’s estimate is the more accurate? For two years, Redfin has claimed that it produces estimates that are superior, based on the results of an independent study. When it values homes that are on the market, Redfin says its median national error rate is just 1.77 percent. That is, the selling price, compared with the estimate, is within that margin of error half

the time. On houses that are not for sale, Redfin’s median error rate is 6.66 percent. Redfin has a total of 74.4 million properties in its valuation database — 1.3 million on the market and listed for sale, 73.1 million off the market.

But now it looks as if bragging rights for accuracy could be shifting to Zillow. Following an international contest involving teams of data scientists, Zillow announced that its median error rate on valuations of the 110 million U.S. homes in its database will soon drop to 4.0 percent or even below, from the current 4.5 percent. Zillow does not provide

a breakout that distinguishes between its error rates for homes already listed on the market and off-market homes, so there is no direct comparison to Redfin’s claimed 1.77 percent figure for listed houses. But the overwhelming majority of homes in Zillow’s property database are off-market, which are more challenging to value because there’s usually less detailed information available on them. Note the difference in Redfin’s 1.77 percent error rate for listed homes versus its 6.66 percent rate for off-mar-

Turn to **Harney**, Page 3



Trib Books

10 Things You Might Not Know About Nearly Everything contains a plethora of tidbits and trivia that will appeal to everyone, from history buffs to sports fans to foodies. From lighthearted topics such as misspellings and extreme eating, to serious subjects such as WWII and prison, this book leaves readers brighter and wittier than ever before.

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JENNIFER AMES PHOTOS

HOME OF THE WEEK

Renovated Victorian row house: \$1.8M

ADDRESS: 841 W. Belden Ave. in Chicago
ASKING PRICE: \$1,800,000
 Listed on Jan. 12, 2019

Centrally located in Lincoln Park across from the historic McCormick Row Houses, this three-story Victorian has been thoroughly renovated. The main level includes a double living room with original woodwork and fireplace, a large dining room, and a sunlit eat-in kitchen with Sub-Zero, Miele, Dacor and Viking appliances. The large master suite has a marble fireplace, walk-in closet and updated marble bathroom with double vanity and an oversized shower. There are three additional upstairs bedrooms, plus a den. The lower level includes family and playrooms, plus two storage rooms and a laundry room. Outdoor space includes a landscaped multilevel Ipe deck. Recent improvements include quarter-sawn oak floors, new windows and skylights, exterior maintenance and restoration, and a new garage. Located within the Oscar Mayer Elementary and Lincoln Park High School districts, this home is a short walk to neighborhood restaurants and shopping. Agent: Jennifer Ames of Ames Group Chicago, Engel & Volkers Chicago, 312-440-7525



At press time, this home was still for sale.

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EMILY SACHS WONG

LUXURY CHICAGO REAL ESTATE



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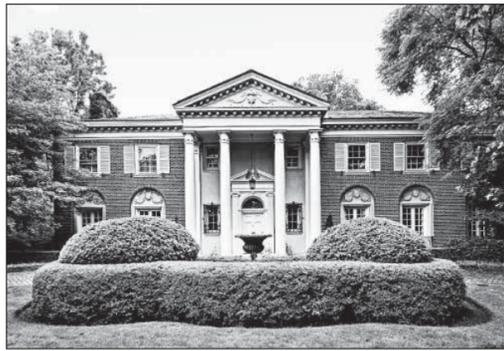
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<p>1407 N HOYNE AVE</p> <p>The crown jewel of Wicker Park! This outstanding 1886 Victorian home has been brought back to life & beyond.</p> <p>5 Beds 4.3 Baths \$6,495,000 1407NHoyneAve.info</p>	<p>65 E GOETHE ST, 5N</p> <p>Classically designed home in a superb Gold Coast building with premier locale!</p> <p>3 Beds 4.2 Baths \$5,279,000 65Goethe5N.info</p>	<p>25 E SUPERIOR ST, 5001</p> <p>This expansive 6500sf, full floor, true penthouse unit at The Fordham w/2 large private terraces!</p> <p>3 Beds 3.1 Baths Sale Price: \$4,995,000 Monthly Rent: \$35,000 25ESuperior5001.info</p>	<p>2248 N BURLING ST</p> <p>Custom new limestone home on a quiet one way street near Oz Park w/coach house over garage!</p> <p>6 Beds 4.1 Baths \$3,250,000 2248NBurlingSt.info</p>	<p>1512 N WIELAND ST</p> <p>Situated in Chicago's coveted Old Town neighborhood, w/luxurious amenities and over 2500sf of outdoor space.</p> <p>4 Beds 4.3 Baths \$3,100,000 1512NWieland.info</p>	<p>30 W OAK ST, 11B</p> <p>This sought-after home offers over 3,300sf of luxurious living with expansive views and outdoor space.</p> <p>3 Beds 3.1 Baths \$2,995,000 30WOakSt11B.info</p>
<p>1418 N LAKE SHORE DR, 4</p> <p>JUST LISTED!</p> <p>This condo has been updated to 2019 modern aesthetics w/private elevator access, a brand new top-of-the-line kitchen w/ample cabinet & storage space, smart appliance garage, & a lrg island w/ breakfast bar seating. This home is perfect for entertaining w/the expansive living/dining rms overlooking the lake. The living rm offers a beautiful built-in bookcase. 3 bedrms including the fabulous master suite w/brand new, over-sized bath & custom Italian closet/dressing room. All bedrms have access to the 41' terrace. A lrg laundry rm w/plenty of storage & a designer powder rm complete this spectacular home. High service building. Parking for one car included.</p> <p>3 Beds 2.1 Baths \$1,895,000 1418NLakeShoreDr4.info</p>			<p>4 E ELM ST, 19S</p> <p>Newly constructed & highly desired building in the Gold Coast! Private elevator entry into your half floor/3500sf home. Dramatic, floor-to-ceiling windows thru-out, 10' ceilings & fabulous views. 3 ensuite bedrooms + custom/built-out study+family room. Master suite has dual customized WIC's & spa bath w/lake views & added make up vanity. The sellers have added many features including a floor-to-ceiling marble wall w/a gas fireplace, custom designed study, hidden bar area, hidden speakers thru-out, top of the line kitchen, & custom closets. 24 hr door staff, outdoor pool & spa, theater, lounge, large terrace, fitness center and more!</p> <p>3 Beds 3.1 Baths \$4,650,000 4EElm19S.info</p>		
<p>1220 W WRIGHTWOOD AVE</p> <p>Luxury abounds this extra wide brick & limestone home in a fab Lincoln Park locale.</p> <p>4 Beds 4.1 Baths \$2,399,000 1220WWrightwood.info</p>	<p>1850 N MOHAWK ST</p> <p>Wonderful all masonry home on fabulous block across from Bauler Playlot in E. Lincoln Park.</p> <p>6 Beds 5.2 Baths \$2,350,000 1850Mohawk.info</p>	<p>820 W ALTGELD ST</p> <p>This 6000sf home features a penthouse conservatory w/lounging deck and sensational master suite w/a luxe bath!</p> <p>5 Beds 4.3 Baths \$2,295,000 820WAltgeldSt.info</p>	<p>1126 W LILL AVE</p> <p>Redesigned Lincoln Park home offers the utmost in comfort, luxury & sophistication, w/ state-of-the-art finishes!</p> <p>5 Beds 5.2 Baths \$2,250,000 1126WLill.info</p>	<p>1440 N LAKE SHORE DR, PHN</p> <p>Classic contemporary, renovated 3 unit combined penthouse with dramatic lake and city views!</p> <p>3 Beds 3.1 Baths \$1,995,000 1440NLakeShoreDrPHN.info</p>	<p>1843 N WINCHESTER AVE</p> <p>This home offers beautiful transitional finishes in the perfect Bucktown location!</p> <p>5 Beds 3.1 Baths \$1,490,000 1843NWinchester.info</p>

ELITE STREET

Hinsdale mansion sells for \$3.1M

BY BOB GOLDSBOROUGH
Chicago Tribune



VHT STUDIOS

The five-bedroom, seven-bath Greek Revival-style mansion in Hinsdale was built in 1922.

The five-bedroom, 8,089-square-foot Greek Revival-style mansion in Hinsdale that Dean Foods patriarch Howard Dean had owned until his death in 2012 sold Feb. 5 for \$3.06 million.

Built in 1922 and located in southeast Hinsdale, the two-story mansion was sold by Dean's widow, Diane. Dean had been chairman of the company — founded by his grandfather in 1925 — until shortly after its 2001 sale to a larger rival, Texas-based Suiza Foods, which then renamed itself Dean Foods.

The Deans paid \$2.05 million in 1996 for the mansion. Diane Dean first listed the mansion in July for \$4.299 million and reduced her asking price in November to \$3.999 million.

The mansion has seven baths, three fireplaces, several grand staircases and a recently updated kitchen with a wood paneled ceiling, natural wood beams, an island and a farmhouse-style sink. The house also has a breakfast nook and a newly added family room, along with a master suite with a fireplace and two walk-in closets.

Public records show that the buyer was a land trust whose beneficiary could not yet be determined.

Listing agent Dawn McKenna could not be reached for comment.

WGN's Dina Bair relists Georgian-style Wilmette home for \$1.34 million: WGN-Ch. 9 news anchor and reporter Dina

Bair on Feb. 7 relisted her five-bedroom, Georgian-style house in Wilmette for \$1.345 million.

Bair has been with WGN since 1994 and currently anchors WGN's midday newscasts. She also serves as the station's medical reporter.

Bair paid \$750,000 in 2011 for the three-story house and set about on a significant renovation that included installing all-new mechanicals and plumbing, along with a new roof and a new attached garage. Built in 1929 and located just two blocks from Lake Michigan, the 3,664-square-foot house has 5½ baths, hardwood floors throughout, two fireplaces and a kitchen with Thermador appliances.

Bair first listed the house in early 2017 for \$1.695 million. She then cut her asking price to \$1.625 million and then \$1.499 million. In early 2018, she reduced her asking price further to \$1.475 million and then to \$1.395 million before taking it off the market in August.

Bair has relisted the house, telling Elite Street that she removed it from the market to allow her youngest child to finish her school year in Wilmette.

"No real news on the relist except that it is time," Bair wrote in an email.

Frank and Trish Capitanini of Coldwell Banker are the listing agents.

Golfer Luke Donald sells Northfield mansion for

\$3.9 million: Golfer Luke Donald, the England-born, Northwestern University alumnus who at one time was the world's top-rated golfer and also won the PGA Tour Player of the Year award, and his wife, Diane, on Feb. 12 sold their six-bedroom, 10,555-square-foot mansion in Northfield for \$3.9 million.

The couple paid \$3.725 million for the mansion in 2008 and first listed it in July for \$4.5 million. Built in 2006, the two-story, traditional-style mansion has eight bathrooms, five fireplaces, a butler's pantry, a golf simulation room, a wine cellar, a workout room, and a bar and entertainment area. Outside on the more than acre-sized property are a bluestone patio, outdoor fireplace, pool and spa.

Listing agent Lindy Goss did not respond to a request for comment. Public records do not yet identify the buyer.

The Donalds own an eight-bedroom, 12,150-square-foot mansion in Jupiter, Fla., which they built in 2014. Their mansion is in the exclusive Bear's Club, and they count among their neighbors another high-profile former north suburban resident: basketball legend Michael Jordan, whose nine-bedroom, 26,299-square-foot mansion is just around the corner.

Bob Goldsborough is a freelance reporter.

ctc-realestate@chicagotribune.com

Selling a house after spouse dies should be easy process

BY ILYCE GLINK AND SAMUEL J. TAMKIN
Chicago Tribune

Q: I'm a recent widower and I'm planning to sell my single-family home in the near future. The property is mortgage-free, and I have a clear title with my name and my deceased wife's name on all documents. Please advise what steps are needed to remove my wife's name on the title documents and any other documents that may be applicable to the sale of the property.

A: We're sorry for your loss. Here's some good news: You may not need to do anything before you sell the home.

Most couples own property in joint tenancy with rights of survivorship. This allows the ownership interest in the home to pass from one owner to the other automatically upon death. The other way couples own property is as tenants in common. (We'll get to that in a moment.)

We'll assume the two of you owned the home as joint tenants. Now that your wife has died, the paperwork on the home will still show your wife's name because you were able to automatically inherit her share of the property; you are the owner of the entire home.

When the time comes to sell and you have a buyer for your home, you'll sign the contract for the sale as the sole owner of the home. As you approach the closing, your real estate attorney will draft documents for you to sign. Those documents will list you as the sole owner of the property (and some documents may indicate that you are now widowed).

In areas of the country where a closing attorney or settlement agent takes care



JACKF/ISTOCKPHOTO

Most couples own property in joint tenancy with rights of survivorship, easing the process after one of them dies.

of the documents, the person handling those documents will have you sign the transfer paperwork. In addition, the title company, closing attorney or settlement agent will probably want a copy of the death certificate and may also request additional paperwork regarding any debts your wife may have left behind.

For a vast majority of owners like you, the process of selling a home after a spouse, partner or joint owner has died isn't too complicated as long as you have the death certificate and you owned the property in joint tenancy with rights of survivorship. As you plan for your sale, you can talk to your attorney now to figure out what sort of paperwork is required. If you gather it now, you'll have less to worry about at the closing.

By the way, we've never heard of a joint owner being required to change the paperwork on the title to a home from two individuals to only one prior to a sale, so if someone is telling you that, please get a second opinion.

If, for some reason, you decide not to sell but plan to keep the property for a while and want to transfer the title to your name, you can work with your attorney to record some documents. (There may be fees associated with the recording.)

Owners who hold title as tenants in common will have to go through more steps to get the property sold. Tenants in common own a specific percentage of the home; say, 50 percent or 25 percent. When one co-owner dies, the other does not get his or her share automatically. The disposition of the asset depends on the will; if there is no will, then probate court. But in any case, to transfer the deceased's share of the property, you'll likely find yourself in probate court, which could be expensive and time-consuming.

Good luck with the sale.

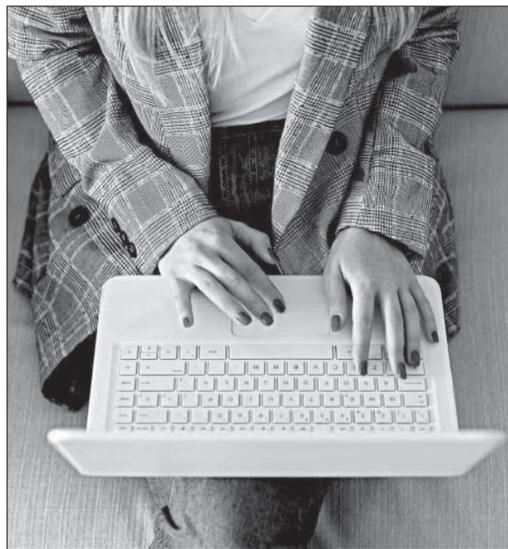
Ilyce Glink is the CEO of Best Money Moves and Samuel J. Tamkin is a real estate attorney. Contact them through the website ThinkGlink.com.

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Mortgage Guide

Institution	30 yr APR	30 yr Fixed	Product	Rate	Points	Fees	% Down	APR	Phone / Website	NMLS # / License #			
GateWay Capital Mortgage GateWay Capital Mortgage Inc.	4.256% 30yr Fixed APR	Points: 0.000 Fees: \$495 % Down: 5%	15 yr fixed	3.750	0.000	\$495	5%	3.756	888-595-7339 www.gwcmortgage.com	NMLS# 246565			
			3/1 ARM	3.875	0.000	\$495	5%	3.877		LIC# 6760411			
			5/1 ARM	3.875	0.000	\$495	5%	3.876					
			7/1 ARM	4.000	0.000	\$495	5%	4.010					
			30 yr jumbo	4.750	0.000	\$50	20%	4.760					
LIBERTY BANK Liberty Bank for Savings	4.360% 30yr Fixed APR	Points: 0.000 Fees: \$999 % Down: 20%	5/1 jumbo ARM	4.875	0.000	\$50	20%	4.888	847-737-9020 www.libertybankmortgage.com	NMLS# 787575			
			30 yr FHA	4.125	0.000	\$5	3.5%	4.126					
			Mortgages are our business for over 120 years!			20 yr fixed	4.125	0.000		\$999	20%	4.276	
			Apply online – Fast approval.			15 yr fixed	3.750	0.000		\$999	20%	3.942	
Central Federal Central Federal Savings and Loan Association	4.444% 30yr Fixed APR	Points: 0.000 Fees: \$755 % Down: 3%	Ask about our full pre-approval product – same as a cash offer.			5/1 ARM	3.875	0.000	\$999	20%	4.930	708-416-3690 www.centralfederalsavings.com	NMLS# 458026
			Great rates on multi-family properties.			15 yr fixed	3.875	0.000	\$755	20%	4.991		
			We service our own loans!			30 yr jumbo	4.375	0.000	\$755	20%	4.408		
			Purchase, Refinance and Home Equity Loans for all Property Types			15 yr jumbo	3.875	0.000	\$755	20%	3.930		



WESTEND6/GETTY

Zillow and Redfin are used by millions of home shoppers, owners, real estate agents and the merely curious.

Harney

Continued from Page 1

ket homes. Given this, Zillow's claim that it will have a 4 percent composite error rate on 110 million homes — the vast majority of them off-market — looks better.

An error rate of 4 percent or less would put Zillow close to a standard that many appraisers consider passable for their own work. Ryan Lundquist, an appraiser in the Sacramento, Calif., area, told me that for many colleagues, a 4 percent median error rate "would be a fairly acceptable range."

Pat Turner, an appraiser in the Richmond, Va., market and a longtime skeptic about automated valuations, says the only way Zillow could ever get to a median error rate of 4 percent would be in "cookie cutter" subdivisions, where houses are similar and comparable properties are plentiful. In neighborhoods with greater diversity of home types, ages, interior improvements and land sizes — or in nonurban areas where comparable homes and data are hard to find — he seriously doubts the claim.

Does it really matter

what these companies say about improvements in their error rates? Absolutely — if you make use of Zillow Zestimates or Redfin Estimates. If they don't produce value estimates you can rely on within their published error rates, why would you waste your time looking at them?

But remember: "median national error rate" can be a tricky concept. "National" does not mean your local market. Your neighborhood may have a much better — or far worse — error rate than the national medians. Before using either tool, it's a good idea to go their web pages and check how far off their estimates tend to be where you live. You can find them at www.zillow.com/#acc and www.redfin.com/redfin-estimate.

And focus on the key term "median." In Chicago, the median Zestimate error rate is an impressive-looking 3.8 percent; but 41.4 percent of Zestimates are not within 5 percent of the actual sale price. That's sobering. In Washington, D.C., the median error rate is 3.1 percent. But fully a third of Zestimates aren't within 5 percent of being accurate.

harneycolumn@gmail.com

SAVINGS UPDATE

Americans leaving information on the table when choosing a bank

In today's world of ever-increasing digital information, checking out other buyers' reviews is an easy way to inform our own consumer choices. But new survey data shows that while Americans are pretty savvy at utilizing reviews for choosing a restaurant or hotel, they're rarely tapping this guidance in deciding where to bank.

The online survey conducted by The Harris Poll on behalf of Ally Bank asked approximately 2,000 U.S. banking consumers how much they considered reviews when choosing their financial institution, as well as how much reviews played into their decision-making on other fronts.

They found that almost 9 in 10 (87 percent) said checking online reviews and ratings before buying a product or service was at least somewhat important, and 78 percent indicated they trust online reviews as much as a personal recommendation.

Yet, when it came to banks and financial institutions, only 3 in 10 Americans (31 percent) said they had

used online reviews to choose a financial provider in the previous year.

Even worse, 15 percent reported they didn't know reviews of banks and financial institutions existed, and a full quarter (25 percent) said even though reviews were available, they opted not to check them.

Compare that to other common consumer decisions, where a much heftier half of survey respondents relied on reviews to choose a restaurant (53 percent) or a hotel (49 percent). Choosing a vacation spot also beat out checking bank reviews, with 36 percent of consumers reporting they had considered reviews in their travel decision.

"People seek advice online for a number of daily purchases but accept the status quo when it comes to banking," said Diane Morais, president of consumer and commercial banking products at Ally Bank. "They can and should expect more from their bank just like they do for other purchases."

Rate Criteria: The rates and annual percentage rate (APR) are effective as of 02/19/19. All rates, fees and other information are subject to change without notice. RateSeeker, LLC. does not guarantee the accuracy of the information appearing above or the availability of rates and fees in this table. The institutions appearing in this table pay a fee to appear in this table. Annual percentage rates (APRs) are based on fully indexed rates for adjustable rate mortgages (ARMs). The APR on your specific loan may differ from the sample used. All rates are quoted on a minimum FICO score of 740. Conventional loans are based on loan amounts of \$165,000. Jumbo loans are based on loan amounts of \$484,351. Lock Days: 30-60. Points quoted include discount and/or origination. Payments do not include amounts for taxes and insurance. The APR may increase after consummation and may vary. FHA Mortgages include both UFMP and MIP fees based on a loan amount of \$165,000 with 5% down payment. Points quoted include discount and/or origination. Fees reflect charges relative to the APR. If your down payment is less than 20% of the home's value, you will be subject to private mortgage insurance, or PMI. VA Mortgages include funding fees based on a loan amount of \$165,000 with 5% down payment. If your down payment is less than 20% of the home's value, you will be subject to private mortgage insurance, or PMI. "Call for Rates" means actual rates were not available at press time. To access the NMLS Consumer Access website, please visit www.nmlsconsumeraccess.org. To appear in this table, call 773-320-8492.

APARTMENT HUNT

Ardus is home to vintage and modern vibes

BY PAMELA DITTMER MCKUEN
Chicago Tribune

Some apartment communities are built from the ground up, and others are fashioned from existing structures. The Ardus, which recently opened in River North, is both — but it's hard to tell by looking. The entire building gives off a vintage vibe, albeit with modern-day flourishes like Wi-Fi and USB ports.

The section fronting LaSalle Street is new construction, set atop a former parking lot. It attaches on the west to a 1920s-era factory building, at one time home to a manufacturer of steam gauges and automatic valves, and later converted to offices.

The transitions between the two sections are almost seamless. Take the lobby, for example. Velvety sofas, mismatched wooden tables and straight-backed chairs are arranged for intimacy. Worn Asian rugs are scattered atop a concrete floor. A Heritage Outpost coffee bar stands off to one side. The space looks as if it has been a community gathering spot for generations, except it's all new.

The goal was to create period authenticity to assure aesthetic continuity between the two sections, said Heather Fritz, creative and marketing director for The Ardus' developer Cedar Street Cos. The other side had to be adapted to current market demands while preserving as much of the original character as possible, she said.

"Both aesthetics are beautiful, but they are beautiful in different ways," she said. The building's name also draws on the past. It's a tribute to the original manufacturer, Bogardus Co.

The units

The 149 apartments at The Ardus consist of studios and

The fine print

The Ardus
676 N. LaSalle St.
Chicago IL 60654
www.flatslife.com
855-443-5287

Apartments: Prices based on availability and subject to change. Studio, 314 to 670 square feet, from \$1,700; one-bedroom, 500 to 901 square feet, from \$2,000.

Lease terms: 12- to 24-month lease terms; \$50 application fee and \$500 administration fee.

Renter's insurance: Required.

Utilities: Monthly utility package is \$85 for studio, \$95 for one-bedroom. Package includes heat, air conditioning, gas, Wi-Fi, water, trash and fitness classes. Tenant pays electricity separately.

Parking: Garage parking available with select units, \$250 a month.

Pets: Monthly cat fee, \$20. Monthly dog fee depends on weight but starts at \$25. Breed restrictions apply.

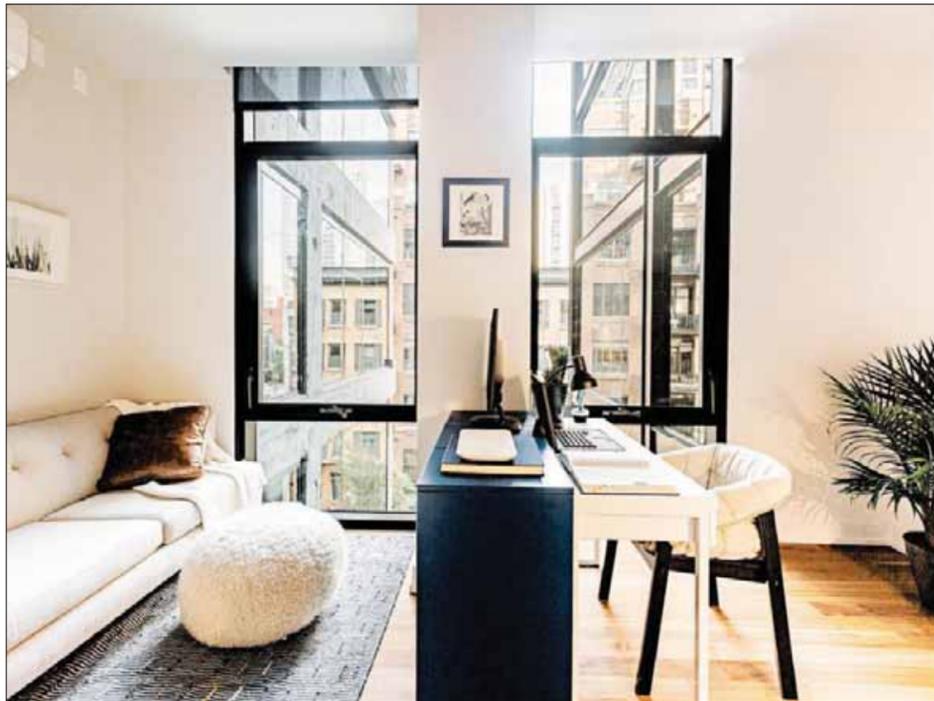
Smoking policy: Nonsmoking.

one-bedrooms configured into 23 floor plans. In addition, six furnished, two-story town homes are designated as short-term rentals for visitors. One town home has one bedroom, and the others have three bedrooms. The first move-ins arrived in November.

All apartments have clothes washers and dryers, window treatments and operable floor-to-ceiling windows.

Kitchens have stainless steel appliances, gray or white quartz counters, glossy white or gray wood-grain cabinets, and white horizontal tile backsplashes.

The two building sections are appointed with different but complementary finishes reminiscent of a bygone era. The new side has engineered wood floors



FLATS PHOTOS

The Ardus apartments feature a retro vibe with modern electronic touches.



The River North complex includes studios and one-bedroom apartments and a roof deck on the eighth floor.

and concrete ceilings. The original side has concrete floors and exposed wood deck ceilings.

A one-bedroom model on the original side of the building has finished concrete floors throughout. The bathroom has an oversized shower. The stackable washer and dryer are tucked within a laundry closet. The unit has two more closets, one in the foyer and one in the bedroom. The kitchen and main living area are separated by a stationary peninsula, which serves as addi-

tional storage space.

The amenities

There's plenty of closet space for a vacuum cleaner, but you won't need one. Call up house-keeping services on a mobile app, and for a fee, your mess will be tidied. On-demand storage retrieval and dog-walking services are available too.

"When people talk about the amenity race, they usually mean experiences you can create," said

Alex Samoylovich, Cedar Street co-founder and managing partner. "We think services are the amenity of the future."

That's not to say The Ardus has no physical amenities. It does, and most are congregated on the eighth floor. Among them are a roof deck, where comfortable seating is clustered alongside grilling stations and a fire pit. Indoor amenities include a fitness center, dog run, bicycle storage and a lounge with groupings of furniture, a movie-screening area, pool table, kitchen and dining room.

Cedar Street residents may use the amenities and take fitness classes at all other Cedar Street properties.

About 10,000 square feet of street-level commercial space is under development, including a bicycle repair and scooter rental shop. A CTA bus stop is directly outside the front door.

The folks behind it

The Ardus was developed by Chicago-based Cedar Street Cos. The company's Flats division is marketing, leasing and managing the building.

Pamela Dittmer McKuen is a freelance writer.

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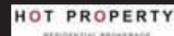
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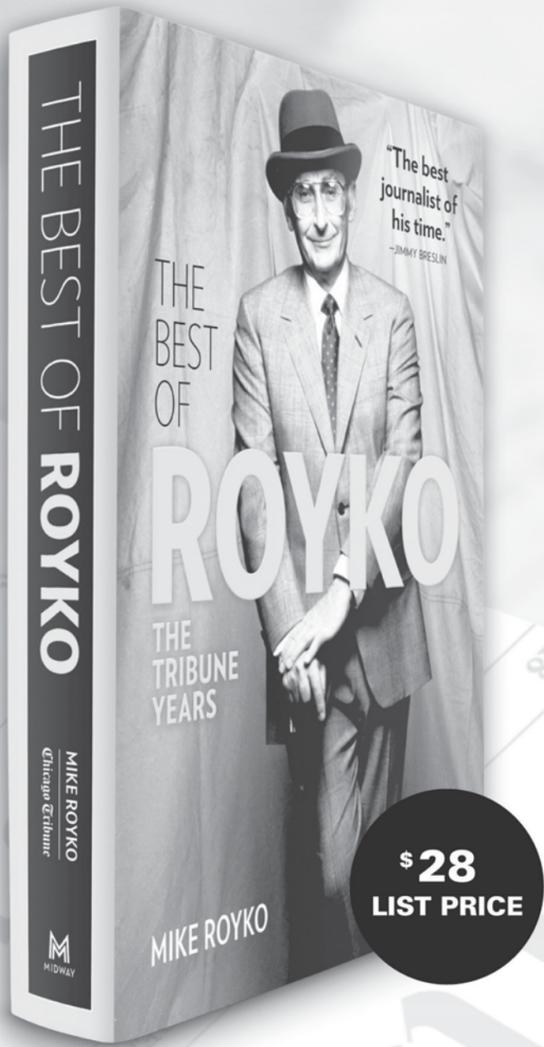


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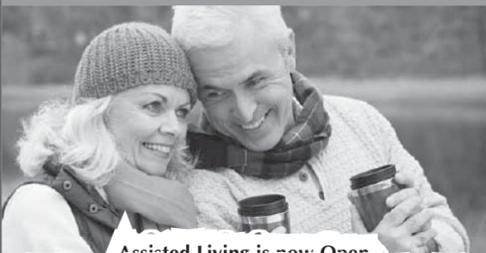
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GreenFields Of Geneva Geneva, IL 60134	630-232-9105	Life Plan Community	From \$2,632	From \$3,451	RC, SA, AL	●	●	●	●	●	●	●	●
Heritage Senior Apartments Alsip, IL 60803	866-665-7473	\$735	\$905	\$1,005	SA					●	●	●	●
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The Homestead at Morton Grove Morton Grove, IL 60053	847-581-1800				SA	●	●	●	●	●	●	●	●
The Reserve of Geneva Geneva, IL 60134	630-584-4300		\$1,785 start	\$2,132 start	SA, RC, AL	●	●	●	●	●	●	●	●
King Bruwaert Burr Ridge, IL 60527	630-230-9551			All-inclusive range on fees.	RC, AL		●	●	●	●	●	●	●
Villa St. Benedict Lisle, IL 60532	630-852-0345	Entrance Fee Community	From \$2,500	From \$3,000	RC, AA, AL	●	●	●	●	●	●	●	●

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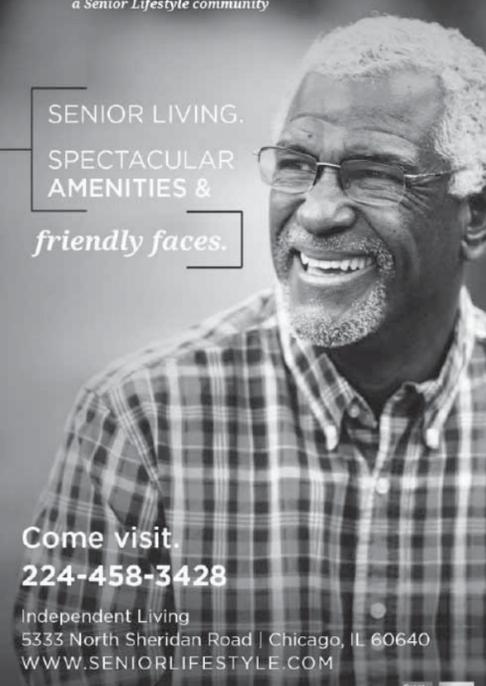
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Chew on, CHICAGO



Heedful

Continued from Page 1

Now, homeowners have not completely soured on borrowing against the house to improve the house, according to a recent survey commissioned by Bankrate, and nearly half of homeowners are comfortable with the idea of drawing down equity for other financially defensible moves, such as consolidating consumer debt.

But they are taking a “measure twice, spend once” approach, say Chicago area contractors.

“They’ll say, if I have \$75,000 to spend, I’m not going to borrow to stretch it,” said Gladys Schanstra, a certified kitchen and bath designer who runs a design company, based in Melrose Park.

“People are much more cautious, and there’s a lot more bargain shopping. Ten years ago, you’d specify products, and people would upgrade and add onto the project halfway through. They realized that designers made their living from the markup on products. Now, people want the design services and want to shop for themselves” to source materials at the lowest prices, she said.

A young Lincoln Park couple recently asked Schanstra for an estimate on upgrading their house to accommodate their growing family. Even using the least expensive products, Schanstra estimated that the project would cost at least \$120,000. After considering how they might tackle the work in planned phases over several years, the couple realized that the potential cost overruns and continual disruption might not be worth the effort.

Consumer caution is validated by the latest estimates of the payback for common home improvement projects. Remodeling magazine’s 2018 Cost vs. Value report, which thumbnails the total cost of typical remodeling projects and subsequent change in home value, found that a midrange quality, extensive kitchen remodel would likely cost \$76,066 in Chicago but would add only \$45,293 to the value of the house, recouping 59.5 percent of the cost.

The richest return on improvements in Chicago, according to the report, are adding manufactured stone veneer, capturing a 112 percent return, and replacing an entry door, for a 105 percent return. Backyard patios and upscale master suite additions delivered the lowest return, at 44 and 49



ANTONIO PEREZ/CHICAGO TRIBUNE

In the past 28 years, serial real estate investor Roy Hawthorne, of Hinsdale, has bought and sold four houses of his own as well as other properties.

percent, respectively.

And homeowners aren’t the only ones who are loan-shy. Lenders, too, are more conservative about calculating how and how much homeowners might extract from their houses.

Compared with the ultimately self-defeating go-go home equity lending peak of the mid-2000s, “There’s a different attitude on both sides,” said Greg McBride, chief financial analyst for Bankrate.com. “Lenders are requiring homeowners to retain a 10 to 20 percent equity stake. Homeowners have significantly more equity now than they did right after the crisis, but they have a hands-off attitude towards it.”

“Ten years ago, there was a feeling that as long as home values were going up, why not put in the Sub-Zero or Viking in a home that might not otherwise deserve a Sub-Zero or Viking? The money was easy to get,” said Dan McFadden, referring to high-end kitchen appliance brands. McFadden is president of Geneva-based PB

Kitchen Design and president of the Chicago Midwest chapter of the National Kitchen and Bath Association, a trade group for designers, contractors and manufacturers.

The decade-ago drop in home equity hit home with property owners who never thought that their home equity would betray them. Today’s owners adhere to classic, simple designs and rarely stray from a narrow palette of neutral finish colors, said McFadden, partly to stretch their budgets and partly to ensure resale value.

“Now, things are designed with a budget intent. I’m always thinking about the budget,” said McFadden. Homeowners track costs closely and don’t indulge in mid-stream changes and upgrades, either, he said.

Homebuyers are leaving their equity alone, too, said Joe Mellman, senior vice president and mortgage business leader for Chicago-based TransUnion. In 2006, about a quarter of new

mortgages pulled equity out, typically to cover immediate upgrades, said Mellman. “Now, less than 5 percent are piggyback loans. That’s a massive change,” he said.

While contractors report that homeowners are saving up for improvement projects and paying in cash, Mellman detects another source of money that wasn’t widely available a decade ago: unsecured personal loans available online with fast, easy lender approvals.

Usually, such loans come at high rates, which is why Mellman speculates that the latest generation of new homeowners might soon rediscover the home equity loan — and lenders will likely encourage the trend.

“It’s still the cheapest money out there,” said Mellman. “Traditional lenders will start to put more emphasis on home equity lending, especially as (mortgage) delinquency rates stay low.”

Lenders are researching exactly how homeowners use home

equity and are likely to fine-tune their marketing efforts to target homeowners with pitches tailored to their stages of life and the amount of overall debt they are carrying.

And as lenders improve their ability to understand what type of loan makes a difference for each consumer, we’ll see messaging for individuals.

Across the board, contractors said homeowners increasingly gauge improvement spending based on the expectation that they will stay in their home for years and less with an eye to resale value. That perception also shapes homeowners’ decisions about how to finance improvements, said Mellman. “If home values are up and interest rates are up, moving becomes out of reach. Then, redoing the kitchen is more attractive because you know you’ll be there for the next 10 years.”

Joanne Cleaver is a freelance writer.

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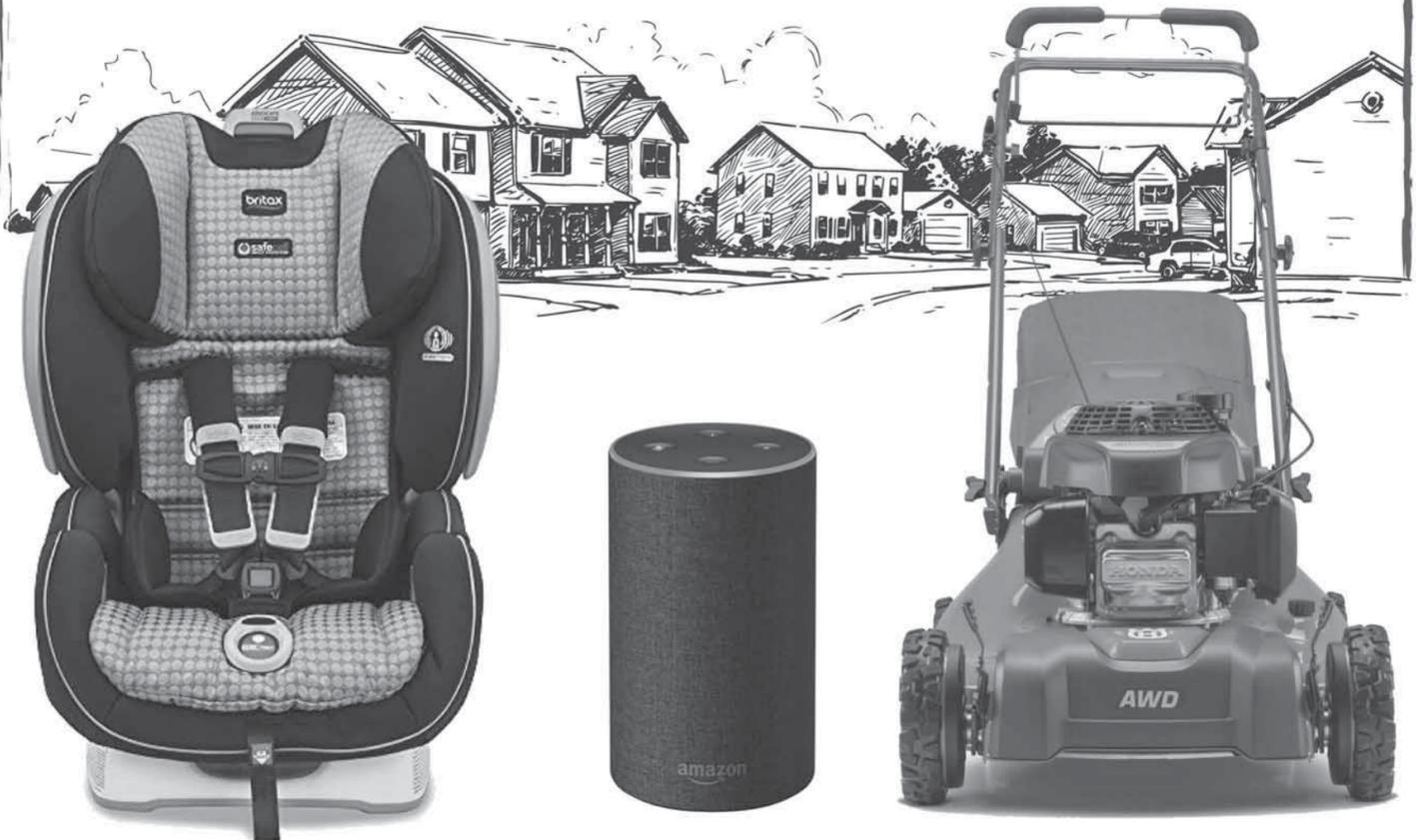
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ATV maker gets in on sharing economy

Polaris program lets vacationers rent the latest models of the company's snowmobiles, all-terrain vehicles and three-wheelers. **Page 3**



More Rides coverage throughout the week
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Chicago Tribune RIDES



DAVID COOPER/GETTY

A 2013 Dodge Dart. Production ended in 2016.



GETTY

The Chevrolet Spark is only 143.1 inches long.



JEFFREY SAUGER/BUICK

The 2019 Buick Regal Tour X, based on the Opel Insignia.

Overlooked on the lot

The least popular cars in the U.S.

BY LARRY PRINTZ
Tribune News Service

Perhaps one of the most upsetting moments some children face in school is being the last one chosen for a team. And in the auto world, there's a similar fate for some vehicles.

For every F-150, Toyota Camry or Honda CR-V, there's a vehicle like the Fiat 124 Spider, which is piling up like cordwood in August. While Fiat had grand hopes for this car to burnish its image in America, dealers have a 461-day supply, 7.5 times more than the 60-day norm.

Contrast this with Subaru, with a 42-day supply, or Mercedes-Benz, with a 48-day supply.

As of Feb. 1, 4,015,500 unsold vehicles remained in dealer inventory, an 88-day supply. Of those, these are the least popular vehicles in America.

Fiat 124 Spider

461-day supply

Based on the Mazda Miata, the 124 Spider uses an exclusive Fiat turbocharged engine, more relaxed suspension tuning and a richer interior than its Japanese cousin. But beauty is in the eye of the beholder, and the 124 Spider's more relaxed driving feel isn't what buyers expect from a two-seat roadster.

Dodge Viper

425-day supply

Given production ended in 2017, it's surprising that there's a 425-day supply of Dodge Vipers (\$99,800). Credit the 707-horsepower Dodge Challenger SRT Hellcat (\$58,995) and Charger SRT Hellcat (\$65,545), along with the 808-horsepower Challenger SRT Demon (\$83,295), which offer more power and practicality for less money.

Dodge Dart

358-day supply

If you want to know how unpopular the Dodge Dart was, consider this: Production ended in 2016. Three years later, there's



GETTY

Based on the Mazda Miata, the 124 Spider uses an exclusive Fiat turbocharged engine, more relaxed suspension tuning and a richer interior.

a 358-day supply on dealer lots. Astonishingly unpopular, it shows that no one looks to Dodge for a small economical sedan that looks like a bland Dodge Neon.

Fiat 500L

329-day supply

To those buyers who consider European design and manufacturing superior to the rest of the world, I offer up the lumpy, slow Fiat 500L as proof you are mistaken. The 500L is proof of former CEO Sergio Marchionne's contempt for his customers. He actually thought they would buy one.

Chevrolet Corvette

232-day supply

It's hard to find a more superb sports car than the Chevrolet Corvette, but younger people have neither the money nor the desire to buy it, whereas older people who can relate to it can't

justify the cost (from \$55,900). Then there's the arrival of the rumored mid-engine Corvette, which promises more performance and a better driving experience.

Jeep Patriot

217-day supply

Launched in 2007, this bargain-basement Jeep survived until 2016, when it was mercifully put out to pasture. Clearly built to a price, its best attribute was fooling consumers that it was a Jeep, when in fact it was a Dodge Caliber in disguise.

Acura RLX

210-day supply

Honda's hasn't had any luck peddling its sophisticated flagship sedans since it started favoring alphanumeric names over proper ones like the Legend and Integra. The RLX remains a solid sedan in search of an identity,

proof that automakers still fail to understand the power of a popular model name.

Chevrolet Spark

208-day supply

This Lilliputian hatchback is a hard sell. Credit its barren interior, small size, meager performance and unremarkable fuel economy. At 143.1 inches long, it's among the shortest cars you can buy, but it makes parallel parking a snap.

Buick Envision

201-day supply

If the Envision seems unremarkable, it is notable for its distinction as the first Chinese-built vehicle sold in America. Is this what Americans hold against this handsome, if unremarkable, crossover? No. More likely it's the price, which has dropped by up to \$2,000 for 2019 to help move metal.

Buick Regal

182-day supply

Based on the European-market Opel Insignia, the Regal lacks the athleticism you'd expect given its European genetics. Add a blue hair name, and it's little wonder that the Regal holds little appeal with younger buyers, while this premium sedan's older clientele is moving to crossovers.

Fiat 500X

180-day supply

In an era when the popularity of crossover SUVs grows unabated, the 500X, a vehicle brimming with Italian brio, remains an also-ran despite its stylish demeanor. The issue arises from its sticker price, which gets fairly spendy once you pile on the optional goodies.

Larry Printz is based in South Florida. You can reach him at TheDrivingPrintz@gmail.com

For oil change, type of miles matters

BY BRAD BERGHOLDT
Tribune News Service

If you have a car that doesn't rack up a lot of miles, do you still need to change the oil every six months?

Some people closely follow the "every 3,000 miles or every three months" rule, but advances in engines and oil have made that guidance no longer necessary. Some owners manuals have oil-change recommendations for 7,500, or sometimes 10,000, miles and six or 12 months.

The biggest advocates of the

3,000-mile oil-change schedule are those who would profit by it: repair facilities, quick-lube chains and service departments at some dealers, as cars.com notes.

If the miles you've accumulated are mostly short trips, changing oil once per year might be a good idea. I'm a believer that miles, and the type of miles driven, are more important than the calendar.

The oil life monitor on my 2½-year-old Chevy Volt, with 36,000 odometer miles, which rarely runs the gas engine (and

when it does, it's usually for longer drives with full engine warm-up) is interesting to ponder.

The GM monitor uses a complex algorithm based on engine operating conditions to infer oil condition. It indicates my oil life is still 82 percent. Based on this, I won't need to change the oil even once during the term of my three-year/45,000-mile lease.

Brad Bergholdt is an automotive technology instructor at Evergreen Valley College in San Jose, Calif.



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Sports-vehicle maker starts vacation rental program

BY DEE DEPASS
Star Tribune

Three years ago, a couple of Polaris employees had a hunch.

If vacationers could rent the latest models of Polaris snowmobiles, all-terrain vehicles or Slingshot three-wheelers, they would gain “an experience” and become fast fans of one of America’s top power-sports vehicle makers.

With the blessing of their boss — and a budget — Jan Rintamaki and Paul Vitrano spent 2016 researching their concept of vacation vehicle rentals in Colorado.

They then tested the business model with equipment outfitters at resorts in New Hampshire and California and developed a system that allows vacationers to rent the vehicles, sign waivers and buy a day’s worth of insurance using a simple computer tablet.

“Today, we are in about 75 locations in 30 states. We have done over 25,000 rides,” said Bob Mack, senior vice president of corporate development and strategies. “It’s exciting.”

The new unit partners with local outfitters and leases a fleet of GPS-equipped vehicles from Polaris, whose main business is actually to manufacture the vehicles — to the tune of \$5.5 billion in annual sales.

Polaris created Polaris Adventures to both market and diversify its fleet of power-sports vehicles. By partnering with several vacation vehicle renters throughout the United States, the company is now “in about 75 locations in 30 states,” said Bob Mack, senior vice president of corporate development and strategies. “We have done over 25,000 rides.”

Polaris CEO Scott Wine



POLARIS

Polaris created Polaris Adventures to both market and diversify its fleet of power-sports vehicles.

sees the venture as a smart marketing tool — and one more way to diversify. In recent years, the Medina-based company has expanded its riding-accessories line, bought stores that customize trucks and acquired two big boat manufacturers.

“Polaris Adventures arose from our passion to introduce people to power sports and the realization that we could extend our reach by introducing a new, premium opportunity for off- and on-road day trips,” Wine said. “With the growth of the ‘sharing economy’ we see this as a unique opportunity to share the excitement of riding and driving Polaris vehicles with new customers all across the country.”

The program was designed to be the first of its kind and “really pairs epic locations with fantastic products to create a magical experience,” said Rintamaki, now Polaris Adventures’ general manager. “Simply put, we’re empowering families to explore,” enjoy nature and discover new places.

Locations include Maui, the Grand Canyon, the red rocks of Sedona, Ariz., the sand dunes of California’s Mohave Mountains and the trails of South Lake Tahoe.

Industry leaders said Polaris may be onto something.

“What we found in our surveys is that there are a lot of people who don’t own a snowmobile but they would like to rent one (and) try snowmobiling. So we have talked about this leasing idea with all the manufacturers,” said Ed Klim, president of the International Snowmobile Manufacturers Association in Michigan.

Harley-Davidson also leases vehicles through EagleRider tour company.

But not all touring companies are convinced that leasing a fleet is the way to go.

Tyler Field, general manager of Lofty Peaks Adventures, in Heber City, Utah, said he had recently been briefed on Polaris Adventures.

“It’s intriguing,” Field said. “But right now, we have a great relationship with our equipment dealer that is just down the street. I guess I’d have to crunch the numbers and figure out if buying versus leasing a fleet would make sense.”

Lofty Peaks currently owns and rents its guests Polaris, Bombardier Ski-Dos and Kawasaki snowmobiles and four-wheelers.

Field is not sure he is sold on adopting an exclusive alliance with just one equipment manufacturer. That’s a sticking point that Polaris Adventures requires.

How often should you check tire pressure during winter?



BOB WEBER
Motormouth

Q: Given that tire pressure will decrease with temperature decrease (approx. 1 psi for every 12 degrees) how critical is it to check tire pressures in winter? Let’s say you checked and set your tire pressures in July at 90 degrees and now it’s 5 below. Your tires would be down by about 8 PSI, assuming no leakage. Thoughts?

— R.R., Lisle, Ill.
A: You’re basically on target. We generally use 1 psi per 10-degree drop as an easy figure to remember. Yes, your tires could be significantly underinflated. If your vehicle doesn’t have a tire pressure monitoring system, you must check your tires manually. Check the sticker on the driver’s door pillar for correct tire pressure. Do not use the pressure figure found on the tire sidewall! It’s best to check the tires when they are cold, before they have warmed up from driving. Less than about five miles is OK.

Q: We have a one-car garage. At times, my wife will need to drive her car out of the garage in cold weather, so I need to move my car out of the way. At what temperature and how long, do I need to warm up my car’s engine?

— W.G., Evanston, Ill.
A: We generally use 10 minutes, but driving, not idling. Use the time to stop at the post office or gas station. If you must let the car idle, figure at least 10 minutes. If you don’t have a temperature gauge on the dash, watch for the steam



ROBERT DUFFER/CHICAGO TRIBUNE

Jeff Hermsen, store manager of Just Tires in Deerfield, Ill., checks the tire pressure. Check it more often in winter.

Tires lose air pressure as the temperature falls. Use 1 psi per 10-degree drop as a rough estimate.

to stop coming from the tailpipe.

Q: Your comments about the correct way to read a dipstick brought back memories of utilizing a heated dipstick to give my car battery a better shot at starting the car during cold Chicago mornings. Do they still make them, and do you think they were effective?

— R.H., Crystal Lake, Ill.
A: Yes, dipstick heaters are still available. Kats is a brand we have seen on some shelves for about \$20. It is hard to say how effective they are as much depends on how cold it gets. Do you really need one? Maybe not if you are driving a late-model car that uses 0W-20 or 5W-20 motor oil. The “W” symbolizes the oil’s effective SAE winter weight. You can’t get lower than zero.

Q: I have a 2007 Ford

Fusion acquired new. It has 57,000 actual miles on it. I was recently told it needed \$1,100 worth of suspension repairs including new tie rod ends. However, the car has been under an air bag recall for years. Every time I show the dealer the letter I am told they will contact me when they have the parts. I think they are ignoring me because of the age of the car. My question is: Should I have the suspension repaired when it is possible that being in an accident could cause the air bag to kill me?

— D.G., Minnetonka, Minn.

A: The potential for a killer airbag is greater in warm, coastal states than in Minnesota. But you asked about having a lot of suspension work done on a car with only 57,000 miles on the clock. Before authorizing the work, we suggest you get a second opinion. If you find that the suspension is in really bad shape, it may be worth fixing so that you won’t end up having a crash and needing an airbag.

Send questions along with name and town to *Motormouth, Rides, Chicago Tribune, 160 N. Stetson Ave., Third Floor, Chicago, IL 60601 or motormouth.tribune@gmail.com.*

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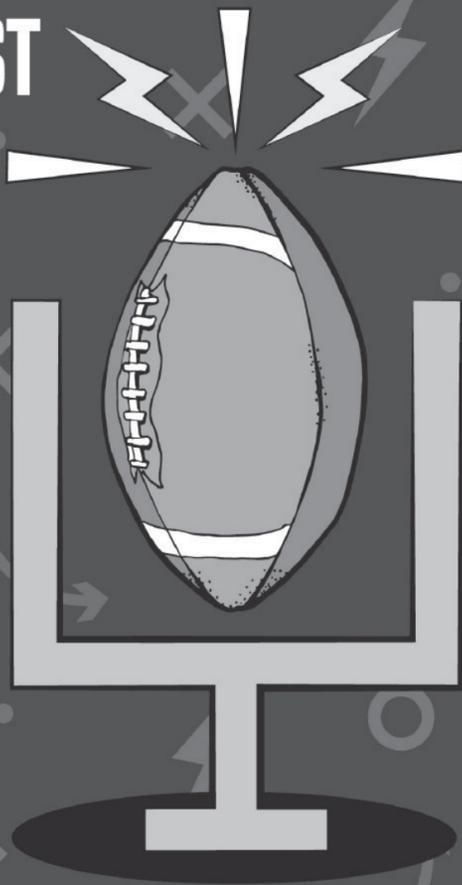
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Chicago Tribune

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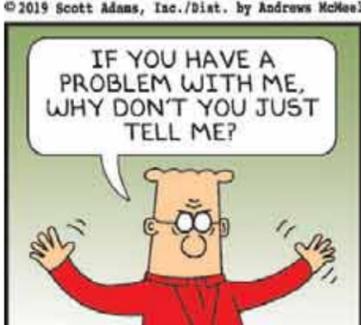
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Dilbert By Scott Adams



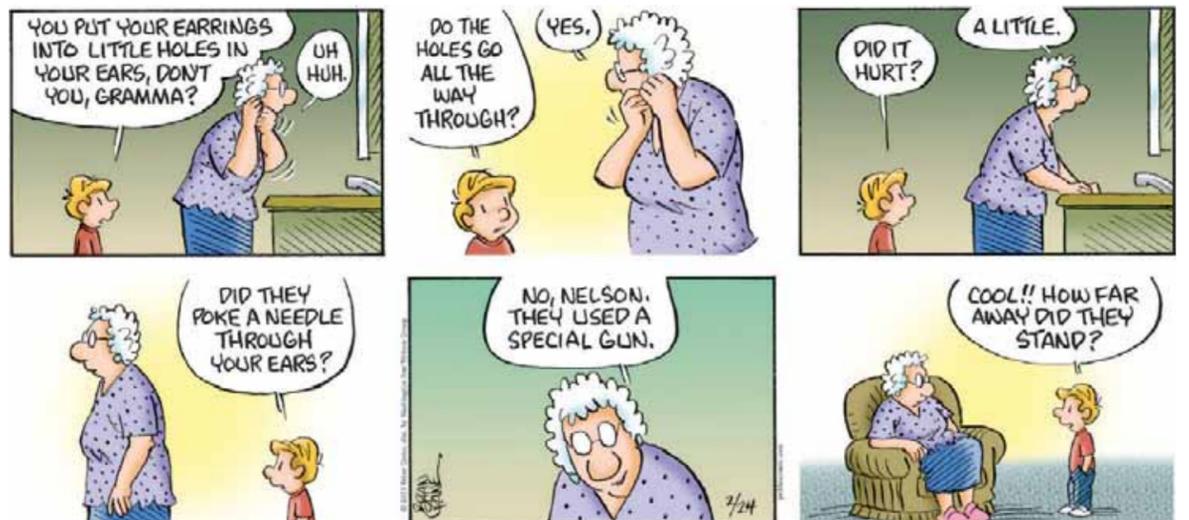
Baby Blues By Rick Kirkman and Jerry Scott



Zits By Jerry Scott and Jim Borgman (Zits is on vacation until March 10. Please enjoy this strip from 2014.)



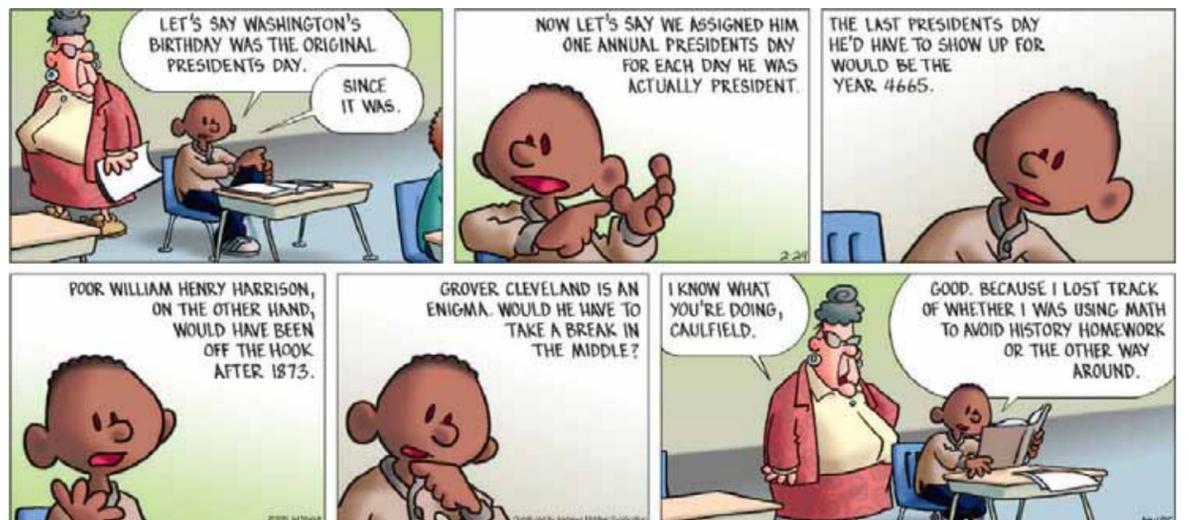
Pickles By Brian Crane



WuMo By Mikael Wulff and Anders Morgenthaler



Frazz By Jef Mallett



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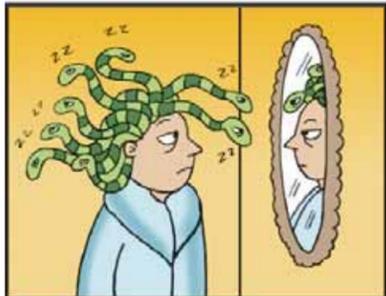
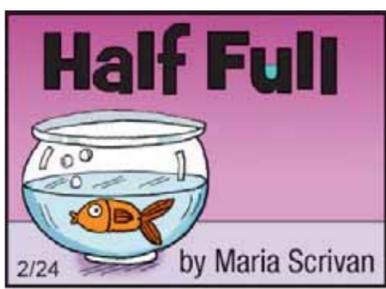
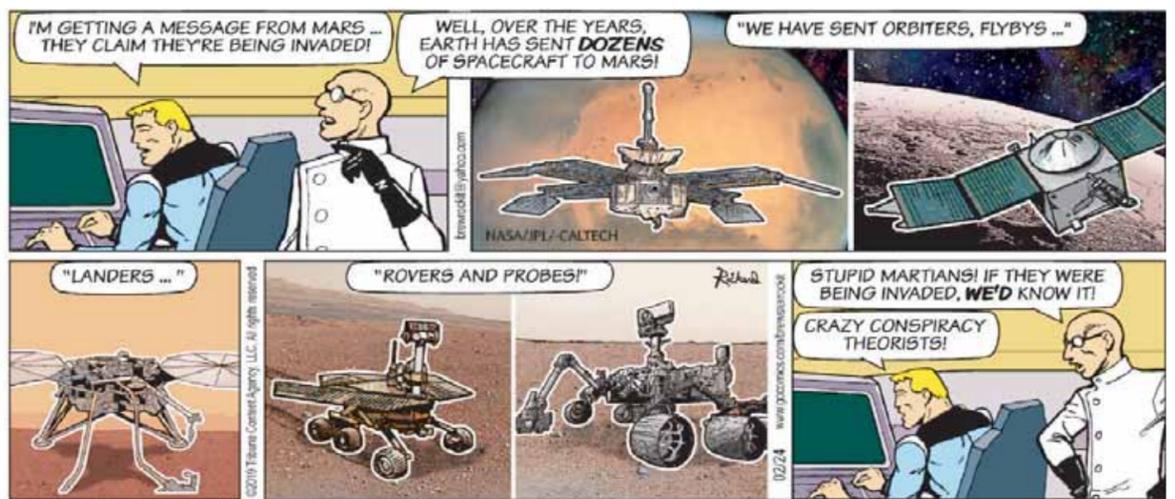
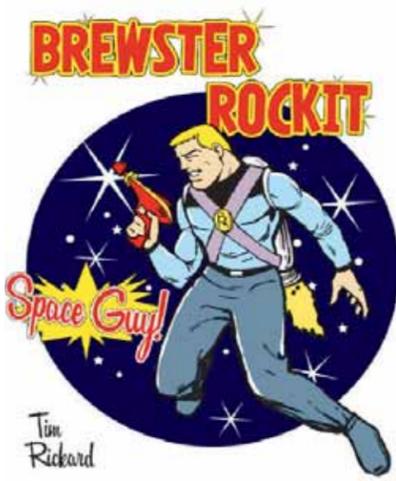
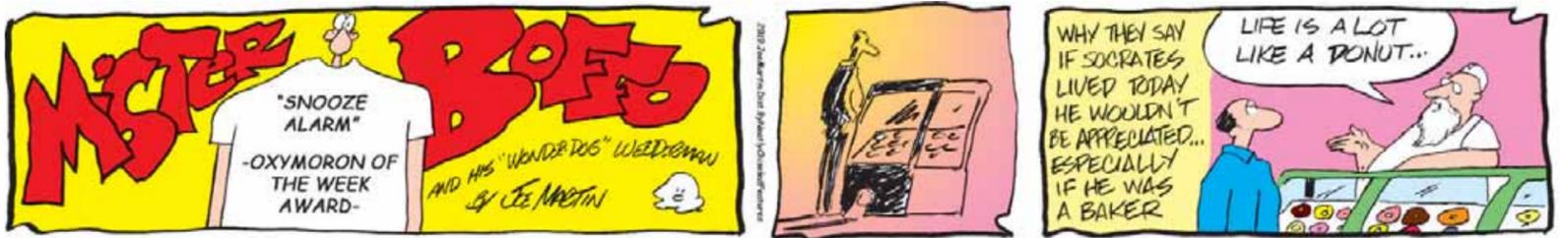
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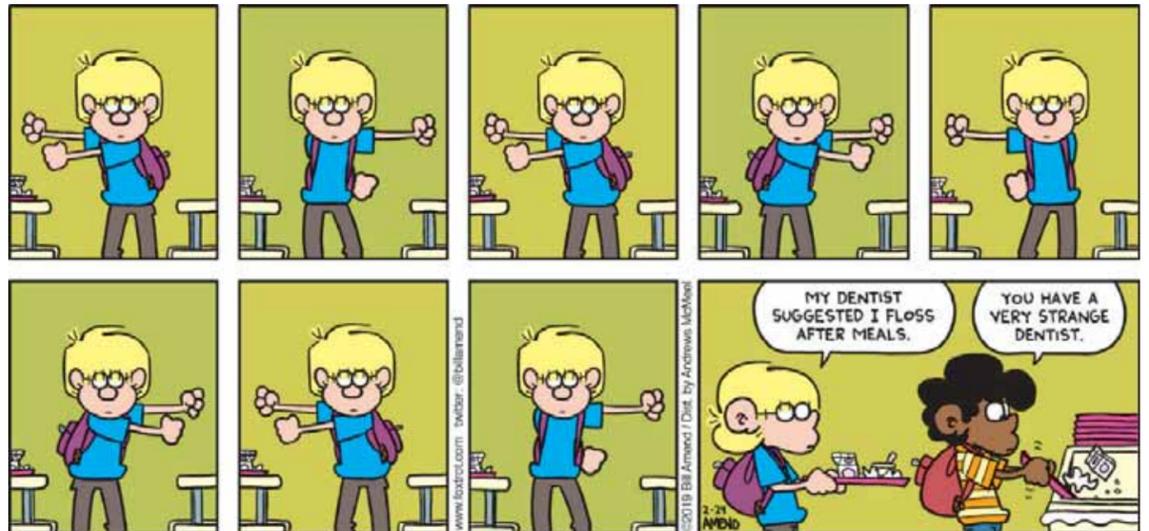


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Take It From the Tinkersons By Bill Bettwy



FoxTrot By Bill Amend

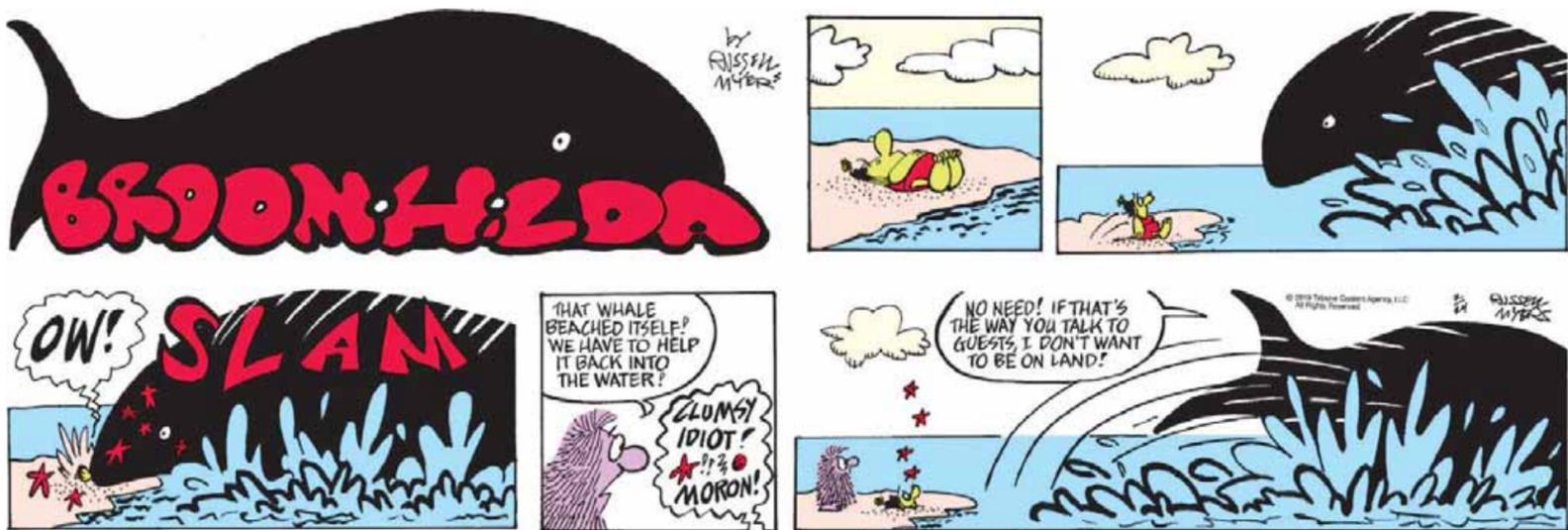
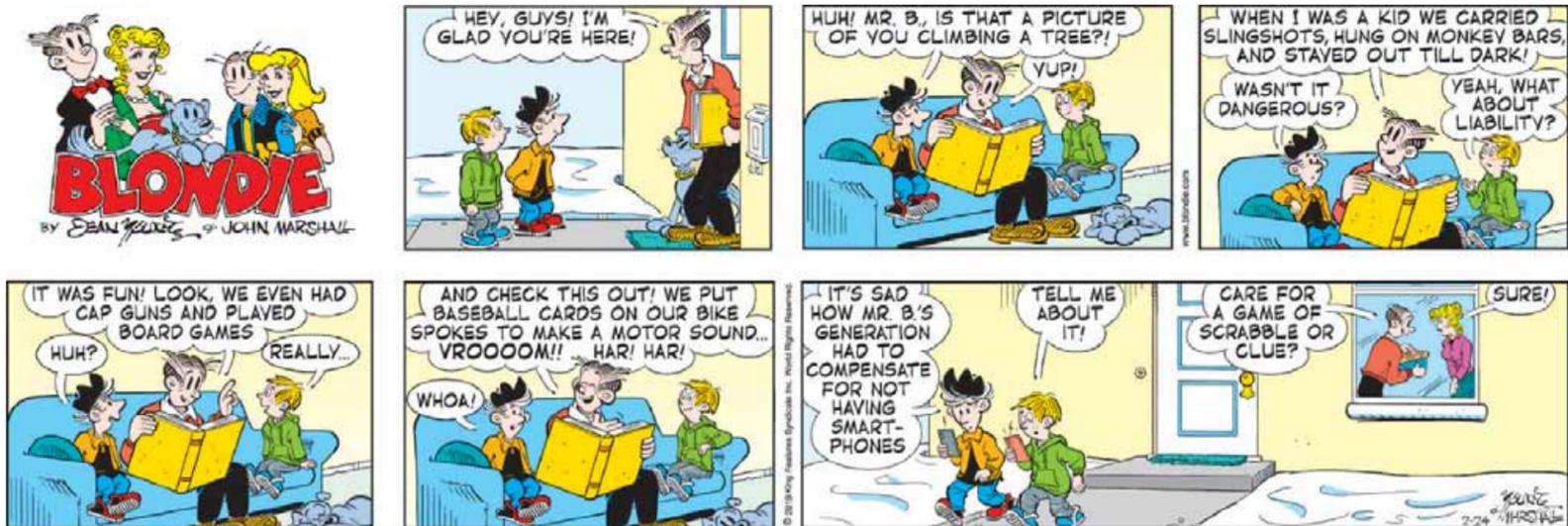


Dogs of C-Kennel By Mick and Mason Mastroianni



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Classic Peanuts By Charles Schulz

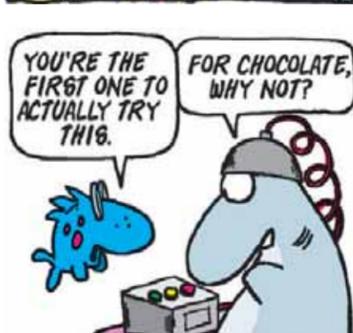
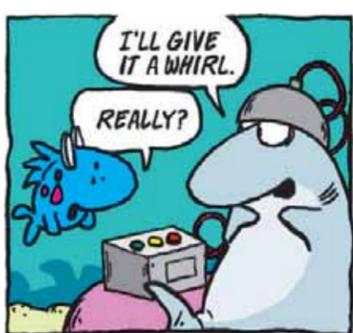
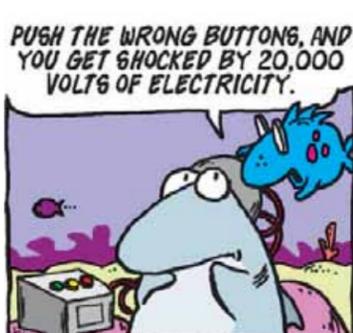
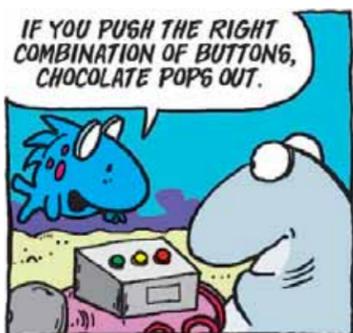
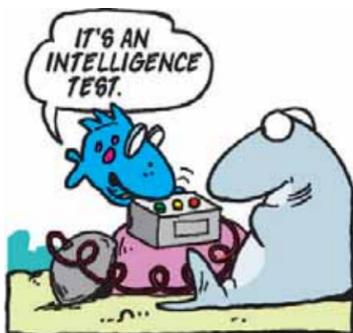
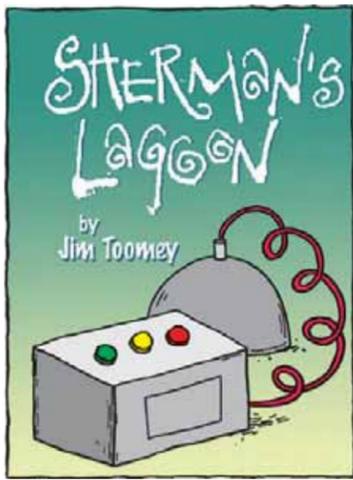


Dustin By Steve Kelley and Jeff Parker

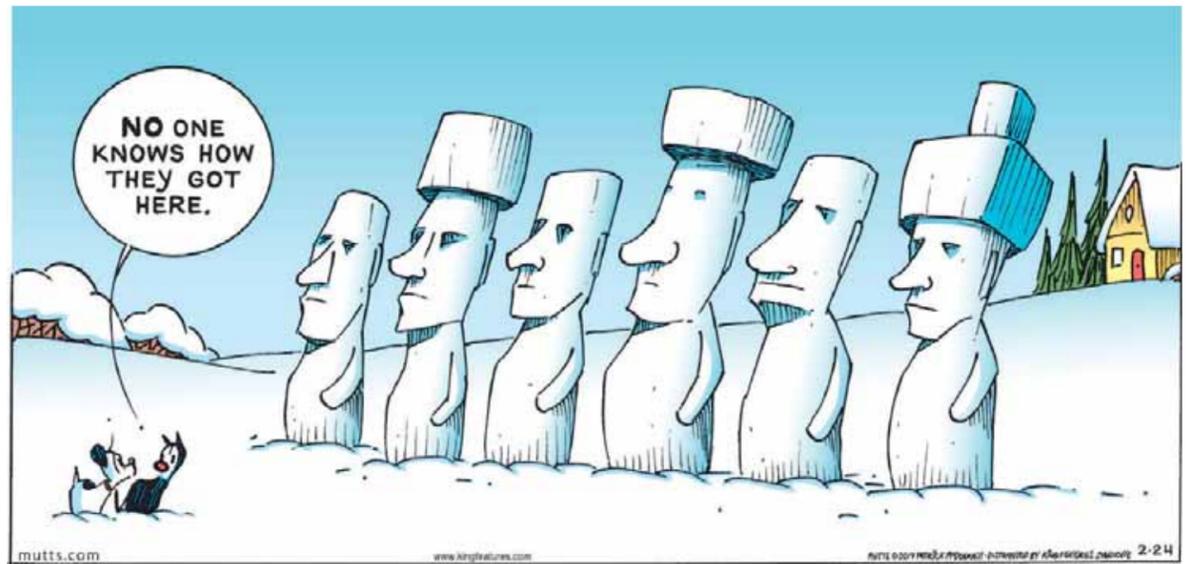


The Lockhorns By Bunny Hoest and John Reiner

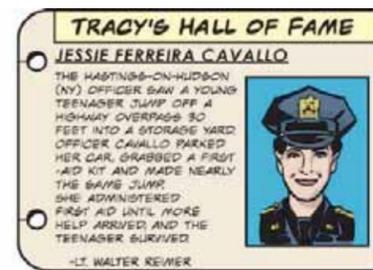




Mutts By Patrick McDonnell



The Middletons By Ralph Dunagin and Dana Summers



Doonesbury By Garry Trudeau



Prickly City By Scott Stantis





puzzle island

For interactive puzzles and games go to chicagotribune.com/games

2/24

SUNDAY FUNNIES: Directors among AFI's 100 "funniest" films

By S.N. | EDITED BY STANLEY NEWMAN
(stanxwords.com)

Across

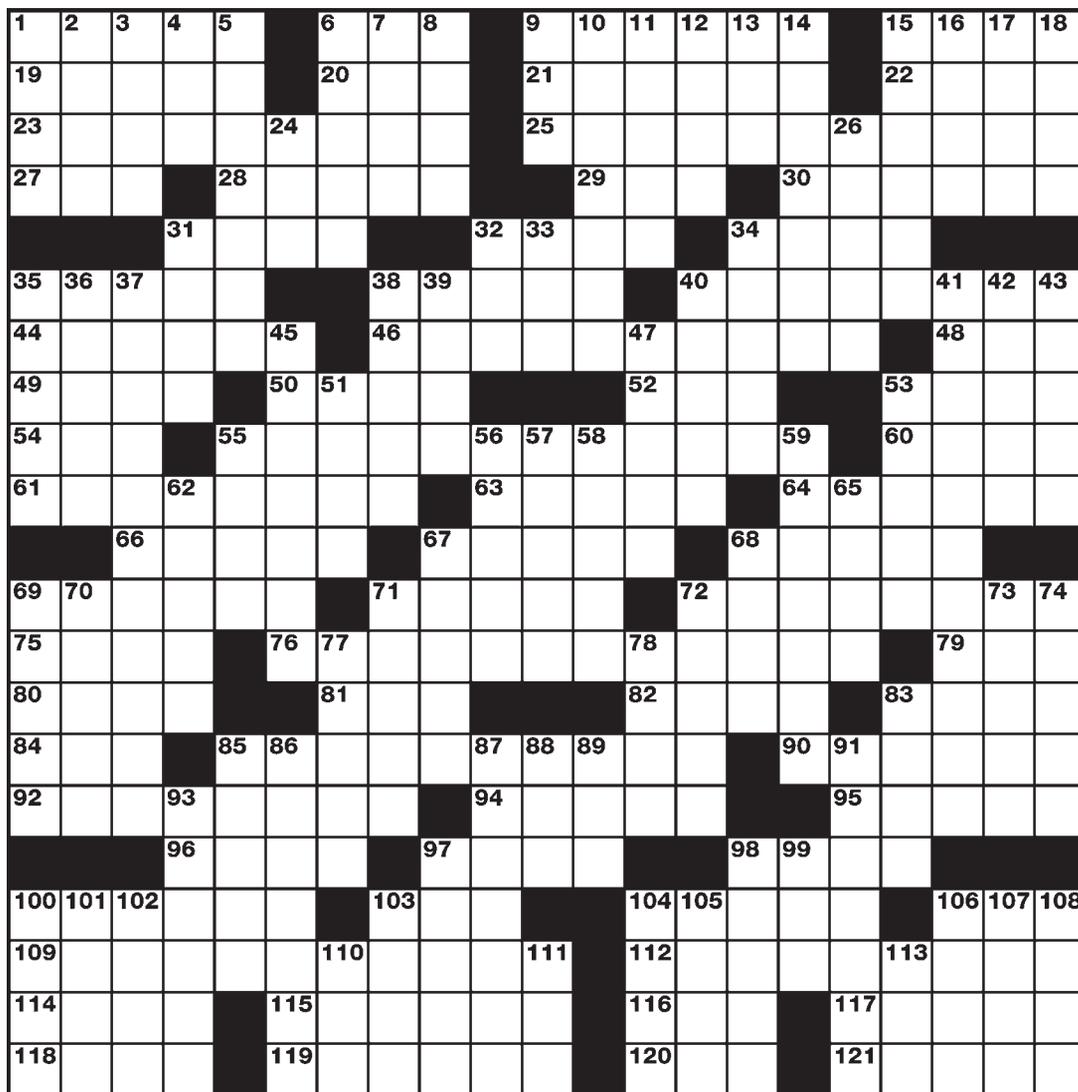
- 1 Grandson of Abraham
6 "I hate it!"
9 German figurine
15 Sign of disuse
19 Nasal appraisal
20 *Idol* judge, for short
21 Verdi
Shakespearean opera
22 Blunted sword
23 *Blazing Saddles* and two others
25 *Some Like It Hot* and two others
27 Try to reach base
28 Break open
29 Writer Edgar — Masters
30 Bad weather, briefly
31 Ranch bunch
32 Sunday funnies canine
34 Cotton fabric
35 Breakfast bread
38 Brook fish
40 Teen hangout of yore
44 *The Emperor Jones* playwright
46 *Manhattan* and four others
48 Stain-remover prefix
49 Nasal appraisal
50 Touched down
52 Up to, for short
53 Bowled over
54 Make a blunder
55 *Sherlock Jr.* and two others
60 "Don't _ word!"
61 Races on rivers

- 63 Finds out
64 Hawk cousin
66 Bring to bear
67 Civilian clothes
68 Prim
69 Where *Sherlock* first aired
71 Play softer, in mus.
72 Held firmly
75 "Son of _!"
76 *Fargo* and one other (despite the "official" credits)
79 NL West team
80 Talks nonstop
81 Holds
82 Chopped down
83 Houlihan on *M*A*S*H*
84 I love: Lat.
85 *It Happened One Night* and two others
90 Indy Jones' fear
92 Hunting dogs
94 More or less
95 _ fit (tantrum)
96 Andean of old
97 Sport on rivers
98 Lounge about
100 Jamaican music
103 Dash device
104 Be a bad winner
106 USSR's CIA
109 *Groundhog Day* and one other
112 *When Harry Met Sally ...* and one other
114 A thing of the past
115 Oregon college town
116 Fighter jet home: Abbr.
117 Think a lot of

- 118 Attaches a sleeve, say
119 Engraving tool
120 Place for porkers
121 Did the lawn

Down

- 1 Doorway part
2 Realm
3 Young zebra
4 Federal fiscal agcy.
5 Gym fixture
6 Oslo topography
7 Benevolent brothers
8 Large quantity
9 Goblin starter
10 Gas company, e.g.
11 Big brawl
12 Fr. address
13 Nevada city
14 When beaches are biggest
15 River formations
16 High hair
17 Clairvoyant
18 Service period
24 It's not part of SOS
26 "What a piece of work _": Shak.
31 "Apparent" person
32 Tic-tac-toe win
33 Washout
34 Taqueria filling
35 Unhappy spectator
36 Violinist Rieu
37 *Adam's Rib* and three others
38 Taunts
39 Repetitive learning
40 Mask eyeholes
41 *Bringing Up Baby* and two others
42 Aster family flower
43 March 14th, to mathematicians



Last week's answers appear on the last page of Puzzle Island

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- 45 Henri de Toulouse—
47 Video game pioneer
51 Aspiring atty's exam
53 Beef garnish
55 Bingo call
56 Any compass point
57 Yogurt-like Russian drink
58 "... could _ fat"
59 Highway advisory
62 Nerve cells
65 Matinee days: Abbr.
67 Capital of Belarus
68 Big bunch
69 Serenade, as the moon
70 Not quite one's best effort
71 Faculty overseers
72 Don't play fair
73 Iroquois people
74 Easily addled
77 Fictional "Fiddle-dee-dee!" female
78 Drive— window
83 Leave port
85 Ultimate
86 Flows out
87 Color like crimson
88 Grandpa Simpson
89 Sound of a blow
91 Penguins or Ducks
93 Severe conditions
97 Caravan component
98 Check-in area
99 Boat blade
100 Frat letters
101 Roof projection
102 Burgeoned
103 Nobody's fool
104 Mardi —
105 Place for hay bales
106 Feel certain
107 Zellweger's lawyer, in *Chicago*
108 Raised, as rabbits
110 Unvarying practice
111 Contingent
113 Oath affirmation

Quote-Acrossic

1. Define clues, writing in Words column over numbered dashes.
2. Transfer letters to numbered squares in diagram.
3. When pattern is completed, quotation can be read left to right. The first letters of the filled-in words reading down form an acrostic yielding the speaker's name and the topic of the quotation.

Clues

Clues	Words
A. Sushi ingredient: 2 wds.	148 84 26 118 132 49 6
B. Too many pounds	31 61 147 10 52 87 99 80 112 20
C. James Earl Jones vocal role	86 137 162 45 103 88 129 30 60 15
D. Rapture	33 110 25 131 163 53 135
E. Hurry	28 106 143 101
F. Financial option	67 121 146 42 116 5 47 79 69
G. Rank indicator	119 57 7 32 105 141 133
H. Deferential bow	152 18 76 100 113 1
I. Come upon	158 144 126 48
J. Layers above Earth's surface	89 145 4 21 127 128 36 77 63 51

K. Not a soul	65 81 94 150 22 12
L. Kyoto gown	160 91 139 117 59 54
M. Very impressive	157 70 120 114 27 41 104
N. Like a pillow	136 29 123 19 55 17
O. Able to be heard	159 142 83 109 97 38 64
P. Current controller	124 46 37 151 107 56 23 75
Q. Prison pic?: 2 wds.	134 14 155 40 2 96 102
R. With modesty	92 161 39 73 11 24
S. Almost: 3 wds.	93 85 115 140 62 13 72 44 50 156
T. Endorse	9 95 66 3 138
	43 34 125 108 74
U. Gulp	130 35 71 149 16 82 98
V. Teach	78 154 90 153 111 8 122 58 68

1	H	2	Q	3	T	4	J		5	F	6	A	7	G		8	V		
9	T	10	B	11	R	12	K	13	S	14	Q	15	C	16	U	17	N		
18	H	19	N			20	B	21	J	22	K	23	P	24	R	25	D		
26	A	27	M	28	E	29	N	30	C			31	B	32	G	33	D		
35	U	36	J	37	P	38	O	39	R	40	Q			41	M	42	F		
43	T	44	S	45	C	46	P			47	F	48	I	49	A		50	S	
51	J	52	B	53	D			54	L	55	N			56	P	57	G	58	V
		59	L	60	C	61	B	62	S	63	J	64	O	65	K	66	T	67	F
68	V	69	F			70	M	71	U	72	S			73	R	74	T	75	P
76	H	77	J	78	V	79	F			80	B	81	K	82	U	83	O		
84	A	85	S	86	C			87	B	88	C	89	J	90	V			91	L
		92	R	93	S	94	K	95	T	96	Q	97	O			98	U	99	B
100	H	101	E			102	Q	103	C	104	M			105	G	106	E	107	P
108	T	109	O	110	D			111	V	112	B	113	H	114	M	115	S	116	F
		117	L	118	A			119	G	120	M	121	F	122	V	123	N	124	P
125	T	126	I	127	J			128	J	129	C	130	U	131	D			132	A
133	G			134	Q	135	D			136	N	137	C	138	T	139	L	140	S
141	G	142	O	143	E	144	I			145	J	146	F	147	B	148	A	149	U
150	K	151	P	152	H	153	V	154	V	155	Q			156	S	157	M	158	I
159	O	160	L	161	R	162	C	163	D										

Last week's answers appear on the last page of Puzzle Island

By Robert O'Neill.
Edited by Linda and Charles Preston.
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Patriotic

BY CHARLES PRESTON

Across

- 1 27th president
- 5 Impudent
- 10 Roe source
- 14 Fashion magazine
- 15 Fred Allen's medium
- 16 Tramp
- 17 Ballet from Balanchine
- 20 Parts
- 21 Wed
- 22 Madison Ave. products
- 23 Does a supermarket job
- 25 Barely adequate
- 29 Child: prefix
- 30 Time units: abbr.
- 33 See 47 Down
- 34 Tiny amounts
- 35 River islet
- 36 Song from Berlin
- 40 First lady?
- 41 Orbital position
- 42 Road to Rome
- 43 Carmine
- 44 Not masc. or fem.
- 45 Self-interested one
- 47 ___fixe
- 48 Ailing

Down

- 49 Yellow-flowered plant
- 52 Consecrated
- 57 Lady from France
- 60 Cassette contents
- 61 Loafers
- 62 November exhortation
- 63 Ending for young or old
- 64 Sacher specialty
- 65 Some votes
- 24 Eden outcast
- 25 Wiser
- 26 Spice
- 27 Helped
- 28 Catch
- 29 Postulate
- 30 Caribbean island
- 31 Does a kitchen chore
- 32 Commence
- 34 Copy
- 37 Closed carriage
- 38 Fencer's weapon
- 39 View from Sugarloaf
- 45 Plaza child
- 46 Smooth and shallow
- 47 ___face
- 48 Estuary
- 49 JFK sights
- 50 State of France
- 51 Back of the neck
- 52 ___effort
- 53 Leningrad's river
- 54 Priam's kingdom
- 55 Novel ending
- 56 Hennas
- 58 Superlative suffix
- 59 Surprised interjection

1	2	3	4		5	6	7	8	9		10	11	12	13		
14					15						16					
17					18						19					
20											21					
					22				23	24						
25	26	27	28				29					30	31	32		
33							34					35				
36					37	38						39				
40					41							42				
43					44					45	46					
					47					48						
49	50	51							52				53	54	55	56
57						58	59									
60						61							62			
63						64								65		

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Prep-Positioning

BY GAIL GRABOWSKI

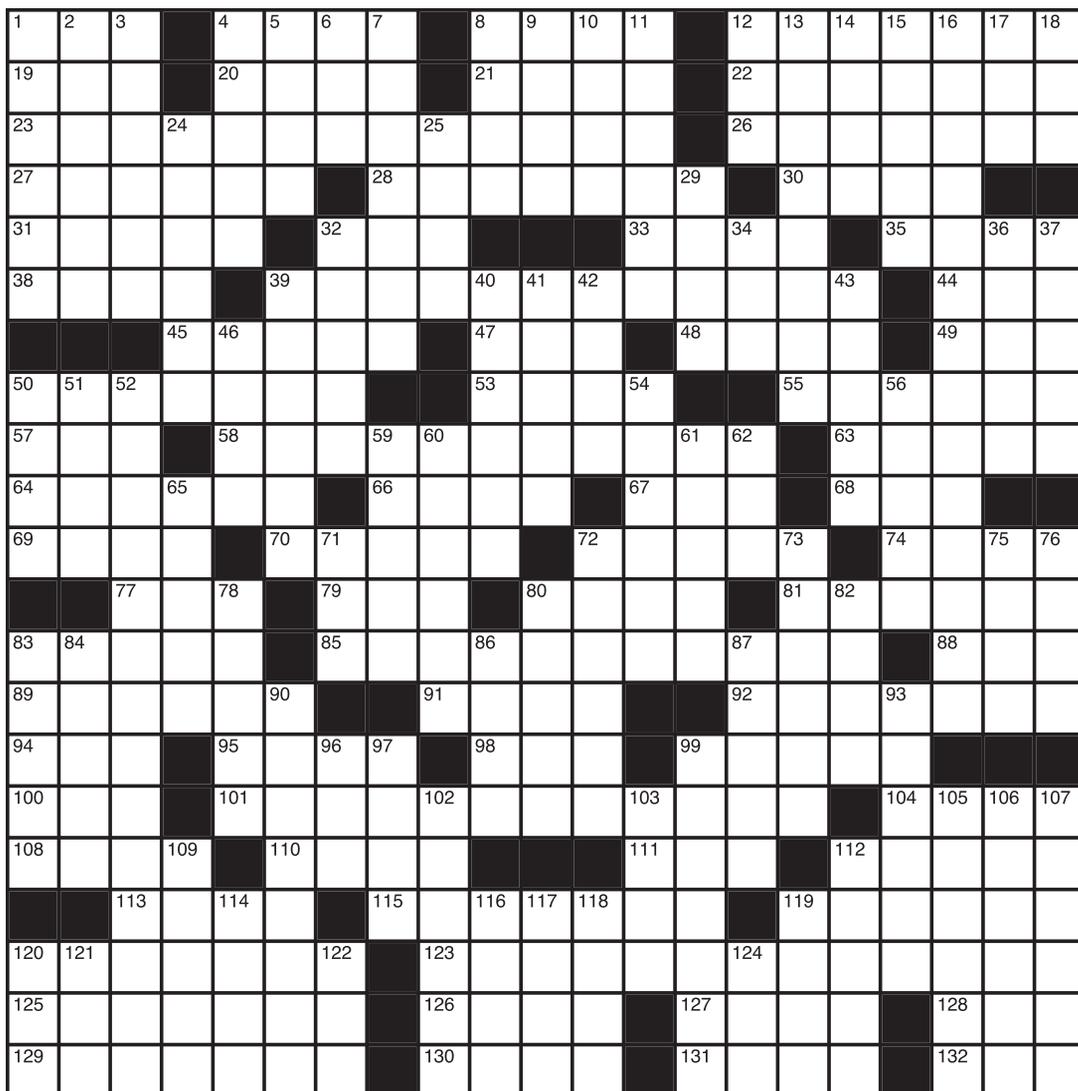
EDITED BY RICH NORRIS AND JOYCE NICHOLS LEWIS

Across

- 1 Cheese companion
4 Brewery fixtures
8 Minute dispute
12 Sandal features
19 "Barefoot Contessa" cook Garten
20 Journalist Larson
21 Pro shop purchase
22 Group bar orders
23 Revenue for a monarchy?
26 Crêpe cousin
27 "My mom is gonna kill me!"
28 San Simeon family
30 Sleep ___
31 Running total
32 "The Hurt Locker" backdrop
33 Upscale automaker
35 It might be generic
38 Novelist Waugh
39 Kids nagging parents about lack of air conditioning?
44 Which one
45 Predator and Ionia computers
47 Jack Reacher creator Child
48 Dept. formed under Carter
49 Bread grain
50 Agassi rival
53 Muses' domain
55 Massage offering
57 Important span
58 Bungalow inundated with vacationing relatives?
63 ___ column: concrete-filled steel support
64 Rope in
66 Quite a stretch
67 Freshly stained
68 Dr. Leary's turn-on
69 Sullen
70 Old Venetian coin
72 Capital that's home to the Potala Palace
74 "This is my ___"
77 Dodge logo critter
79 Poor, as excuses go
80 Ghee-brushed bread
81 Unwitting victim
83 Puts the worm on
85 Funny BBQ scene that got cut?
88 It's often bookmarked
89 Be there
91 Decorative jug
92 It may be lit during the holidays
94 Withdrawn
95 They may be wireless
- 98 Ristorante suffix
99 Links army leader
100 Loan letters
101 Unlikely winner of a trite joke contest?
104 Vicksburg soldiers
108 One of Tom Brady's three
110 "JAG" spin-off
111 Has too much
112 Piazza De Ferrari city
113 Humorist Barry
115 Takes care of a toy?
119 "To conclude ..."
120 Govt. water-testing sites
123 Group unhappy with election results?
125 SoCal daily
126 Pre-calc course
127 Rich deposit
128 Job ad abbr.
129 Pose a greater climbing challenge
130 "I'll get this one"
131 Chuck
132 Chekov's orig. "Star Trek" rank
- 42 Green of "Robot Chicken"
43 Question doggedly
46 Shoe with lots of holes
50 Tourney ranking
51 River of Pisa
52 "You're a big girl now?"
54 "Who cares?"
56 Roundup catcher
59 Postgame staple
60 Band aide
61 Should have said
62 Area 51 creatures, it's said
65 Doggone mad
71 Battleship letters
72 Hugh of "House"
73 "Just ___"
75 Fiend of fantasy
76 Legendary soccer star
78 "Morning Joe" network
80 Ad infinitum
82 Hatcher of "Desperate Housewives"
83 Jazz count
84 Pal of Aramis
86 Relative who shares your birthday, perhaps
87 "Hair" styles
90 Queen's mate
93 Mother canonized by Pope Francis
96 Hammer throw trajectory
97 Impudent sort
99 Pasta water prep instruction
102 Did, but doesn't now
103 Campus recruiting gp.
105 Dining selection
106 Balladeer Michael
107 Give the okay
109 Bush or Clinton, once
112 Rubbernecks, with "at"
114 Seductive sort
116 Struggling to decide
117 Triathlon component
118 "Picnic" playwright
119 Bygone Fords
120 2015 Payne Stewart Award honoree Ernie
121 Touch gently
122 Return ID
124 Great Lakes' ___ Canals

Down

- 1 NHL Hall of Famer Stan
2 Dog or dogie
3 It may be scented
4 WWII surrender celebration
5 2016 MLB retiree
6 Virginia senator Kaïne
7 Vail toppers
8 Gp. advocating adoption
9 Substandard
10 Charity
11 Line dance step
12 On the job, initially
13 "Rebel Without a Cause" actor
14 The Bee Gees, e.g.
15 New-product div.
16 Preview from St. Peter?
17 Candy invented in Austria
18 Dallas-to-Houston dir.
24 Easy pill to swallow
25 Pianist Peter
29 Confident
32 Less favorable
34 Unpleasant noise
36 DIY mover
37 Sidestepped
39 Flung with force
40 Put on conspicuous display
41 Seedless plants

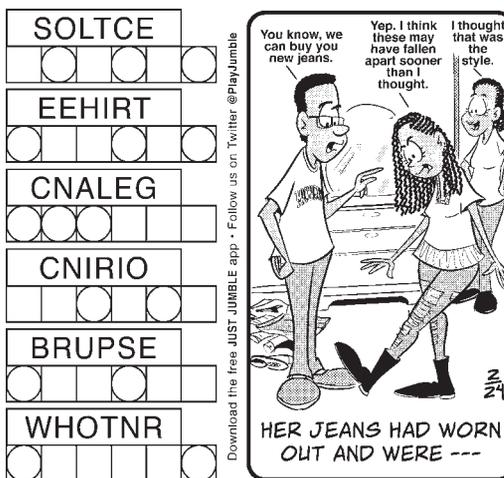


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Jumble

Unscramble the six Jumbles, one letter per square, to form six words. Then arrange the circled letters to form the surprise answer, as suggested by this cartoon.



PRINT YOUR ANSWER IN THE CIRCLES BELOW



This week's answers appear on the next page

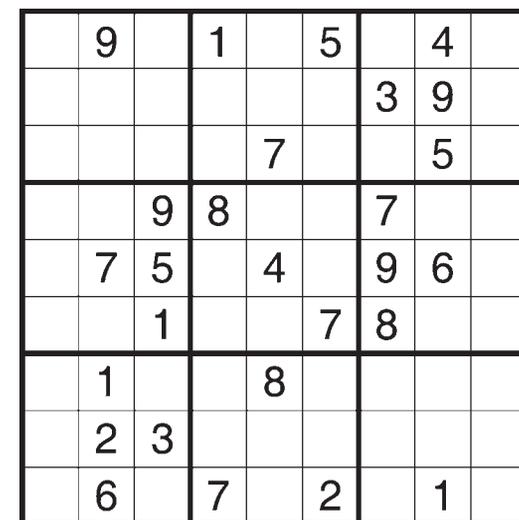
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Sudoku

2/24

Complete the grid so each row, column and 3-by-3 box in bold borders contains every digit 1 to 9.

Level: **1 2 3 4**



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The Envelope.com

Los Angeles Times

Sunday, February 24, 2019

S

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THE QUOTE

KIRK MCKOY Los Angeles Times

What film had an impact on you this season?

“Because he’s my Polish brother, I saw ‘Cold War’ while [director Pawel Pawlikowski, story on Page 21] was finishing it. I think it’s an extraordinary film. Amazing, amazing film. It’s about his parents. He took such a naked, unjudgmental approach to this story about grown-ups loving each other and hurting each other so much. It’s funny, someone told me, ‘I find it so romantic.’ It’s not romantic. It’s absolutely terrifying in many ways. But it’s so honest and has so many layers. By talking about his parents, he’s also talking about a moment in history without preaching about history. In less than 90 minutes, he told an epic. He completely avoided the big, dramatic moment. It’s more like life. I love it.”

—ALFONSO CUARÓN,
“Roma”

THE OSCARS

The 91st Academy Awards, honoring films from 2018, will air live on ABC tonight starting at 8 p.m. Eastern / 5 p.m. Pacific. The ceremony, the first in 30 years without a formal host, will be at the Dolby Theatre in Hollywood.

WHAT’S INSIDE**14****SHA-HA-HAL-LOW****14**

Lady Gaga and Mark Ronson collaborated to create “A Star Is Born’s” signature song.

18**HEART OF ‘ROMA’****18**

Director Alfonso Cuarón based his most personal film yet on the woman who raised him.

26**SENSE OF URGENCY****26**

Spike Lee blasts racism in the ’70s and today with the truly intense “BlacKkKlansman.”

34**‘PANTHER’ POWER****34**

The Marvel mega-hit’s cast is wowed by the passion of fans who finally feel represented.

Also**IT’S ABOUT FRIENDSHIP, PAL****9**

“Green Book’s” writers buddied up to tell the tale.

SHE’S A FORCE FOR CHANGE**22**

“If Beale Street Could Talk’s” Regina King rallies.

YOUR OSCAR BALLOT**32**

This comes with expert advice for picking winners.

THE VITAL SCENES**42**

Here are the acting nominees’ live-or-die moments.



GRAEME HUNTER Sony Pictures Classics

“I’VE NEVER played a character like Joan before, someone who chooses to be in the background,” says Close, here in “The Wife,” with Jonathan Pryce, center.

SUBTLE STRENGTH OF GLENN CLOSE

BY RANDEE DAWN >>> NEW YORK — Early in “The Wife,” Glenn Close’s character, Joan Castleman, joins a phone conversation between her husband, Joe (Jonathan Pryce), and the selection committee for the Nobel Prize in literature. Joe has just learned he’ll receive the award, but it’s Joan’s face the camera lingers on. ¶ In that moment, “Glenn does something so magnificent,” says screenwriter Jane Anderson. “There are 500 pieces of subtext going on there. Every time I come to that spot in the film I get chills watching Glenn’s work — and what she plugs into.”

If any actor can tease out anything near “500 pieces of subtext” from a scene, it’s Close. The 71-year-old actress has terrified us in “Fatal Attraction,” charmed us in “The Big Chill,” and revealed the heart of a monster in “Dangerous Liaisons.” But in “The Wife,” she does things she’s never attempted before — pulling them off so subtly they don’t fully resonate until much later.

“I’ve never played a character like Joan before, someone who chooses to be in the background,” says Close, the front-runner to win the lead actress Oscar. She’s sitting in the Library, a restaurant upstairs from where she’s been performing in New York City’s Public Theater’s production of “The

Mother of the Maid,” and toying with sugar packets as she speaks. (Close is the “Mother” of Joan of Arc in the play, which is also written by Anderson.)

“Joan is basically shy, but is complicit in this complex marriage, and that was really challenging to figure out — where I could really believe it and understand her to the point where I thought I could play her fairly,” she continues.

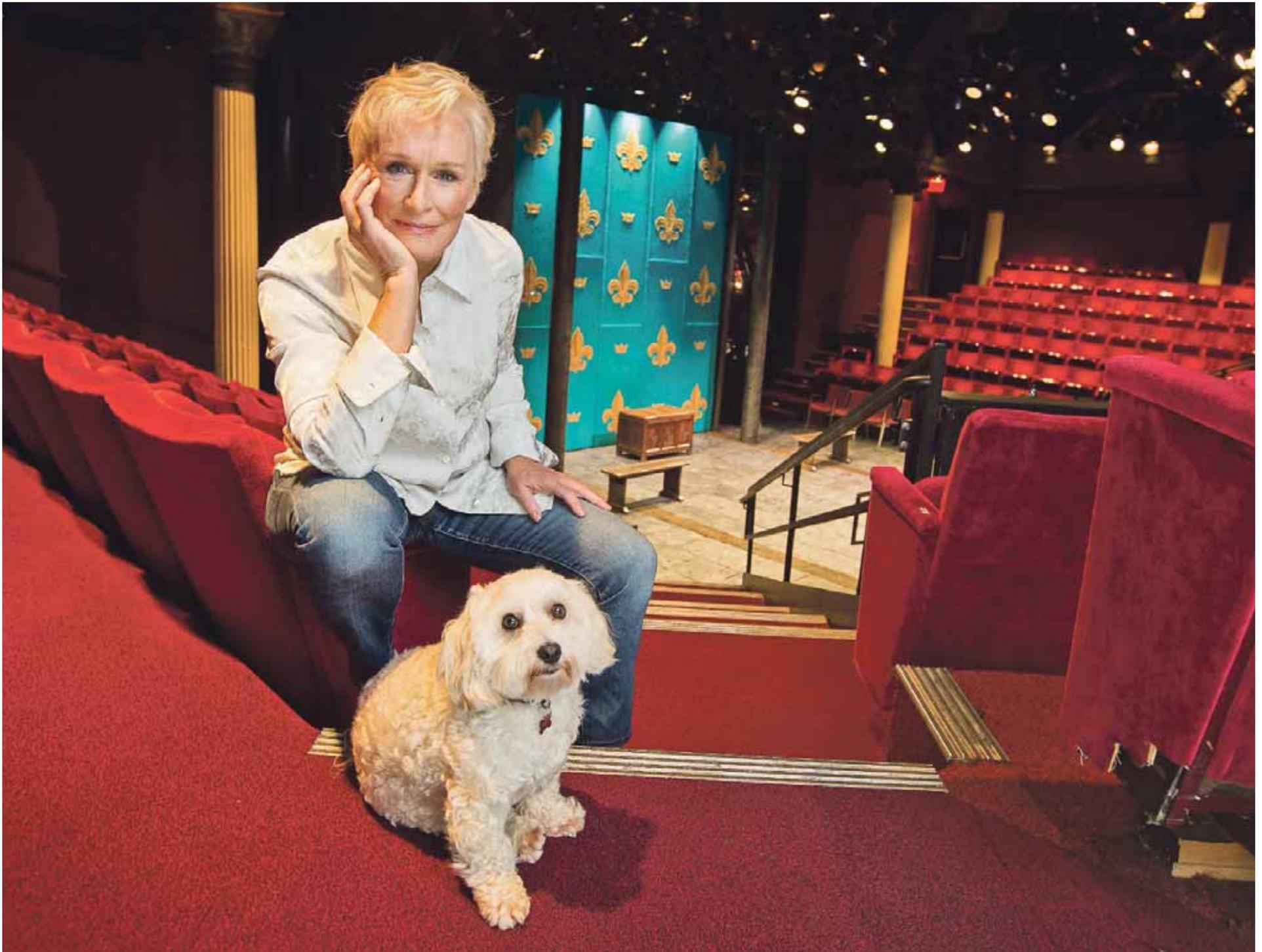
“Wife” is not the movie many may think it is going in (unless they’ve read the 2003 book by Meg Wolitzer that it’s adapted from). Ostensibly, it’s about a woman reconsidering marriage to her author husband after he wins the Nobel.

That’s accurate, but — spoiler alert —

not the whole story. Stop reading now if you don’t want to know more about the August release. As we gradually discover, Joan is the writer behind all the acclaimed books, Joe just the name on them.

If that sounds like a slow-motion horror story (sans blood or gore), it also feels like one. Early scenes with Close are imbued with very different meanings on a second viewing; she knows things the audience doesn’t for a good portion of the film. Many of her scenes are interior and dialogue-free, so everything has to come from Close’s expression, which proved a challenge for director Björn Runge.

“Her character is so contained,” he recalls. “For me, it was about how not to lose



MICHAEL NAGLE For The Times

the scene to the larger-than-life character — Jonathan Pryce. It was about finding the cinema language that could take care of Glenn's acting, so she would be the sun in that universe."

Initially, it's clear that Joan thought she understood the bargain she was striking with her husband early on: She loved him and he loved writing. "She got what she wanted," says Close.

But as they arrive in Oslo for the various Nobel ceremonies, that decades-old agreement curdles for Joan. "In the book, she says she knew she was going to leave him on the plane ride over," she says. "But for me, it's

clear when we were sitting in the Nobel Prize ceremony and you hear what is being said about the work — and it was really [Joan's] work, and she realizes, 'I can't do this anymore.' She realizes what her work has meant to the world. And it's not necessarily about the acclaim. It's recognition."

Joan also has to reckon with the choices she's made while being with Joe, including often choosing work over her children. Essentially missing out on both fronts. Close understands what that feels like.

"Having been a working creative mom myself, it's a hard balance to maintain," she says. My mom said in her late 80s: 'I feel like

I've accomplished nothing.' And she was *extremely* interesting. What she needed was personal fulfillment, which has nothing to do with raising a child or being a wife — it has to do with feeding your own soul."

"The Wife" took 15 years to bring to fruition, but it arrived in 2018 amid a shared cultural discussion, which lends it a special resonance.

"Women are feeling enabled to speak out now," she says. "That's important. I do think men will always be uncomfortable with powerful women, though. It's hard for them to deal with it. There will be a backlash — but I'd like to think we will not go back. But until

women are allowed into those back rooms and are real collaborators in making decisions — well, we haven't made it there yet."

It was ever so; Close puts down the sweetener packets and harks back to Elizabeth I, the queen who could not marry lest she hand over her royal power.

"She was too smart to do that," she says. "We really are beasts, you know.... Civilization was formed around laws and basically designed to keep the more brutal side of us in check, but it's still there. The only thing you can hope for is to have leaders who bring out the positive more than the negative. But the potential — it's always there."

THE CONTENDERS

UNDERCOVER
DISCOVERIES

BY GLENN WHIPP

Promoting Spike Lee's "BlacKkKlansman" when it premiered at last year's Cannes Film Festival, Adam Driver gave a brief interview saying that, growing up in Indiana, "there were always Klan rallies, like, every summer."

A few historians in Indiana pushed back, accusing Driver of indulging in hyperbole ... until they checked newspaper archives and discovered that the Klan was active in the St. Joseph County area during Driver's youth there in the '90s.

"I heard about that peripherally," Driver says of the debate, "that I was making it up. It was very strange. Now, I can't keep track of every summer, but my point was that it was frequent. I didn't understand why it was questioned."

After winning acclaim playing Lena Dunham's aloof, intense love interest on HBO's "Girls," Driver has fashioned an impeccable film career, working with such giants as Martin Scorsese ("Silence"), Jim Jarmusch ("Paterson") and the Coen brothers ("Inside Llewyn Davis"). And, yes, as Kylo Ren, he killed Han Solo in the seventh installment of the ongoing "Star Wars" franchise. (But we still prefer not to think about that.)

With "BlacKkKlansman," Driver has earned his first Oscar nomination for his supporting role playing Flip, a Jewish detective who partners with a black cop (played by John David Washington) to infiltrate the Klan. We caught up with Driver recently over coffee during a brief stay in Los Angeles.

Were you surprised that people expressed skepticism about white supremacists in the Midwest?

I understand that for people in Indiana, there's a sensitivity about not being painted with a broad brush as being a haven for racists, which it is not. But to say there is no Klan presence throughout Indiana is frustrating. I was always aware of it. In my own neighborhood, there were people down the street from me.

Flip's complicated relationship with his own faith and heritage is one of the more interesting aspects of the film. Was that part of the appeal of playing him?

Apart from working with Spike, that's one of the main reasons I wanted to do the film. I love the idea of your heritage becoming important to you at different times in your life. Flip doesn't internalize his job, maybe to self-preserve. As an actor, I can understand that.

But also, as an actor, I know that you have to be invested at a certain point. And when Flip goes undercover and has to say these terrible things out loud, it affects him. I don't know how it couldn't. So he has to face those questions. Maybe he has to take it personally, and that's not a bad

thing. It's empowering.

You strike me as an actor who takes things personally.

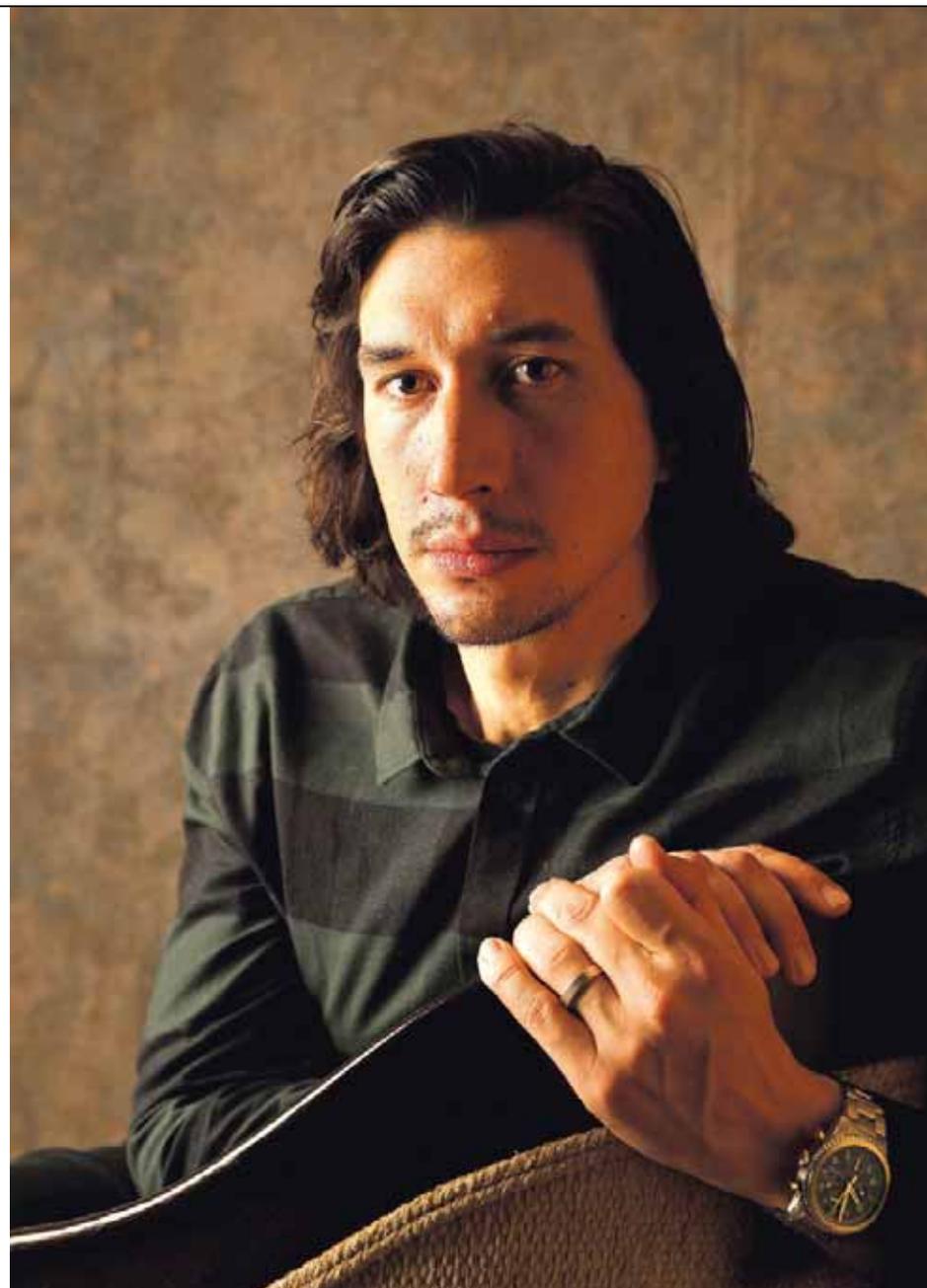
[Laughs] Well ... yes and no. The thing about acting is that you're always up against time, which is frustrating. You have to get it right and then move on. That's why I try not to watch anything I've done, because there are so many other possible ways of doing it.

You mentioned the idea of your heritage becoming important to you at different times. You were raised in the Baptist church. Do you still go?

I don't. I think everyone is looking for something. Maybe someday, I'll think about that more.

Meanwhile, we're all looking for some kind of explanation of why we're here, what we are doing. I like the idea of a community hopefully creating something that explains why we do what we do, why we're terrible to each other, why we're great to each other. And then it's over! [Laughs] But in the meantime, there's coffee and conversation.

You say you try not to watch your work.



AL SEIB Los Angeles Times

"WHEN FLIP goes undercover and has to say these terrible things out loud, it affects him," Adam Driver says of his detective character in "BlacKkKlansman."

Including the "Star Wars" movies?

"Star Wars" is a little different. There's such a visual thing going on, especially with the first one where they were like, "Trust us. There's space behind you. Trust us. Your lightsaber looks like this." So I needed to see how it would come together.

What was it like watching that?

I was very numb. The first time I saw it was with Carrie Fisher and Daisy Ridley and Carrie's dog, Gary. And you don't know how to feel. You've been working on it for so long and thinking about it for so long. That's one of the many reasons I try not to watch anything. To really absorb it,

I feel like you've got to watch it a lot to think that it's not you there doing it. To look at the story and not just all the mistakes you made. But I was very numb. It was a lot to take in.

Then, I saw it again at the premiere. Something like that, because I knew what was coming up, the Han scene, I was very sick to my stomach, very pale, cold, waiting for it just to be over. Then, the response was so nice. It was a very memorable, crazy night.

What about "The Last Jedi"? Did you see that?

I did. I didn't have to almost puke that time. I feel like I'm making progress.

THE CONTENDERS

WRANGLING
EMOTIONS

BY MARGY ROCHLIN

About 30 years into his storied film and TV career, Sam Elliott started tiring of playing aloof tough guys. “I just thought, ‘Am I ever going to get out of this?’” he wondered. Then along came his role as a cowboy named the Stranger in the Coen brothers’ 1998 cult comedy “The Big Lebowski.” “I finally came to grips with it,” said Elliott, in his low, dusty voice. “I figured I’d just embrace it.”

In “A Star Is Born,” Bradley Cooper’s three-hankie update on the classic Hollywood love story, Elliott plays Bobby Maine, the white-haired, shaggy-browed manager tasked with forever cleaning up after his much younger half-brother, the doomed, gin-guzzling country rocker Jackson Maine (played by Cooper, who also co-wrote, directed and co-edited the film). Lady Gaga — whom Elliott addresses by her birth name, Stephanie — is Ally, the singer-songwriter who Jackson falls for.

Through the many rough cuts of the film, Elliott watched his screen time swell and shrink. In the version Cooper screened for the cast before its premiere at the Toronto International Film Festival, the film was almost all Cooper and Gaga, with the supporting roles whittled far down. But at that Toronto premiere, all of Bobby’s best moments were back. “Are you all right?” Gaga asked him when the lights came up and she found him weeping.

In an interview at a Malibu cafe near his home, he spoke of that moment and working with Gaga, the logistics of acting while driving, as well as how Cooper chose to let him know he wanted him for the film. Turns out Cooper had spent months with a vocal coach, perfecting an approximation of Elliott’s deep, signature rasp in order to play his younger brother. “He played me a tape,” said the 74-year-old. “But first he said, ‘I’ve got something I want you to listen to. You might think it’s kind of weird.’”

So did you ever ask Cooper what would have happened if you said no to the role?

No, I didn’t ask him that. But I’ve heard him talk about it. Basically, what he said was, “I’d have been ... if Sam wouldn’t have done the part.” There was never an explanation about who he’d go to next.

Here’s how an admirer describes the power of your performance on Twitter: “How the hell did Sam Elliott just drop one of the best acting moments of the year while backing up a car?” Let’s discuss the mechanics of that.

The mechanics of it were that it was a hill like this [he holds his hand at a steep angle] and that thing was a monstrosity, that truck. It was a dually, you know, two wheels on both sides in the back. And I only had a little small window [of space] to put that truck in. But I’ve had a lot of experience with vehicles like that. I drive a truck. It’s parked out front right now.

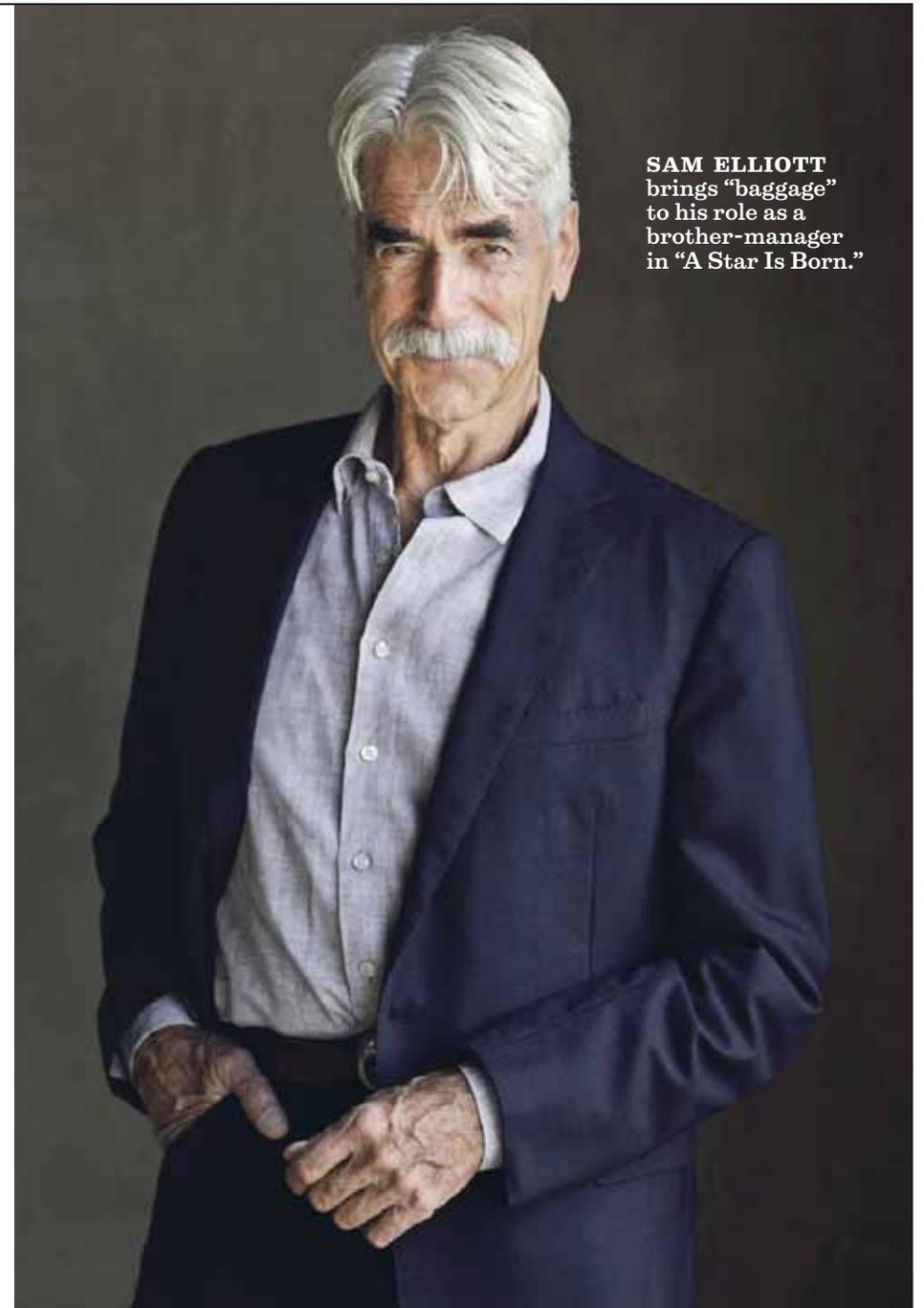
So there was that [quasi-improvised moment when Jackson reveals that he has

always idolized Bobby] and everything else floated on that beat. I just sustained it as I watched him get out of the truck. I think [Bobby] wanted out of there.

He didn’t want to hang around anymore. I think he knew that Jack was going to go down, that he was on that collision course. That’s part of what really got to me, the profound sadness. They clearly loved each other. But they could never get it together.

Talk about why it made sense that it was Bobby who comforts Ally at the end of the film.

You never saw them together a lot. But it didn’t matter. You had the sense that Bobby was always around. He was like the shadow you saw once in a while on the wall and that was it. Then every so often, he’d come in and say something. We didn’t need to see any more of him than what we saw.

In “Mask” you worked with Cher and

SAM ELLIOTT brings “baggage” to his role as a brother-manager in “A Star Is Born.”

KATIE FALKENBERG Los Angeles Times

now in “Star” with Gaga. What did the first experience teach you about how to approach the second one?

I think working in front of those massive audiences allows [a pop superstar] to be just as comfortable in front of a camera. Cher was that way. It was the same with Stephanie. She was totally unflappable. It was like she’d been doing it forever.

Now that you’ve embraced your image as the wry personification of the Old West, what’s next?

I’m in another thing right now. I’m good with it. But it’s almost not about the acting. It’s about being the guy with The

Voice and The Mustache.

I beg to differ. You’re the guy who has seen everything and has perspective. You’re the adult in the room.

That makes me think of a meeting I had for “Road House.” I went and met [producer] Joel Silver at Fox. Rowdy Harrington, the director, was there. Maybe a casting person. And I asked him, “How do I fit into this thing?” and he said, “You’ve got baggage.” I said, “What do you mean?” He said, “Baggage. You’ve been around a long time.” So that’s what you’re talking about. It’s baggage. I really appreciated it. I thought of that as positive. It says, “You’ve been there.”

ON WRITING

BY KEVIN WILLMOTT >>> 'BLACKKKLANSMAN'

BETWEEN DUELING IDENTITIES

When Jordan Peele hired Spike Lee and me for this project, the only note he gave us was “make it funny.” We knew exactly what Jordan meant. He wasn’t speaking about broad comedy or jokes; he was instructing us to reveal the irrationality of racism. The more you expose the normality of hate, how it works historically, the more you locate the tentacles that touch us today. That is how you make dangerous subjects humorous. You don’t pull punches, you don’t censor words, you don’t make it acceptable; instead you get as close to the ugliness as you can and identify its absurdity. However, we did need one governing idea, a hook, to make the story cohesive.

We found that hook in a quote from W.E.B. Du Bois: “One ever feels his twoness — an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength keeps it from being torn asunder.” Ron Stallworth’s book, “Black Klansman,” takes us into the procedural world of his investigation of the Klan in the 1970s. The rookie mistake that Ron, played by John David Washington, made of using his actual name over the phone with the KKK and subsequently having to create a “white Ron Stallworth” is the perfect illustration and metaphor of twoness. This became the major theme in “BlacKkKlansman.”

Spike wanted the film to resonate with the urgency of now. The past had to connect to today. We located in Ron’s book the current connection to our racial divide. Spike and I wanted our choices to not only speak to the political realities of the time but also the struggle of twoness in the characters. Ron’s relationship with Patrice, played by Laura Harrier, is complicated by her being a strong female activist patterned after human rights legends Angela Davis and Kathleen Cleaver.

When Ron hears the speech of Kwame Ture (Stokely Carmichael), he finds him-



MICHAEL NAGLE For The Times

WILLMOTT, left, and Spike Lee wanted to address politics but also the struggle of the characters’ “twoness.”

self connecting to his fiery rhetoric. Twoness is a condition that many black police officers voice today as a source of consternation. Ron’s issues with racism on the force was an opportunity to show how police need to police themselves. The ongoing deaths of unarmed young black men at the hands of police officers is a national tragedy. I have been in numerous screenings of the film where Landers, the racist cop, is arrested and the audience breaks out in applause because, unfortunately, this action remains a fantasy in American life.

We incorporated the issue of twoness into the narrative in numerous other ways: mistaken identity, the debate over imagery in “blaxploitation” films and the phone relationship Ron creates with David Duke. A surprising element of the film was dis-

covering the twoness of being Jewish. Flip Zimmerman, a Jewish detective played by Adam Driver, is confronted by Ron and accused of “passing.” Flip has to go undercover as the “white Ron Stallworth” posing as a WASP. But in reality, Flip has been posing as a white Anglo-Saxon Protestant in real life.

Growing up in Kansas, I was often offered “honorary whiteness” by my white friends. A common occurrence when you are a person of color and “liked” is that you are offered assimilation into the majority group. Flip’s acceptance of “honorary whiteness” has disconnected him from his Jewish heritage. It is through going undercover as a Klan member and experiencing their barrage of anti-Semitic poison that he realizes he has lost an important part of himself.

Ron’s memoir gave us the launching pad to create a film about the past that exposes our present fight against the purveyors of hate. Jerome Turner, played by the legendary Harry Belafonte, tells the true story of Jesse Washington, who was tortured and lynched in 1915 in Waco, Texas. Washington’s lynching was fueled by the film “The Birth of a Nation.” Now, 102 years later, Spike uses the footage of Heather Heyer’s tragic murder in Charlottesville, Va., as a reminder of our present American nightmare. It is a call to end the hate that is currently being sold daily in the White House and from extremists throughout the country.

Our hope is that “BlacKkKlansman” is part of the prescription to heal the bitter divisions that continue to plague this nation.

ON WRITING

BY NICK VALLELONGA AND BRIAN HAYES CURRIE >>> 'GREEN BOOK'

PALS
TELL A
BUDDY
STORY

Nick Vallelonga: "Green Book" is based on a true story that happened to my father, Frank "Tony Lip" Vallelonga, in the early 1960s.

A tough, street-smart, New York Italian, Tony Lip was a bouncer at the Copacabana nightclub in New York City. When circumstances forced him to find a temporary job, he began working for Dr. Donald Shirley, a brilliant concert pianist who was about to embark on a tour of the Deep South and needed a driver.

As the film shows, these two complete strangers, the definition of an odd couple, formed a bond and a friendship and changed each other's lives. I grew up on my father's amazing stories of what actually happened to them when they navigated the segregated South together.

I knew that one day I would make a film about it and so did extensive research, including interviewing my father and Dr. Shirley about all of it. When I was finally ready to write the script, I told the story to a good friend, Brian Hayes Currie, to see if he wanted to write it with me.

Brian Hayes Currie: I had been back in my hometown of Peabody, Mass., taking care of my mother, Eileen, a beautiful and intelligent woman who now suffered from Alzheimer's disease; I wasn't about to have her spend her final years strolling the halls at some facility. In the quiet times while tending to her at home, one thought kept popping into my head: When I returned to Los Angeles, I was going to work only with nice people. Life's too short and the business is too collaborative to proceed otherwise.

Upon Eileen's passing, I headed west, and one of the first people I contacted was



MYUNG J. CHUN Los Angeles Times

CURRIE, left, was the friend Vallelonga sought out as a co-writer when it was time to tell his father's tale. Choosing a director was more complicated.

my old friend Nick Vallelonga. We'd paid the bills working nightclubs back in the day, all the while writing scripts and grabbing acting jobs in hopes of furthering our careers. At the end of an enjoyable cafe lunch, he told me about this tremendous adventure his father had had with Dr. Don Shirley. I jumped at the opportunity to get on board and said, "Nick, let me run with it."

My next move was to soft sell another old friend, Pete Farrelly, into directing it. The story is so compelling that after the first few sentences, I knew I had him. Now, I had to convince Nick to hand over this very personal project to Pete.

Vallelonga: I had been waiting my whole life to get this film made and was always planning to direct it myself, most likely as a small indie film. But when I met Pete, something clicked. Brian had pitched it to him, but Pete also wanted to hear the story from my perspective, so I told him everything, poured my heart out. It was very emotional for all three of us, a story about fathers and family, a story about changing minds and hearts.

With Pete's heartfelt reaction, I knew

immediately that I was safe in handing him my father's story. We agreed right then and there that the three of us would write and produce, and Pete would direct.

Currie: Pete was burning the midnight oil at the time working on his TV show "Loudermilk," soon to begin shooting in Vancouver. We got together as much as possible to hammer out the story line before he left. Then, Nick and I ventured off to Palm Springs to get the ideas on the page, hammering out the first draft and getting it to Pete.

The three of us then entombed ourselves in the cabin behind Pete's house in Ojai until we all agreed on how the finished product should read.

You hear the horror stories of three-person writers' rooms, but such was not the case with us. It took long hours and many kicks of the sieve for sure, but we could not have been more united on the story we wanted to tell and the way we wanted to convey it.

Vallelonga: Luckily, I had the audiotapes that I recorded of my father telling the story; I had all the notes from my numer-

ous conversations with Dr. Shirley too, and I had outlines and treatments that I had written over the years. I also had the letters my father wrote to my mother while he was on the tour. All of this gave us the basic beginning, middle and end, so now it was just a matter of taking all the stories and weaving them into the script that Peter wanted to shoot.

Their tour went on for almost a year and a half, but we decided to tell it in just the first couple months leading to the Christmas break. So we took some stories that happened after that and combined them into the first couple months. That was the creative license we took, taking the best vignettes and connecting the dots to make them all work together. Pete was very clear in his vision; he knew the story would live and die with the two men and their relationship.

It's about the two of them, two guys in a car talking, testing and learning about each other. But besides this friendship and odd-couple story, there was the serious subject of the racism that they faced during the trip, the courage that Dr. Shirley had to deal with it, and how being exposed to it changed my father's life. We all knew that the script had to address this with reverence and respect.

We realized the important message we could present with this film, so the three of us pored over the script.

Every word had to be perfect; the message we wanted to convey was too important for it not to be. And Pete had such a clear vision of the film he wanted to make, he knew when the script was ready. And I couldn't be prouder of the work Brian, Pete and I did.

Currie: I often joke that it took 60 years of friendship to get this movie made. I've known Nick for 30 years, Pete for 26 and now Mahershala [Ali, who plays Donald Shirley] and Viggo [Mortensen, who plays Tony Lip] for two apiece. It's a movie about friends and family, and I can honestly say that, by shoot's end, the cast and crew became like family to me. I cannot think of a nicer, more professional group of people to be associated with, and their tireless efforts and selfless manner have made this movie the most pleasant professional experience of my life.

THE COSTUMES

WAKANDAN POWER IN 'BLACK PANTHER'

By GINA McINTYRE >>> When it came time for costume designer Ruth Carter to create looks for Marvel's "Black Panther," she took a page from the fictional nation of Wakanda itself, marrying African tradition and technological innovation to help create a bold, breathtaking vision unlike any captured on screen. The now three-time Oscar nominee — whose résumé includes collaborations with Spike Lee ("Do the Right Thing"), Steven Spielberg ("Amistad") and Ava DuVernay ("Selma") — recently spoke to The Envelope about outfitting Chadwick Boseman's heroic T'Challa and the formidable women who surround him for director Ryan Coogler's acclaimed box office blockbuster.



MATT KENNEDY Marvel Studios

The Black Panther suit

The costume is sleeker and more advanced than the model that debuted in 2016's "Captain America: Civil War," which was designed by Marvel Studios' head of visual development, Ryan Meinerding. It's also more regal. To give the form-fitting suit texture on screen and to "describe it as having been made from a royal cloth," Carter added a triangular pattern to the fabric. "The 'Okavango' shape, the triangle pattern, represented the sacred geometry of Africa — the three-pointed triangle means the father, the mother, the child," she said. "In combination with the Wakandan language on the suit ... [it] felt very much like a roller print. And roller prints are very common in African textiles."

Shuri's lab dress

"Shuri bucked every tradition possible," Carter said of Letitia Wright's scientist. "A lab coat would be the last thing she would put on." With that in mind, Carter designed for T'Challa's little sister a sleek white minidress with a mesh overlay to give the character "a young feel that was feminine as well." Shuri's footwear reinforced her youthful spirit. "Ryan really wanted her to have a strong sneaker game, so we sourced everywhere for great tennis shoes that were unusual and cool," Carter said.



Marvel Studios

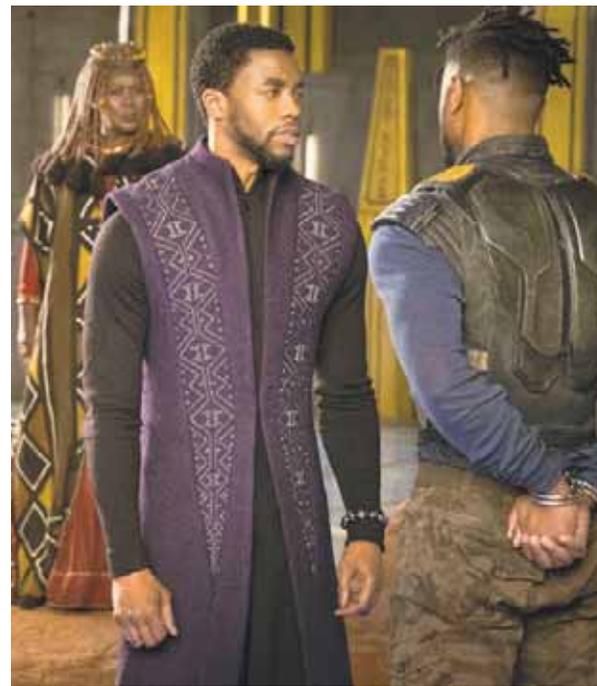


KIRK MCKOY Los Angeles Times

COSTUME designer Ruth Carter aimed to blend tradition and technology the Wakandan way.

T'Challa's throne room garb

When attending to royal obligations, T'Challa wears a Nigerian senator's suit. "It's a tailored garment that has elaborate embroidery on it," Carter says, adding that the costume communicated the idea that the king of Wakanda was "someone who was refined, someone who was well-bred." It also helped T'Challa stand apart from Michael B. Jordan's villain, Erik Killmonger, whose hard-edged, street-savvy style grew out of his Oakland roots. "We really wanted them to be very different from each other," Carter says, "to create an image for the Black Panther that was soft and kind, believable, regal and functional."



MATT KENNEDY Marvel Studios



Film Frame / Marvel Studios

The Dora Milaje uniform

For Wakanda's elite female fighters, color was paramount. "I felt like a vibrant red would be an imposing color," Carter said, "that if you saw three Dora, it would feel like six, and if there were six Dora, it would feel like 10." Carter recruited jewelry designer Douriean Fletcher to create the uniform's neck rings (which were inspired by South Africa's Ndebele tribes) and other metallic adornments. The costume also featured a tabard, a short, sleeveless coat, embellished with African beads and precious gems such as jade or amethyst.

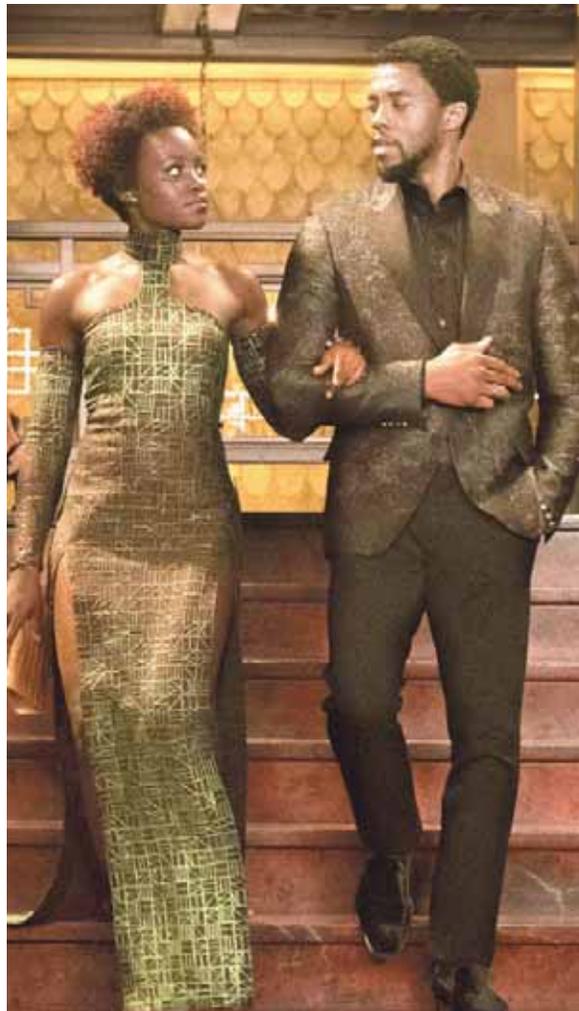
A calfskin back skirt completed the look. "The Himba women wear these beautiful calfskin skirts that ruffle at the ends," Carter said. "They stretch them, and then they stud and put rings on them. I wanted to do the same treatment to the back skirt by stretching the edges, studding and putting these little tiny rings on them. Ryan wanted the Dora to have a sound, [and we] did that by having these groups of rings interspersed on the edging of the skirt. They jingled together, and you could hear the Dora approaching."



Film Frame / Marvel Studios

Queen Ramonda's crown and collar

The distinctive Zulu headpiece Angela Bassett wears, known as the Isicholo, recalled the character's origins. "It actually connected us to Ramonda's hat in the comics," Carter said. But there were inherent challenges in Carter's design. "I felt like that cylindrical shape needed to be perfect," she said. "The only way to achieve that would be to have it computer-generated and 3-D-printed." To fashion both the Isicholo and the African lace-inspired collar that attaches to the Wakandan monarch's gown, Carter turned to UCLA architecture professor Julia Koerner, who created the pieces using a special 3-D printer in Belgium. The items were made from PA 12, a polyamide material that looks fragile but is "almost like a stiff rubber," Carter said.



Marvel Studios

'I felt like a vibrant red would be an imposing color, that if you saw three Dora, it would feel like six, and if there were six Dora, it would feel like 10.'

— RUTH CARTER,
costume designer, describing
the look of the Dora Milaje

Nakia's evening gown

"It was her Bond girl moment, super sexy," Carter said of the glamorous green gown with revealing dual side slits that Lupita Nyong'o's spy, Nakia, wears on a mission to South Korea. The garment was made from the same material as the Black Panther suit, Eurojersey, which was custom-dyed and then printed with a raised pattern to resemble kente cloth. "Once we got the dress made, we painted it with an ombre effect," Carter said. Fingerless gloves reinforced the superhero look.



QUEEN
on screen is
Gwilym Lee, left,
Rami Malek
and Joe Mazzello.

ALEX BAILEY Twentieth Century Fox

By GINA MCINTYRE >>> To channel rock icon Freddie Mercury for his starring turn in the Queen biopic “Bohemian Rhapsody,” actor Rami Malek spent countless hours studying archival footage of the band’s frontman, memorizing his look, his attitude, his mannerisms. Yet nothing quite prepared Malek for the moment cameras began to roll and he was called on to re-create Mercury’s unforgettable performance at Live Aid, the 1985 charity concert seen by more than 1.5 billion people around the globe.

“It is an out-of-body experience,” Malek said. “You get out there, and you see that glossy black piano — I’d never known how to play a piano — and I’m about to play ‘Bohemian Rhapsody’ in the outfit he was wearing with an audience of Queen fans. I’ve never felt the amount of adrenaline coursing through my veins as doing that set and feeling like you’re getting it right. It’s a magnificent feeling.”

Malek’s turn in “Bohemian Rhapsody” has earned him and the film several Oscar nominations, but he’s not the only actor-turned-screen-rock-star to do so. Bradley



Universal Studios

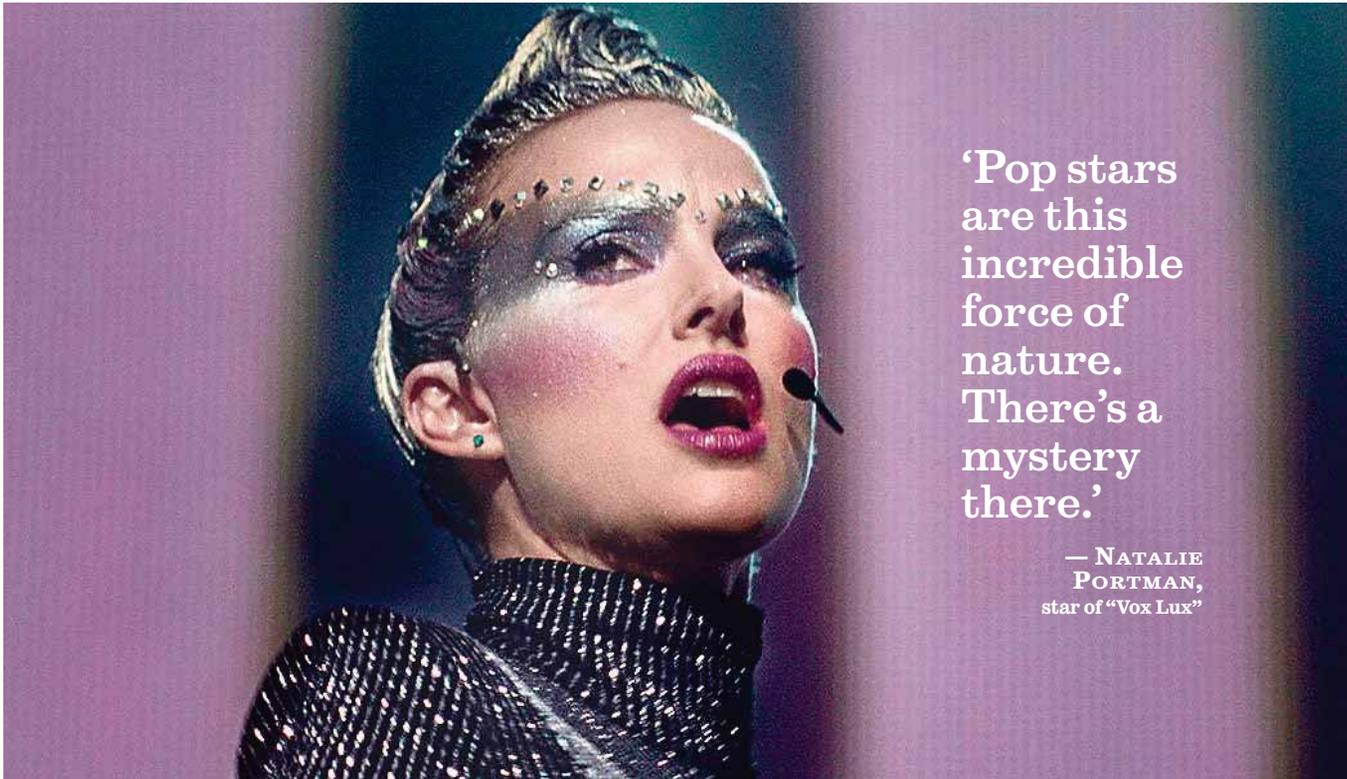
JAMIE FOXX won a lead actor Oscar for playing Ray Charles.

Cooper’s update of the classic behind-the-music drama “A Star Is Born” has also earned multiple Oscar nods. Rounding out the trifecta of such transcendent performances over awards season was “Vox Lux,” starring Natalie Portman as an emotionally damaged pop goddess.

Musicians have been popular cinema subjects for ages — the music biopic is such a well-worn genre it sparked its own 2007 sendup with “Walk Hard: The Dewey Cox Story” — but Malek, for one, says it’s easy to see the appeal. “Many of us as children dream of being a rock star,” he said.

“We all gravitate to that in some way. We want to get introspective about what happens behind the curtain.”

For actors, the challenge inherent in such roles can itself be a draw. Months of research are often required to master a performer’s stage movements, to study their demeanor on and off stage, to learn to play an instrument if necessary, to adopt their look and speech patterns. And the rewards can be great. Jamie Foxx won an Oscar for his portrayal of Ray Charles in 2004’s “Ray.” Reese Witherspoon won for playing June Carter Cash in 2005’s



‘Pop stars are this incredible force of nature. There’s a mystery there.’

— NATALIE PORTMAN,
star of “Vox Lux”

Neon

“Walk the Line.”

The list of winners and nominees goes on: Marion Cotillard as Edith Piaf, Sissy Spacek as Loretta Lynn, Gary Busey as Buddy Holly, Angela Bassett as Tina Turner, Jessica Lange as Patsy Cline.

And it’s not just real-life figures who have won over academy voters. Jeff Bridges was named best actor for his role as a faded, fictional country star who’s seen better days in 2009’s “Crazy Heart,” about 25 years after Robert Duvall won *his* lead actor Oscar for playing a middle-aged country singer in 1983’s “Tender Mercies.”

Portman, an Oscar winner for the dark ballet drama “Black Swan,” had plenty of experience learning elaborate choreography for a role. For her demanding turn as out-of-control pop diva Celeste in “Vox Lux,” she was again called on to master dance moves choreographed by her husband, Benjamin Millepied, for the dazzling concert sequence that closes the film.

Months before shooting began, she also recorded a selection of tracks written by Sia and singer-songwriter and producer Scott Walker — it was the first time she’d ever been called on to sing so extensively for a role.

The experience left her with newfound

respect for hit-makers and performers. “Pop stars are this incredible force of nature,” Portman said. “There’s a mystery there, an internal force that propels them. It’s a really hard life. You watch any of these documentaries, and it is so much work. I think what [makes them such fascinating figures on screen] is that special charisma that everyone is attracted to combined with this unbelievable work ethic and then the very human toll it takes.”

Of course, one of the season’s most stunning performances was from reigning pop diva and newbie Oscar nominee Lady Gaga, who shed her trademark costumes and makeup for an effective, stripped-down turn as Ally, a young woman who finds stardom and romance with Cooper’s country rocker Jackson Maine in “A Star Is Born.” (Notably, Judy Garland was nominated for her work in the 1954 version of the story.)

Even though she’s playing a singer, Gaga told *The Times* before the film’s release that the role was a world away from her own personal experience and required her to push herself to emotionally raw places.

“When I wanted to become a singer, I hit the concrete running,” she said. “I was dragging my piano from dive bar to

bar to play music. I was calling people, faking being my own manager to get gigs. I really believed in myself that I could do this and that I wasn’t going to stop until I made it. ... The truth is, when we meet Ally, she’s given up on herself.”

To prepare for the concert scenes in “A Star Is Born,” first-time director Cooper took vocal lessons himself before singing live with Gaga and filming portions of the movie onstage at premier music festivals at Glastonbury and Coachella.

Although Malek did not record his own vocals for “Bohemian Rhapsody,” Mercury’s voice was virtually the only aspect of the groundbreaking musician that eluded him.

Beyond the dentures he wore, or the flamboyant costumes, or the wigs and the makeup designed to help him more closely resemble Mercury (which took up to two hours daily to apply), the actor says he always remained most focused on expressing the late singer’s exuberant, indefatigable spirit.

“Attempting to embody Freddie Mercury, it’s a world of sheer joy and mischief,” Malek said. “I allowed Freddie’s infectious energy to infect me.”

Times staff writer Amy Kaufman contributed to this report.

LIVING UP TO LIVE AID

BY GINA MCINTYRE

For “Bohemian Rhapsody’s” climactic sequence, the production restaged one of the most memorable music events of the last century: Live Aid, the concert to raise money to end famine in Africa. Held simultaneously at London’s Wembley Stadium and Philadelphia’s John F. Kennedy Stadium on July 13, 1985, the lineup featured such acts as David Bowie, Paul McCartney, Bob Dylan, Madonna and U2.

But it was Queen’s 20-minute twilight set that has endured — in a 2005 poll, it was voted the greatest live rock performance ever. The idea of re-creating it was daunting for the film’s cast and crew. Complicating matters? It was the first sequence they shot. “There just wasn’t any time to consider failure,” says actor Rami Malek, who portrays Freddie Mercury.

For the sequence, a to-scale reproduction of the Live Aid stage was constructed at Bobbington airfield outside London where filming took place over seven days. For the crowd, 900 extras were hired — their numbers multiplied later through visual effects to replicate the 90,000 people who attended the Wembley concert.

Malek estimates that he watched footage of the performance “thousands” of times.

“I was still finding it and still learning the steps,” the actor says. “I remember some of the producers were on set on Day One, and they were watching me still watching it while we were performing. I think they were very worried.”

“Bohemian Rhapsody” cinematographer Newton Thomas Sigel also studied the concert. Wembley’s architecture and the time of day afforded some cinematic opportunities, he says.

“By the time Queen came on, the sun had dipped below the roofline, and the light on the crowd had a soft, warm ambience,” Sigel says. “As the 20-minute set went on, the ambient light in the stadium got darker and darker, so the stage light had more of an impact. It was subtle, but for me, it was a wonderful little arc.”

THE SONGS

'SHALLOW'
A DEEP DIVE INTO

By Glenn Whipp

Lady Gaga knew the song “Shallow” was something special the first time she played the melody for collaborators Mark Ronson, Anthony Rossomando and Andrew Wyatt two years ago at a recording studio in Malibu. But when “Shallow” became woven into the story of Bradley Cooper’s remake of “A Star Is Born,” becoming the foundation of the film’s deeply felt love story, it turned into something else. ¶ “It’s a song that gives you wings to fly,” Gaga says. ¶ First heard in the movie during an intimate, late-night, parking lot courtship scene between Ally, the aspiring singer played by Gaga with disarming charm, and Jackson Maine, Cooper’s hard-living country-rock superstar, “Shallow” roars to full life later in the film when Jackson invites Ally on stage to sing it during a concert at the Greek Theatre. ¶ Gaga’s

soaring bridge as she takes the microphone — roughly transcribed as “Haaaaaa-ahhhh-ahhh-ohhhh-ahhaaaaa-ahhhh-ahhh-ohhhh-ah!!!” — is the moment Ally’s star is born. And when the movie’s trailer dropped in June, it was also the moment that birthed a thousand memes and stoked anticipation for the film, which has grossed \$420 million globally. ¶ With two Grammys and a Golden Globe, “Shallow’s” dominion appears far from over — its victory at the Oscars is all but assured. ¶ “What the movie turned the song into is just another level,” Ronson says. “You feel pretty lucky to be along for that ride, because somebody’s taken that thing that you did and hitched it to a cart on steroids.” ¶ We spoke recently to Gaga and Ronson, both of whom still seem a bit shell-shocked by the song’s popularity, particularly since the country-tinged power ballad sounds so dissimilar from most everything else on the charts right now.

Gaga: When I wrote that song with Mark and Anthony and Andrew, it was different from any other experience I’ve had writing a song. There was a grave nature to the room. I was at the piano, the guys each had a guitar in their hands and we started coming up with lyrics and talking to each other. That’s really what the song is. It’s a conversation between a man and a woman. But we didn’t know that when we started.

Ronson: In the original script, Jackson was going to drown at the end. So Gaga comes in, sits down at the piano and starts playing a few chords, and it just sounds big, right off the bat. And she comes up with the chorus, “*I’m off the deep end, watch as I dive in.*” She’s got most of the thing in her head, and I’m just trying to offer some words. “*Crash through the surface, where they can’t hurt us.*”

It felt like an end credits song because it was about the suicide. Or maybe that’s just me. In my mind, it was the end credits song, and he’s drowned.

Gaga: There was a time when he was going to drown in the end, so we thought it might be the ending song. Then as the script changed we made it a song about the two falling in love. I do feel it was more than the literal drowning element of the original script. It was much more about wanting a deep connection and love than it was about water.

Ronson: I’m no film buff or auteur, but this movie gets falling in love really well. And that parking lot scene where she sings that first verse to him ... that’s two people who don’t want this night to end. For the song to be woven into that thread ... seeing it for the first time, my hair just stood up.

Gaga: It starts in the parking lot. Then she arrives at the concert, and Jackson has had some time



ROBERT GAUTHIER Los Angeles Times

LADY GAGA performs at this month’s Grammys with “Shallow” collaborators Anthony Rossomando, left, and Mark Ronson.

to think about it, and he has added his verse. And she’s so overwhelmed by what he’s done for her and this arrangement, it gives her the courage to go out there and sing in front of his audience.

It’s a song that essentially inspires both of them to be fearless in different ways. For him, fearless in love; for her, fearless in not just only love, but her ability to share that part of her that’s a songwriter, the part of her that doesn’t feel comfortable singing her song. I mean, this girl has completely given up. She’s completely depressed. She doesn’t think she has what it takes. And then she meets this superstar, and he believes in her, and she’s overwhelmed by that belief. That’s what drives her out there. And I think that’s what people are connecting to when

they watch it.

Ronson: It’s melancholy and sad, but it’s incredibly uplifting because of the performance in the film. And the way he brings her on stage helps the song too. Lukas Nelson did a great arrangement for that performance. Gaga being nice and deferential told me, “You know, if you want to do another version of the song for the soundtrack, we can.” But the minute I saw the trailer, I was, like, “If that’s what the song sounds like, I’m not touching it. It’s perfect.”

Gaga: When she first goes on stage, she goes to the back mike, further away from the audience. She’s scared. I remember, from an acting perspective, putting myself in a place of “as if.” As if I’ve never performed in front of an audience before, as if I’ve never sung for that many people in my life. But I was also able to just look at the circumstances as they were. I have never been an actress in a leading role, and I was about to go out there and perform and be in a movie with Bradley Cooper.

So when I went out there and put my hands over my face, that was real. That was exactly how I felt. It was that fear. It was that insecurity. It was that “I’m not good enough, but I’m doing this anyway because he inspired me.”

Then he nods to me to go to the front of the stage, and she’s so into it and launches into that sort of ad-libbed bridge ... the reason she’s so into it, quite frankly, is because he sang to her, “*I’m fallin’ in all the good times, I find myself longing for change.*” And that change has occurred! And she listens. And she goes up there and gives it everything she has. And that moment — what you call an aria in the middle of the song — we knew what that was going to sound like, and yet it’s different because she’s

been listening. That's what I love so much about the song. It's not just about talking to each other but really listening and then coming to a strong connection.

Ronson: In the demo of the song, she did that more like a falsetto. Even if it wasn't in the movie, it would be one of the most intense vocal performances of any song this year. It feels like one of those old Maxell commercials where the guy gets blown back.

But that's just Gaga. Who else can do that? I always love the Gaga-ness of the way she plays with words too. She is the queen of that [stuff], and it makes the song so weirdly interesting. I remember asking her with "Shallow": "Do your Gaga [stuff] and play with the words." And she came up with "*In the sha-ha, sha-ha-ha-low.*"

Gaga: [Sings] *In the sha-ha, sha-ha-ha-low.* You know, how do we make this something that is actually easier to sit in than it really is? Existing in the shallow where nobody wants to be, and yet we're in it all the time. To say that we're not in a shallow world at this moment, especially in America, would be a big lie. So how do we make this part something they can relish in? "*We're far from the shallow now.*" But now that I look back at it, I can sing about it. I can play with it. I can look at it fondly, because now I'm in the deep.

Ronson: Bradley talks about how you could see the song, see the film, as an addict's journey or that of a crestfallen, fledgling pop star, or you could just see it as heartbreak. "Shallow," I don't want to speak on anyone's behalf, but the drowning could be drowning in heartache, drowning in the bottle, drowning, having your dreams shattered. Between the four of us in the room, we were going through all those things at the time. And that can't help but work its way into the music.

Gaga: That's absolutely true. There were sober people in the room and not sober people in the room. I don't mean that, like, we were actually drinking or not drinking. But when you're working with this caliber of writers — and I have to give it up to these guys, they're amazing, wonderful musicians — you bring everything to the table. You bring your heart. You bring that library of



"SHALLOW," says Lady Gaga, inspires Jackson and Ally "to be fearless."

JAY L. CLENDENIN Los Angeles Times

'I always love the Gaga-ness of the way she plays with words too.'

— MARK RONSON

your life with you. And when you're working, you don't even have to try — those books are flying out of your soul and landing in the song in some way.

Ronson: I rerecorded a version for when Ally plays at the Forum toward the end of the film when Jackson is committing suicide. Gaga wanted a version that would sound like Ally would sound playing it with her band. It's more like a giant '80s "Shallow" with big drums. A little more pop-tastic.

Gaga: I wonder if we'll put that out someday. The studio version of the song is very different too and very good. But it didn't sound like Jackson enough. It was getting in the way of the storytelling. That's why we used Lucas' arrangement, the one with Jackson's band. I didn't want Ally to sound anything like me. She was inspired by Jackson, and it's their song together.

Ronson: The thing that I love about this is that Bradley Cooper is legitimately singing on a global No. 1 pop song. That just seems so bizarre and wild. But everything about this song and this movie feels that way. Have you seen that meme with this sweet suburban woman sitting in her kitchen and there's a guy looking over her shoulder wearing a ski mask, and it says, "Me during a home invasion when the burglar tells me he hasn't seen the trailer for 'A Star Is Born' "? That sums it all up to me. I still can't believe it.

Gaga: "You know, I snuck in to see the movie, but I can only watch the first half. And then I have to pull myself away from it. I'm still too much inside the character, and I'm still so connected to Jackson in a way that is all-consuming. I'd be lying to you if I said I can stay and watch the whole thing. Some of my favorite scenes exist in the end, but on a visceral level, I have to pull away from it. I know I'll get past that, and I'm excited for when I'll be able to watch it all the way through again.

"I guess Ally's still in there. And she was in the room with Mark and Anthony and Andrew, and she was there on that stage when I sang that middle part before that last bridge. This is a woman releasing years and years of fear in front of a giant audience, and I think I released years of fear that night as well. I love her."

THE ENVELOPE latimes.com/envelope



SETS for “The Favourite” feature historical detail and filmmaker choices.

Images from Fox Searchlight

THE CRAFT

ACCURACY EMBELLISHED

By Emily Zemler

LONDON — In creating the visual world of “The Favourite,” production designer Fiona Crombie wanted to emphasize spaces that felt like real people lived in them day to day. Queen Anne’s palace, meant to be the historic St. James Palace, is less of a showpiece and more of a genuine home, one that reflects the quirks and emotional states of its inhabitants. In each room, especially the queen’s bedroom, the furniture was allowed to shift based on what was happening — which was an early note from director Yorgos Lanthimos.



FIONA Crombie’s bath concept.

“We liked the idea that these rooms were lived in,” says Crombie, sitting down to discuss the film in London. “They’re not presentational. They change a lot depending on what’s happening or the choreography or even how well someone is. You want to have a sense of character and life in those spaces. There’s something really good about an unkempt room, and it can reflect where that person is and what’s happening with her. We charted a little graph of the queen’s mental health and well-being and how it’s reflected in the state of her bed or what’s on the floor. Even the floral arrangements go through a mood shift.”

Most of the palace was created in Hatfield House, a Jacobean house outside London in Hertfordshire. The property has been used frequently for filming, including on “Wonder Woman,” “The Crown” and “Shakespeare in Love,” and presented the best location for several reasons, but particularly because Hatfield would allow the use of candles, an important element in Lanthimos and cinematographer Robbie Ryan’s vision. The team could also build in walls and structures as needed for a particular scene (the palace entrance in the film, for example, is entirely a construct).

“That building is so beautiful and so inspiring, but it’s also a good use of economy, because I was adding to what we already had instead of redoing everything and pretending it’s not there,” Crombie notes. “The cost of building [sets] is well beyond the budget of an indie film, so we have to work with what we had. We did clever things like build the passageway and build doors and add tapestries.”

Knowing that costume designer Sandy Powell was working with a monochromatic color palette, Crombie had to determine how her own colors would work against that. She ended up going for gold fabrics and wood, creating a warm set of colors against the cool blacks and whites of Powell’s costumes.

“That was a particular challenge we had in the art department,” Crombie says. “I wanted a real clarity in the film so it made sense and you weren’t overwhelmed. It’s wood and gold, and that’s it. But then you have elements like blue and white chinas and the tapestries and flowers. The palette is very tight, and there’s not too much happening.”

One of the key visual elements within the palace is its black and white floors, which Crombie discovered in Hatfield hidden underneath the carpets. Using the actual historic floors proved to be a challenge,



THE CANOPY bed is historically accurate.

though, because many scenes were lighted with only candles — an estimated 80,000 candles were used during production — and they feared damaging the floors with wax.

Another challenge was the use of wide, fisheye lens throughout the film. Many of the scenes are shot with an expansive viewpoint that encompasses a large portion of a room. That meant that Crombie and her team had to consider the ceilings and corners in a way a traditional production might not.

“We did camera tests at Hatfield,” Crombie says, “understanding what we needed to light a scene with candles, looking at the costumes. We also tested the lens so we knew what we would be getting. Very early on with Yorgos, we were talking about people in space and emptiness and not over-filling rooms, having a sense that although everything is exquisite, it’s not over-stuffed. You don’t have millions of things everywhere. There’s a degree of isolation in these ornate spaces, and I think the lens is the thing that really pushes that.”



DESIGNS reflect the quirks and emotional states of the characters.

‘We [discussed] people in space and emptiness.... There’s a degree of isolation in these ornate spaces.’

— **FIONA CROMBIE**, production designer

The queen’s bedroom is a prime example of this. Crombie’s team had a massive canopy bed, which is stacked with four mattresses, built for the room in Hatfield. The tapestries that cover the walls were already there, although more were added to fully coat the space. The bed itself is historically accurate (including the multiple mattresses) and the pile of rabbit cages in one corner evokes a dollhouse. The cages have black and white floors that mirror Hatfield’s own, and the idea is that the queen can rearrange them as she pleases. In the other areas of the room, the furnishings shift — and sometimes vanish completely.

“What we tried to do is empty the spaces a lot,” Lanthimos says. “Architecture played an important part in the film, and one of the striking things is to see those huge spaces the characters inhabit — and that the real people back then actually inhabited. The contradiction between these lone figures and the empty spaces was quite important — to have one bed on one end of a huge room and a space in front of the bed, which would sometimes have fur-

niture and would sometimes be full of people visiting. It was important for the spaces to feel fluid so we could change them according to the scene without having to justify that. Sometimes there would be a little lounge sitting area in the queen’s bedroom, and then other times when that wasn’t needed it would go away.”

The production also shot in Hampton Court Palace, including the kitchen and a long gallery, as well as Danson House, which stood in for the servants’ quarters and was transformed into a spa.

Although these historic locations were an essential part of the visual storytelling and Crombie did lots of historical research, the sets and props for “The Favourite” don’t necessarily adhere to period accuracy. There were not, for instance, birthday cakes with blue icing available in the 1700s.

She adds, “That’s the thing about this film: There are things that are absolutely accurate, like the glassware and the bed, which was hand-carved. And then you have the wheelchair, which didn’t exist. It’s a mix, and then they all fit together in a way.”

THE 'ROMA' REVELATIONS

By Michael Ordoña

If you haven't yet seen "Roma," it's not what you think. Or not *just* what you think. ¶ American audiences inured to big-budget spectacles might look at this intensely personal story of a domestic worker's day-to-day life in 1970s Mexico City (in black and white, in Spanish) and build a kind of wall of low cinematic expectations around it. In reality, Alfonso Cuarón's finely detailed tribute to one of the women who raised him is one of his most ambitious works, is secretly high-tech, and ponders nothing less than the mysteries of love itself. ¶ "Besides being one of the people I have loved most in my life, in many ways, her journey amplifies a lot of the complexities of Mexico as a society and, in my point of view, humanity at large," says the writer-director-producer-cinematographer-editor. ¶ "On one hand, there's the perverse relationship between social class and ethnic background. In Mexico, the whiter you are, the better the possibilities — socially and economically — you're going to be more privileged. You go down to the indigenous communities, and they live in very tough conditions and are oppressed. On top of that, she's a woman; that adds another vulnerability in the social hierarchy." ¶ That context shapes "Roma," which earned 10 Oscar nominations, including best picture and director, but Cuarón is after something even more essential. ¶ "All of that is a social frame for something that I find more mysterious for existence at large, which is how people come together," says Cuarón. "Time and space constrain who we are. But those two things create the possibility of bonds of affection."

This film has great gravity for its writer-director

"Roma's" indigenous domestic-worker protagonist Cleo, played by newcomer Yalitza Aparicio, is based on the real-life woman Cuarón calls only Libo.

"I have two women who raised me — my mother and Libo, who is almost like my mother. I come from a sheltered, middle-class background. She comes from a completely different background. How do those things come together?"

"There's only one thing that can give meaning to this senseless existence: those bonds of affection. It's as if we live a life of shared loneliness, in which only those bonds can give any comfort."

Cuarón speaks existentially about the randomness of life, the luck of the draw that dropped Libo into his family, the transience of it all. Perhaps, thanks to "Roma," Libo has attained a kind of immortality. To that, he laughs and says, "But for how long?" He says the same when considering the immortality of Shakespeare's works: "Yes, but for how long?" The sun, says the director of "Gravity," will eventually expand and perhaps all humanity will end. "This isn't a downer, by the way," he adds. "That's why I find it so beautiful, those bonds of affection. Sometimes they can be poisonous as well. But they make you who you are."

He is, in fact, smiling most of the time as he ponders the death of the sun, eyes sparkling, offering some of the tea he's fixing in this room at the Chateau Marmont.

"For me, Libo made a difference in my



Netflix

PERHAPS SURPRISINGLY to viewers, "probably 98% of the shots have a visual effect," Cuarón says of "Roma," which stars Yalitza Aparicio, above.

life. So maybe what gives meaning is people who made a difference in your life and hopefully you make a difference in theirs."

The filmmaker and his secondary mother are still very close, he says.

"A neighbor usually comes and gives her the newspaper articles that are about me. She just keeps them there for me. I say," he relays this with a hint of affectionate embarrassment, "You don't need to keep them. But she puts them there for whenever I go."

That closeness made it possible for the filmmaker to research as he did. He asked

her about minutiae, such as whether she would linger in bed after her alarm went off or get straight up, as well as touchier subjects, such as her pregnancy by the boyfriend who winds up an abusive cad. Cuarón says the film is 90% from reality, but its absurd naked martial-arts demonstration by that young man is of the other 10%.

The filmmaker was concerned when Libo told him, "There's only one thing that I don't like ... Why you have to put that boy naked there?"

Cuarón laughs heartily, with affection.

Remaking the neighborhood of Cuarón's childhood

Cuarón was meticulous about recreating the atmosphere of the Colonia Roma neighborhood of Mexico City at the turn of the 1970s.

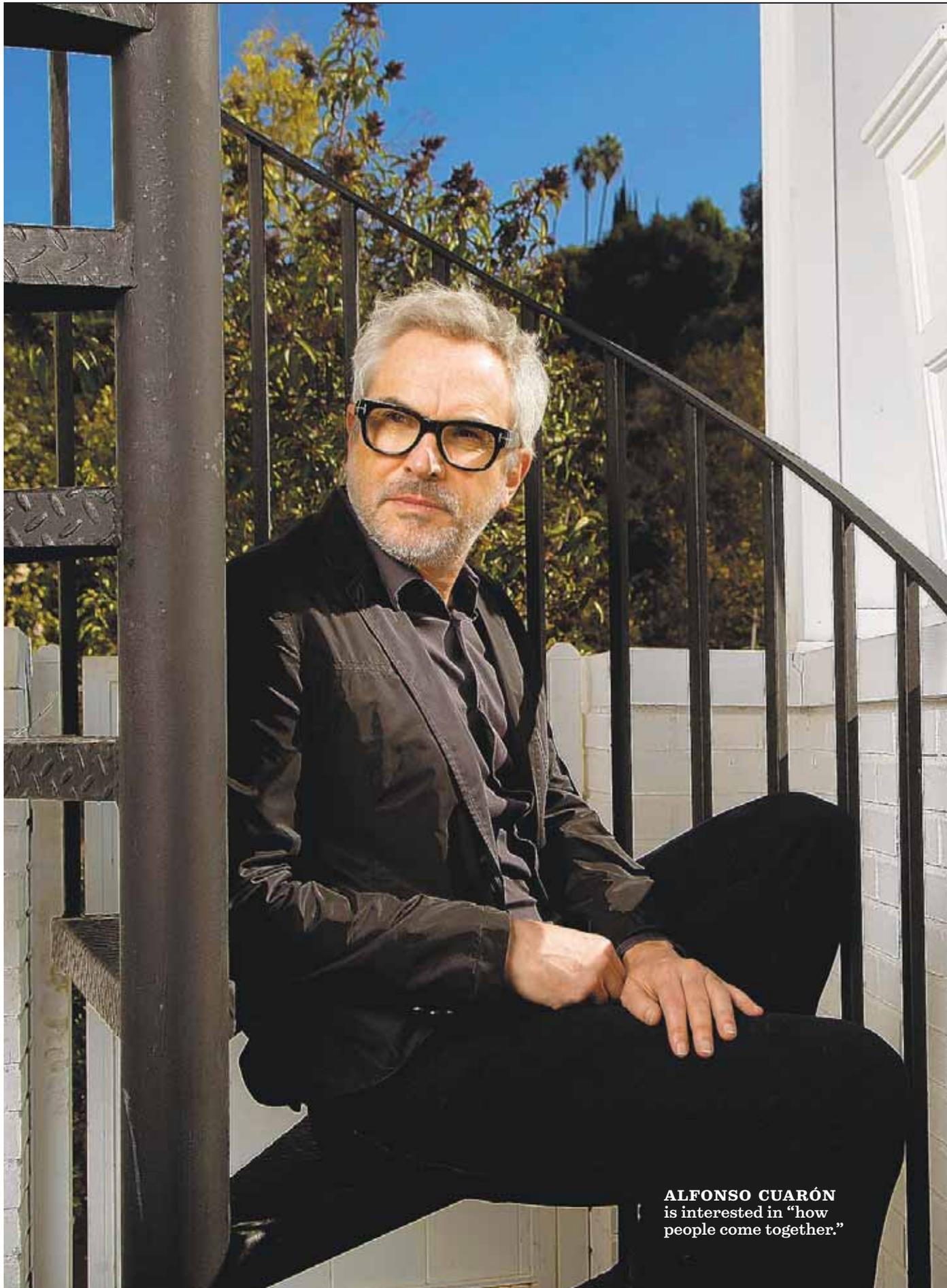
"I'm getting to an age, probably, where sometimes I don't remember what I did last week. But I have always had a very good memory about my childhood and part of my teen years," says the 57-year-old. "Memory is the ultimate liar as well. The only way you access a memory is from the standpoint of the present. That present rewrites everything in an unconscious way. Accessing that memory is a door that leads to this endless corridor of doors."

"Smells, flavors, sounds, they trigger memories. All cities have their own musicality." He rattles off aspects of the soundscape of Los Angeles — some audible within this West Hollywood hotel room — including loud music from passing cars and the constant hum of activity.

"In Mexico City, you have always dogs barking. Airplanes passing. Besides the traffic, street vendors. The garbage collector is this guy with a bell passing by. The sweet potatoes cart: There's this steam pipe, this whistle. The ragman had a specific call, but now it's recorded. So the thing was to find older ragmen to sing the chant."

He says he often was set off by his senses in the process.

"There's a particular smell of rain falling down — not in nature, but on pavement, especially on particular kinds of tile. Immedi-



ALFONSO CUARÓN
is interested in “how
people come together.”

ately it triggers memories of that house. I had it when we were doing the scene when the kids were picking up the hail. Wow. The tiles, getting wet and getting all that smell. My God. You get really transported.”

The production went to great lengths to cinematically immerse viewers in that world. Cuarón happily asserts that “Roma” is “not low-tech. Probably this is the most complex Dolby Atmos mix that has ever been done.”

And suddenly, the director of the famously accurate sci-fi adventure “Gravity” and the grittily dystopian “Children of Men” is back in the room.

“The amount of information in our files, it’s six times bigger than any Dolby Atmos mix that had been done before. Even the visual effects — those who’ve seen the film, prepare to have your minds blown, probably 98% of the shots have a visual effect.”

What the woman who inspired the movie thinks

“Roma” is actually Libo’s second appearance of sorts in Cuarón’s filmography.

“In ‘Y Tu Mamá También,’ she plays the nanny of Diego Luna,” he says of her cameo appearance. “The phone is ringing; Diego Luna is watching TV, and she comes to pick up the phone next to him. That was her. And then they’re driving on the road, they pass in front of the town where [her character] was born. ‘He called her “Mom” until he was 7 years old,’ the voice-over said. That was about Libo.

“She’s very, very touched and very happy that I dedicated [‘Roma’] to her,” he says. “At the same time, I kept inviting her to events; she didn’t want to go. She went to New York, to the film festival. She said, ‘You’re going to be there? Then I go, because otherwise I never see you.’

“She is family. When you talk about her, it’s just like talking about my mom.”

He says racist and classist abuse directed at domestic workers in Mexico was common when he was growing up. “I had no tolerance for that. Because of Libo. All these racist kinds of jokes about indigenous people, I could ... not ... stand. You’re talking about my mom.”

He says she has seen “Roma” “two or three times, and she always cries a lot. But she doesn’t cry about her circumstance; she cries because she’s concerned about the children.”

Cuarón chuckles and adds, “The only thing she says is ‘I hope the guy’ — you know, the guy who impregnates her — ‘I hope he sees the film.’”

FOREIGN-LANGUAGE FILMS

TRUTHS WITHOUT BORDERS

BY GREGORY ELLWOOD >>> An unorthodox family trying to survive by shoplifting and scamming the system where they can. A boy whose negligent parents force him to ask the unthinkable. And an emerging artist who finds himself in close quarters with the enemy. These three stories, all foreign-language Oscar nominees, may originate from different lands, but they speak universal truths. And all are bound together by the fact that they were inspired by real events.



Sony Pictures Classics

THE STREETS of Beirut are the backdrop of a bleak story about a 12-year-old (Zain Al Rafeea).

“Capernaum”

Whether it's in her native Lebanon or other countries around the world, filmmaker Nadine Labaki knows she is not the only one moved by what seems to be a never-ending refugee crisis. This struggle was her initial inspiration for “Capernaum,” a drama about a 12-year-old boy (Syrian refugee Zain Al Rafeea) who decides to sue his parents for giving birth to him. However, unlike last year's Lebanese entry, “The Insult,” most of Labaki's drama doesn't take place in the courtroom. Instead, Labaki and her team set their story on the streets of Beirut, where Zain is attempting to simply survive.

Labaki recalls, “Every time I used to talk to those children, I used to ask one question at the end of the conversation, which is, ‘Are you happy to be alive?’ And most of the time the answer was, ‘No, I'm not happy to exist; I wish I was dead. Why do they bring me to this life if nobody's gonna love me? If I'm gonna be treated like this? If I'm gonna be raped or beaten up every day?’”

To convey the depravity these children experience, Labaki would allow her actors to improvise based on what was occurring around them in real life. Sometimes that meant Zain would run around the block 10 times or that he'd randomly interact with a stranger. These moments were not written into the script, but if they were compelling, Labaki would find a way to integrate them into the story.



Magnolia Pictures

HIROKAZU Kore-eda wanted to explore family bonds by “depicting a family linked by crime.”

“Shoplifters”

It might seem hard to believe, but Hirokazu Kore-eda's Palme d'Or-winning “Shoplifters,” a tale of a family of petty criminals who aren't what they appear, was inspired by real events. Kore-eda had seen a news report about a family that kept receiving the deceased parent's pension and another about family members who had their children help them shoplift.

“The first thing that came to my mind was the tagline, ‘Only the crimes tied us together.’ In Japan, crimes like pension frauds and parents making their children shoplift are criticized severely,” Kore-eda notes. “Of course, these criminals should be criticized, but I am wondering why people get so angry over such minor infractions even though there are many lawbreakers out there committing far more serious crimes without condemnation. I didn't feel comfortable with people saying repeatedly that a family bond is important. So I wanted to explore it by depicting a family linked by crime.”

“Shoplifters” is also the final film of legendary Japanese actress Kirin Kiki, who died in September. Kiki portrayed the smarter-than-she-looks grandmother of the shoplifting family.

“Not only for this work, but for me she was always the partner who watched over me warmly at the same time rigorously by my side,” Kore-eda says. “Especially with this film, her performance and some of her improvisations cleared the direction of this work many times.”



Sony Pictures Classics

OLIVER MASUCCI in a film that examines how horrific experiences can help create great art.

“Never Look Away”

“Never Look Away” is loosely inspired by the life of Gerhard Richter, a noted German painter who experienced the horrors of WWII as a young child. Filmmaker Florian Henckel von Donnersmarck says he always wanted to make a film about how an artist can use terrible things that happened in his life to create great art. He found his muse in Richter.

Von Donnersmarck knew, along with many in the art world, that Richter had created an iconic painting based on a photo of a young woman holding a child. Eventually, though, it was revealed that the woman in the painting was Richter's aunt and that he was the child.

Moreover, shortly after the photo was taken, his aunt was diagnosed with schizophrenia and was killed by the Nazis. She was a victim of a program in which citizens the Nazis felt could not genetically contribute to a master race were eliminated. Making the story even more melodramatic was what a journalist discovered in the early 2000s.

“The woman that Richter ended up marrying, her father was a high-ranking SS doctor responsible for part of the Nazis' eugenics program and [oversaw] 900 of these forced sterilizations,” Von Donnersmarck says. “I thought this was a really interesting connection, because it allowed for a powerful duel between an artist who's developing his intuition and at the same time is living with a person who is also his greatest enemy.”

FOREIGN-LANGUAGE FILMS

STORY BURNS HOT AND COLD

BY GREGORY ELLWOOD

There is a moment in “Cold War” from Polish director Pawel Pawlikowski that is somewhat spectacular. It’s 1957 and our heroine, Zula (Joanna Kulig), is as bored as one can be at a swank Parisian club while the love of her life, Wiktor (Tomasz Kot), unintentionally ignores her.

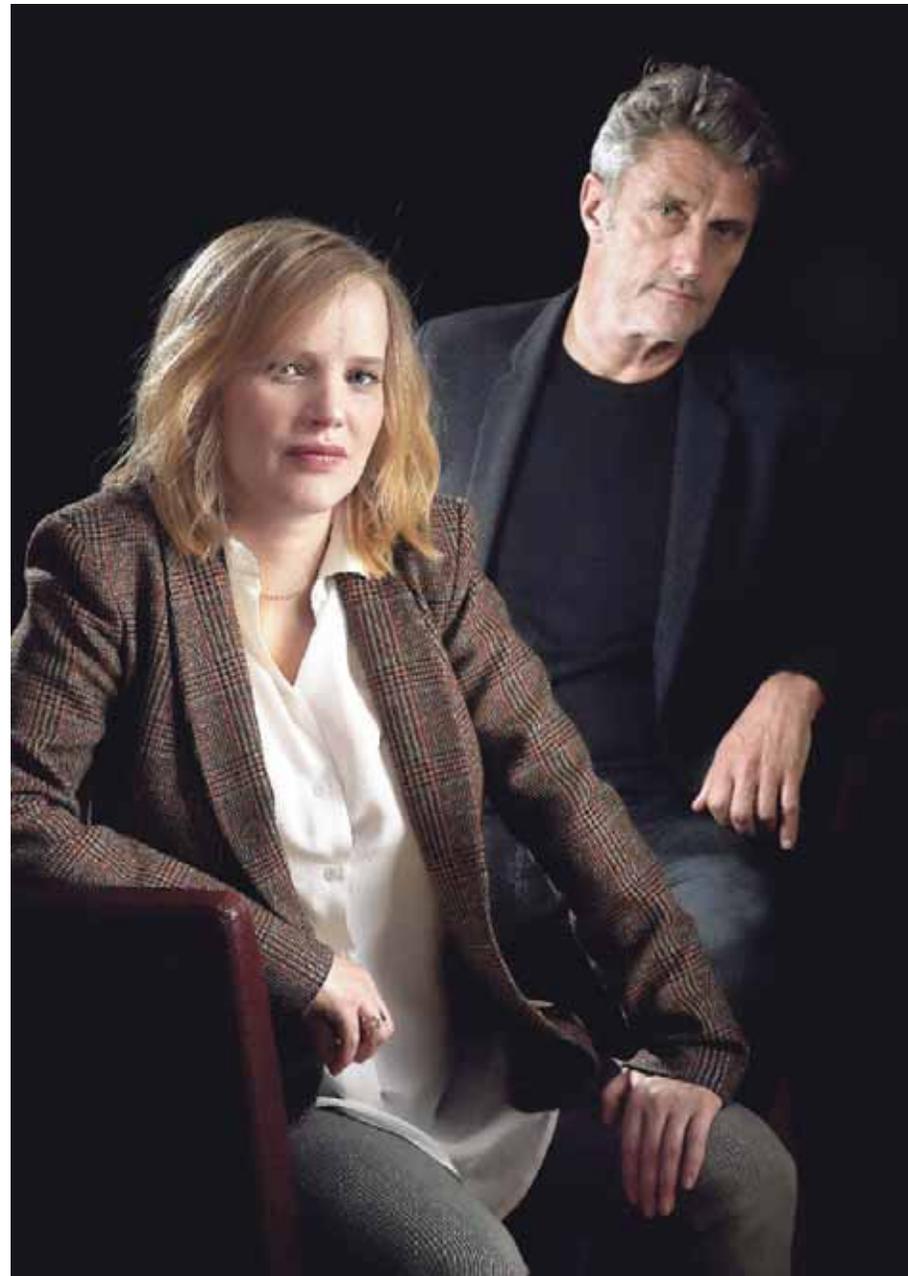
Like a spark, someone puts a record of Bill Haley & His Comets’ “Rock Around the Clock” on and Zula comes to life. She dances with one beau after another with a fierce abandon that would have been unthinkable moments before. She jumps on the bar and demonstrates her glee to an embarrassed Wiktor.

The scene is the perfect encapsulation of the cinematic heights Pawlikowski reaches with his latest epic, the tension that permeates throughout the couple’s love affair and Kulig’s own showstopping performance.

“He’s talking to some boring intellectual and listening to who knows what and generally being kind of creepy and not attentive to her and not realizing that she really might be losing it,” says Pawlikowski, who earned an Oscar nomination for directing the film, which is in the foreign-language race. “And here come these chords, [and she] suddenly gets electrified by it, gets the energy, wakes up, and goes off on this wild dance. Wiktor doesn’t even notice the song change and that his woman has departed.

“It was a way of showing the great distance between them and also of showing that she is slightly bored and she wants something new and also to wake up the audience in the theater, I suppose. It’s quite a surprise to hear that song.”

“Cold War” begins with Wiktor as the creative director of Mazowsze, a real folk and dance troupe founded by the Polish government in the late 1940s. He discovers Zula in the audition process, and they secretly fall in love. Over 15 years, they experience a volatile romance full of defections to the West, separate relationships and broken hearts. The story was inspired by the complicated relationship of Pawlikowski’s own parents, who had similar emotional



RICK LOOMIS For The Times

JOANNA KULIG stars in “Cold War,” directed by Pawel Pawlikowski.

ups and downs over four decades.

“I was always thinking, ‘God, what an amazing couple,’” Pawlikowski says. “They both died in 1989 together, so their life was totally defined by the Cold War and by exile. So I had various versions of that story. After ‘Ida,’ I just realized, ‘That’s the one I have to do next,’ because it’s been with me.”

“Ida,” which won the foreign-language film Oscar in 2015, put Pawlikowski on the global cinematic map. It’s also the movie that he says gave him the “tools” to make “Cold War.” Pawlikowski notes, “It showed me that it’s possible to make such a film which is set in the past spread over a long period of time. I could see how I can do it

‘I was always thinking, “God, what an amazing couple.”’

— PAWEŁ PAWLIKOWSKI, whose parents’ complicated relationship inspired his new movie, “Cold War”

visually, graphically and tell a complicated story with a simple elliptic approach.”

Kulig has had small roles in films such as “Hansel & Gretel: Witch Hunters” and Pawlikowski’s “The Woman in the Fifth” and the aforementioned “Ida,” but her work here is on a different level. The filmmaker says there is a “timeless” quality about her that made him think of her as he conceived his latest passion project.

“She is light, for me, and energy and something pure,” Pawlikowski says. “In ‘Ida’ as a pop singer for anybody that recognized her. And in writing the character, I kept imagining how she’d do it. I could see that she could do quite a lot of things.”

The most difficult aspect of the production for Kulig turned out to be the dancing. Mazowsze has a specific and complicated choreography and with Zula being the star of the troupe she needed to nail it. She passionately credits the troupe for that aspect of her performance.

“I had to find time and be very proper about dancing rehearsal,” Kulig says. “We used real songs from Mazowsze, and that’s why I had the opportunity to [train with them]. Sometimes I was sleeping there, dancing there. We’d have a ballet rehearsal with a choreographer on how to use the voice for this kind of style. I spent a lot of time with this group.”

The 36-year-old does admit that she disagreed with Pawlikowski about the final scene in the movie, which she found very difficult to film. It’s the reaction from audiences that made her realize it actually worked out beautifully.

“The audience very often says, ‘Oh, my God. In the past I had similar situation, but my ending was better,’” Kulig says. “That’s why it’s good that you can find some connection [to their story]. Because your own relationships, it’s not so [bad]. Be happy.”



"IF BEALE Street Could Talk" actress Regina King, who started her acting career in TV in the '80s, has big off-screen plans.

KIRK MCKOY Los Angeles Times

LEADING A CHARGE FOR CHANGES

BY GLENN WHIPP >>> Everyone, it would seem, loves Regina King. ¶ In line at a Hollywood coffee bar, the barista offers the 48-year-old actress heartfelt congratulations on her Oscar nomination for "If Beale Street Could Talk." While drinking her latte, King, wearing sweats so she can get in a quick gym workout before flying to Atlanta, where she's shooting HBO's top-secret "Watchmen" adaptation, is recognized by a woman at the next table. She leans in and offers well wishes.

‘This thing called awards season, it’s something else, man. It’s like running for office. Not complaining, just stating. And I had no idea.’

— REGINA KING

“I’m nominated too,” she whispers, as if sharing membership in a secret society. It’s sound editor Mildred Iatrou, feted this year for “First Man.” “I loved your movie,” she tells King. “I wish it had been nominated.”

So it goes. At the Oscar luncheon last week, King received a thunderous ovation when her name was called, the rapturous response rivaled only by the applause greeting Spike Lee. Lady Gaga whooped for her. Makhshala Ali embraced her and then almost fell to the floor laughing at something she said. And King, dressed in a pink satin Prada gown, posed for picture after picture inside the Beverly Hilton hotel, taking it all in with an appreciation that has not diminished since “Beale Street” premiered in September at the Toronto International Film Festival.

“This thing called awards season, it’s something else, man,” she says, smiling. “It’s like running for office. Not complaining, just stating. And I had no idea.”

King owns three Emmys — two for her work on John Ridley’s raw anthology series “American Crime” and one last year for her portrait of a grieving mother on Netflix’s limited series “Seven Seconds.” She likes to say she’s a trailblazer in bringing movie actors back to the small screen. After beginning her career with a five-year stint on the NBC sitcom “227,” King made her mark in movies, ranging from her debut in John Singleton’s “Boyz n the Hood” to prominent roles in “Friday,” “A Thin Line Between Love and Hate” and “Jerry Maguire.”

She returned to television in 2007, first playing the president’s attorney sister in the sixth season of “24” and then segueing into the acclaimed crime drama “Southland” for a five-year run as LAPD Det. Lydia Adams.

King says she made the career switch for primarily one reason: Her son, Ian, was 11 and she no longer wanted to be away from home or take him out of school. She told her agent she needed to stay in Los Angeles.

“My reps were, like, ‘Are you sure about that?’” King remembers. “I was sure. And it ended up being a blessing in every way. ‘Southland’ was life-changing. They became my family. Ian would come to work with me at 5, 6 in the morning, maybe take a nap, eat breakfast, and the Teamsters would take him to school for me. And after school, they’d pick him up. That’s what I mean when I say ‘family.’ And I got to play a role that was not remotely close to anything I’d played before.”



Annapurna Pictures

REGINA KING plays Sharon, the strong, loving mother of Tish in Barry Jenkins’ “If Beale Street Could Talk.” Tish’s boyfriend Fonny is falsely accused of rape.

Flash forward 11 years from that initial decision, and Ian, now 22, is seated between his mom and actor Brian Tyree Henry at the Toronto International Film Festival world premiere of “If Beale Street Could Talk.” An adaptation of the 1974 James Baldwin novel, the movie focuses on Tish (KiKi Layne) and Fonny (Stephan James), lovers whose bond is ruptured when Fonny is falsely accused of raping a woman. King plays Sharon, Tish’s strong, loving mother.

“Beale Street,” written and directed by Barry Jenkins, shifts between moods of anger, despair and optimism. It’s a story of love between a man and a woman, between friends, between family, between community members. And watching it, King says, her son saw himself in Fonny, a young, sensitive black man, an artist devoted to his woman and his craft. And in identifying with Fonny, Ian told King that night in Toronto that he saw himself on screen for the first time.

“Movies, television a lot of times puts young black men in the same box — hard upbringing and from the hood and getting into the psychology of why they put on that front, that armor to protect themselves,” King says. “But there are young men — and I know, because my son is one of them — that are strong men but are also sensitive and know how to love with delicacy. And he hasn’t gotten to see that. He hasn’t gotten to see that young man who’s an artist that just loves strongly. So I thank Barry and Stephan for that.”

Playing Sharon, King thought of her grandmother and, particularly, her mother, a teacher who told King and her sister to dream big and that they were “only as small as their thoughts.”

“To this day, my mother is always telling me she’s

proud of me,” King says. “As a kid, a lot of things I didn’t do was because I didn’t want my mother to be disappointed with me. That’s the most devastating thing, the times I’ve disappointed my mom. I don’t smoke cigarettes to this day — don’t get me wrong, if everyone else is smoking, I might have one — but as far as being a cigarette smoker, I remember getting caught by my mother and how disappointed she was. And being a teacher, she comes up with creative ways to *express* her disappointment.”

Jenkins calls King an “empath,” saying he needed her in the role because she could play a younger mother who’s “not a superwoman — but when she has to be, she is.” They first talked about “Beale

Street” on a Skype call, mainly for Jenkins to make sure the vibe was right. King had put off the call because she first wanted to read Baldwin’s book and be prepared. When they finally spoke, she had a lot of thoughts and expressed them to Jenkins in what he calls a “soft but oh-so-persuasive way.”

“I am a bit of a control enthusiast,” King says, smiling. She says this by way of explaining her passion for directing, which she began in “Southland’s” final season. Since then, King has directed regularly, helming episodes of “Scandal,” “Shameless,” “This Is Us” and “The Good Doctor,” among other shows. She also has ambitions as a producer, recently selling a TV pilot episode for a series about the Holmes sisters, five black women, all officers in the NYPD. (ABC did not pick it up.)

After she finishes “Watchmen” in June (showrunner Damon Lindelof has sworn her to secrecy; she can’t even say what character she’s playing), King hopes to move immediately into one of several other projects she’s developing. And in doing so, she plans to make good on the vow she made while accepting the Golden Globe for “Beale Street” — that women will make up 50% of anything she produces.

King had not planned on the specifics of that promise before making that speech on that big stage.

“I finished, and I’m, like, ‘Oh, wow. Now it’s on,’” she remembers. “But everyone’s response was so positive and energized, the concern for what I said was fleeting. It probably lasted seconds. And, you know, I like a good challenge. It motivated and inspired a lot of people and, at the end of the day, the best gift a human can give is inspiration.”

THE CRAFT

BECOMING
DICK CHENEY

BY HUGH HART

Not long ago, makeup designer Greg Cannom figured his Hollywood career was over. Though he'd won Oscars for designing "The Curious Case of Benjamin Button," "Mrs. Doubtfire" and "Bram Stoker's Dracula," the 67-year-old prosthetics wizard says, "I hadn't worked in years and figured everybody thought I was dead or something."

One afternoon in early 2018, Cannom was puttering around his Palm Springs home when the phone rang. Two movie producers he'd never met were offering him a job. "They said, 'What do you think about turning Christian Bale into Dick Cheney?'" and I said, 'Ahhh ... are you kidding me?!'

"Vice" producers Jeff Waxman and Jennifer Madeloff were not kidding. But the filmmakers initially pictured a more modest makeover than the jaw-dropping transformation that ultimately earned Oscar nominations for Cannom and co-nominee Kate Biscoe for their makeup contributions to writer-director Adam McKay's satiric biopic.

Cannom recalls, "At first they wanted to have some Cheney in there but have it where you can still see Christian. And I was like, 'That's no fun.' So I just proceeded with what I wanted to do, which turned into full makeup."

Cannom found an enthusiastic and opinionated subject in Bale. After casting a bust of the actor's head and enlisting wig maker Justin Stafford to create 10 hairpieces, he sculpted silicone enhancements during preproduction that would mimic Cheney's aging process through half a century of political life.

"We did a test that I really liked, but Christian went, 'No, it needs to be fatter.' We went back and forth. Of course, he won, so we re-did his makeup, and I remember on the Saturday before we started shooting, I still thought, 'Eh, it's too fat.' But then Christian got into the suit and glasses and teeth and everything, and walked back into the office at the studio, and we all just died!"

Once filming began, Cannom and his team huddled with Bale for three hours every morning in the makeup trailer to reshape his face into a startling facsimile of the former vice president. "We'd start by shaving Christian's head very closely," Cannom says. "Then we used MelPax paint to color his head so the dark bluish black [of his hair roots] doesn't show through."

ROBERT GAUTHIER
Los Angeles Times

GREG CANNOM made up Bale for about three hours every morning.

sides of the mouth. I like to under-sculpt the silicone pieces, knowing that gravity's going to pull the appliance down a little bit.

"We also added small appliances to either side of Christian's nose to straighten it out and make it a tiny bit longer." And, as Cheney aged in the film, Cannom says, "We added the big neck wrap piece. The first time we put it on him, Christian worried if he'd be able to turn his head, but I told him it'll feel just like flesh. He was shocked at how well it moved."

With silicone pieces in place, Cannom and his team focused on color. "We air-brushed alcohol-based liquid color onto Christian's face, which covers really well,



GREIG FRASER Annapurna Pictures



MATT KENNEDY Annapurna Pictures



GREIG FRASER Annapurna Pictures

AS THE CHARACTER of Cheney ages through half a century in "Vice," Cannom and his team added silicone "appliances" to Christian Bale's face.

'Christian got into the suit and glasses and teeth and everything, and walked back into the office at the studio, and we all just died!'

— GREG CANNOM
makeup designer

but it's flat-looking. So I'd go over that with my own rubber mask grease makeup, which is slightly translucent and gives you a nice skin shine."

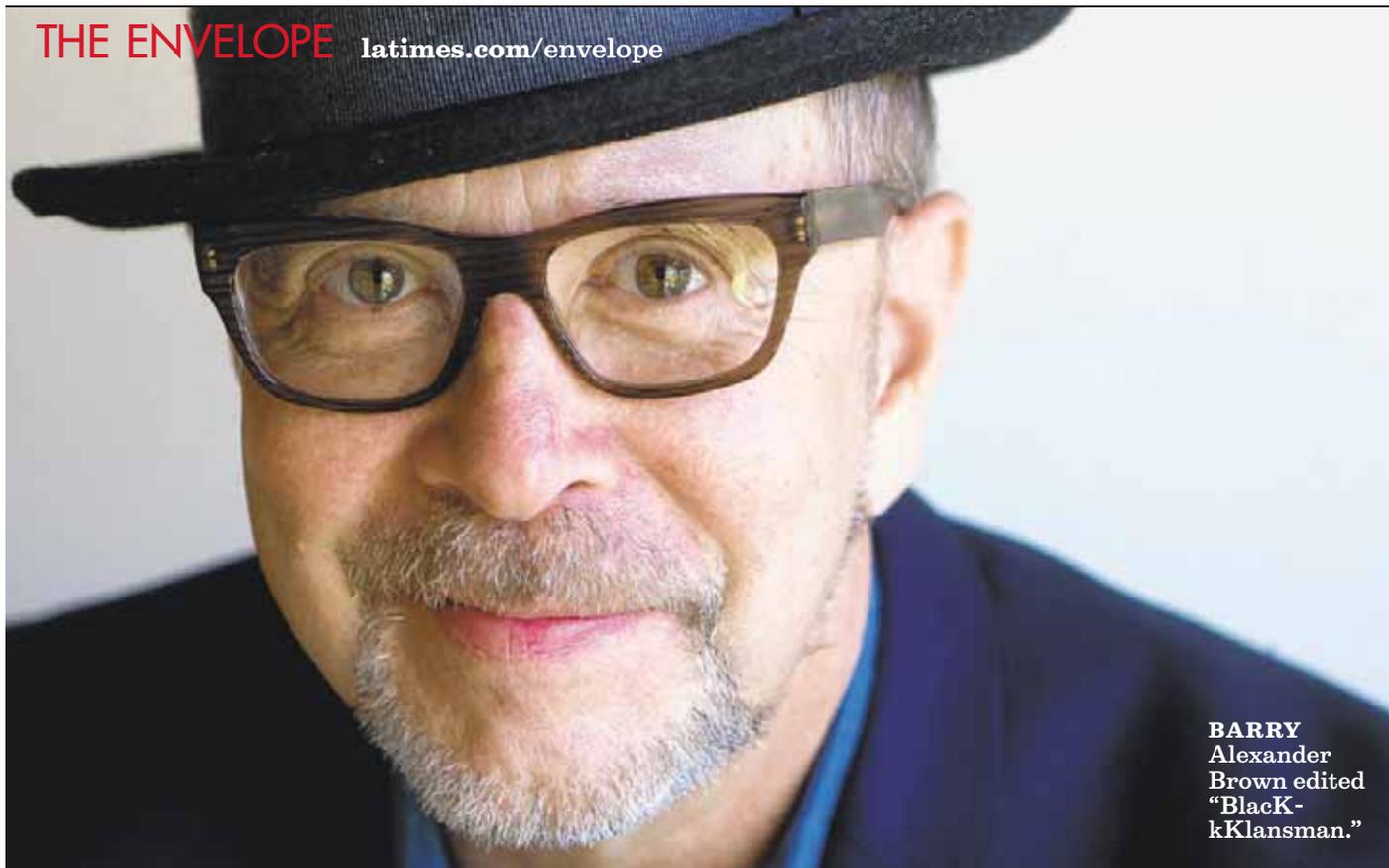
The final touch: a simulation of blood in the veins. Cannom says, "I'd take a little stipple sponge and punch up the reds in Christian's cheeks, chin and forehead to bring up a little bit of the red that people have in them. You really have to have an eye for it."

Cannom's eye for color and appetite for the perfect detail have been sharpened over the decades by mentors including

"The Wizard of Oz" designer William Tuttle and special effects legend Rick Baker, whose dire predictions about analog makeup proved unduly pessimistic.

Cannom recalls, "Rick used to tell me computers were going to take over, but luckily, makeup is still important. When you look at something like 'Vice' or you see Gary Oldman [as] Churchill, actors still don't want to look like themselves. They want to get lost in the role."

"And now I'm getting some incredible calls to do films again, so that's pretty cool."

THE ENVELOPE latimes.com/envelope

BARRY
Alexander
Brown edited
“BlacK-
kKlansman.”

FRANCINE ORR Los Angeles Times

‘These people are dangerous. And they’re with us.’

— BARRY ALEXANDER BROWN,
on the Ku Klux Klan

at times. At the end, they’re all chanting, “Black power! Black power! Black power!” And I run that chant into where [the Klan is] about to do the toast.

How did you approach the phone calls between Stallworth and David Duke?

I was thinking, man, there’s so many phone calls. What are we going to do here? So I thought, I’m sliding somebody on, and we’re doing the ’70s thing of [a split screen with] two images, so we actually see them talking together. Spike loved it.

There was one in which we have a diagonal slice, and I’m sometimes using different takes. So there are times when they actually change places in the diagonal, but you don’t feel we have jumped into a different take, a different moment. And I was shocked that I could get away with it.

So your job is to keep things moving.

Probably my greatest weakness is I go too fast, and people have to slow me up. People say to me, like Spike or Mira Nair, “Wait a second. We’ve got to breathe here for a moment. Just let that shot go. Let him walk all the way across the room.”

What are you most proud of?

I’m proud of how well the end works, the Charleston [2017 car attack]. That’s the thing that could have felt like an addendum. And it had to really get under your skin and grab something deep in you. [The Klansmen are] not just a bunch of clowns in Colorado Springs that blow themselves up. These people are dangerous. And they’re with us.

Any thoughts on the Oscars?

I was nominated when I was really young for my first film, “The War at Home.” And it was far too meaningful, and it screwed me up. I felt like a fraud, that I didn’t deserve it.

But the thing that Spike says, and has from the beginning, he says, “It’s the work.” Listen, [either way], it’s still going to be the work. That’s what’s going to live on.

THE CRAFT

CUTTING TO KKK’S CORE

BY CRISTY LYTAL

The first time that Barry Alexander Brown was nominated for an Oscar, it was as co-director of the 1979 documentary “The War at Home.” His nomination this year is for film editing — on “BlacKkKlansman,” his sixth collaboration with director Spike Lee.

Brown kicked off his career neither as a director nor a film editor. He started as an actor at the Little Theatre in Montgomery, Ala. His love of cinema inspired a move to New York, where he befriended a New York University film student named Spike Lee.

“We were all young and broke and just helping each other out,” Brown said.

Brown cut a scene in Lee’s 1986 feature “She’s Gotta Have It” — then kept on helping.

“It took me years to even think of myself as an editor, even after I was editing films like ‘Do the Right Thing’ and ‘Salaam Bombay!’” said Brown. “It was just my friends had hired me, and my friends were Spike Lee and Mira Nair. Finally, when I did ‘Malcolm X,’ I thought, ‘You know, maybe I’m an editor!’”

On “BlacKkKlansman,” Brown helped tell the story of Ron Stallworth (John David Washington). As an undercover African American detective in the 1970s, Stallworth broke the color barrier of the Colorado Springs Police Department — and, in a way, of the KKK.

One striking scene is a speech by civil rights activist Kwame Ture, intercut with faces in the crowd. How did that evolve?

When I read that scene, I thought, we’re going to lose a lot of this. This is long, and he’s not really going to be a character. But I cut the whole speech. And then Spike had shot those portraits of people in another room while the speech was going on. And I don’t know whether it was Spike or me who thought, let’s marry some of these together. And

the more things I did, the more Spike liked it. And what John David is doing there as Ron Stallworth is really effective and really fun too. And to some extent, that scene is really about him and about how it’s affecting him, and even, to some extent, how it affects the cops outside.

Harry Belafonte delivers another key speech describing a lynching, which you intercut with footage of the KKK induction and “The Birth of a Nation.” How did you juxtapose these?

In the script, they’re big blocks, as you would expect. And then once it’s shot, I can go in and play more with how they get intercut, and tying Ron to the character that Harry Belafonte’s playing. Because he said, “I had to run and hide in a room above the shoeshine place I worked in, and look out on this through a window.” And there was this footage of Ron Stallworth walking into this attic area, and then looking out over the Klan induction. So now they become sort of one character: the witness. It’s also a little bit playful

SPIKE LEE'S URGENT MESSAGE ABOUT TERRORISM, TRUTH AND 'AGENT ORANGE'

By Glenn Whipp

"I was shook." ¶ It happened nearly 30 years ago, but for Spike Lee the memory of seeing D.W. Griffith's "The Birth of a Nation" during his first year at NYU's Tisch School of the Arts remains vivid. Lee had seen clips from the landmark 1915 silent film, known equally for its blatant racism and cinematic innovation. But he had never watched the entire movie until his first year in film school. ¶ The classroom discussion afterward focused solely on Griffith's filmmaking techniques. Lee listened and stewed, waiting for some mention of the fact that the movie not only glorified the Ku Klux Klan but also revitalized the then-dormant group, an awakening that led to lynchings and terrorist acts.

That acknowledgment never came that day. But Lee has made a point of emphasizing it himself throughout his career, starting with "The Answer," a 20-minute student film he made at NYU about a black filmmaker being given \$50 million to remake "The Birth of a Nation," and continuing through the sharp satire of 2000's "Bamboozled" and now with his most recent effort, "BlacKkKlansman," where we see Klan members watch and celebrate racist images in Griffith's movie during a secret initiation.

"The only thing I added to that 'BlacKkKlansman' scene was the popcorn," Lee said on an autumn morning, sitting on a bungalow patio at Hollywood's Chateau Marmont, appreciating the sunshine and palm trees so much that when the conversation turned animated — as it always does with the candid Lee — he offered an apology to the surrounding flora. ("I don't want my profanity to blemish these beautiful palm trees here in the hills of L.A.," he said, laughing.)

The aforementioned profanity is mostly directed toward Donald Trump ("Agent Orange," as Lee calls him), whose presence is felt and, on one occasion, seen in "BlacKkKlansman," Lee's hit movie about the real-life Ron Stallworth (John David Washington), a black detective who infiltrated a Colorado chapter of the Ku Klux Klan in the early 1970s with the help of a white colleague.

Ask Lee, who received his first Oscar nomination for directing with "BlacKkKlansman," which also earned a nod for best picture, how he became involved in the project (a pitch from Jordan Peele), why he wanted to do it (to show that bigotry and fear of the other has been a constant throughout American history) and what he wanted moviegoers to feel



DAVID LEE Focus Features

LEE, a first-time Oscar nominee for director, talks with costars Topher Grace, center, and Adam Driver on the set of "BlacKkKlansman."

while watching it (*urgency*), the conversation will always — often immediately — circle back to Trump.

Not to say there aren't some occasional, unexpected diversions. I'm not sure if Lee has ever engaged a film journalist at length without mentioning that "Driving Miss Daisy" won the Oscar for best picture of 1989, the year "Do the Right Thing," his masterful look at race relations in America, was released. "And *not* nominated," Lee said, preemptively issuing another apology to the palm trees before adding: "Not to be disrespectful or anything, but 'Driving Miss Daisy' does not ... hold up."

Warming to the subject of what does — and does not — enter the canon of film and music, Lee offered: "I was doing some research of the greatest albums of all time. And I was looking for where Prince is, Michael Jackson, James Brown. According to Rolling Stone, 'Thriller' is No. 20. I have love for everybody ... well, not everybody ... but the Beach Boys are No. 2. What's that album? 'Pet Shop?' [It's "Pet Sounds."] Brian Wilson is a bad mother... but how is that ahead of 'Thriller' and 'Purple Rain'?"

"I'm going to be honest," he said, answering his own question. "You have to ask: 'Who's voting?' The outcome depends on that. 'Moonlight' winning best picture and all this other stuff, that's not possible if that woman who was president of the academy [Cheryl Boone Isaacs] doesn't take the initiative and change the makeup of the membership."

"But a lot of people don't like change and diversity," Lee continued, broadening the conversation. "The United States Census Bureau — not me — has said that as early as 2035, white Americans will be a minority. And a lot of what's happening today, especially with Agent Orange, is a reaction to what the census bureau stated."

With "BlacKkKlansman," Lee examines that reaction, bluntly showing that the racism held by Klan members Stallworth encountered nearly half a century ago lives in America today, sometimes blatant, often couched in code words. When it's mentioned in the movie that Klan leader David Duke (played by Topher Grace) is developing a mainstream political strategy that could be supported by "everyday Americans," Stallworth objects.

"America would never elect somebody like David Duke president," he says. Stallworth's sergeant tells

‘You could make the argument that when the president refused to repudiate evil, he gave it a green light.’

— SPIKE LEE



KIRK MCKOY Los Angeles Times

him he should know better.

“What [co-screenwriter] Kevin [Willmott] and I wanted to do is make a hip period piece that is about today,” Lee said. “And it wasn’t that hard to do. So much of this hate stuff is recycled. Agent Orange did not come up with the slogan ‘Make America Great Again.’ Or ‘America First.’ That was used by the Klan in the 1920s.”

Trump and the real Duke are seen at the end of the movie when Lee cuts to video footage from the 2017 white nationalist rally in Charlottesville, Va., including images of activist Heather Heyer’s death. (Lee dedicated the movie to Heyer.) Trump’s response to the events (“very fine people on both

sides”) and Duke’s tacit endorsement of Trump are also shown.

“That was like an emotional haymaker from Mike Tyson,” lead actor Washington said by phone of the film’s ending. “It wasn’t some sort of take or perspective from the lens of Spike Lee. This is actually America.”

Calling from New York a couple of weeks after our initial conversation, Lee recalled some critical comments about the choice to end “BlacKkKlansman” with the raw, unflinching video footage. He hasn’t for a moment second-guessed that decision, a call he made after asking Heyer’s mother, Susan Bro, for permission.

“Since we last talked, another homegrown act of American terrorism, the shooting at the Pittsburgh synagogue, happened,” Lee said. “For people who don’t think the coda of ‘BlacKkKlansman’ should be Charlottesville, look at what happened after Charlottesville. You could make the argument that when the president refused to repudiate evil, he gave it a green light. People see Heather Heyer murdered in Charlottesville and the president did not condemn it. That’s the green light.

“I don’t care what nobody says,” Lee continued, “this film will be on the right side of history, the same way ‘Do the Right Thing’ was in 1989. Truth does not get old.”

ANIMATION

TWISTS NOT IN THE SCRIPT

BY MICHAEL ORDOÑA

The 2004 Pixar film “The Incredibles” won the Oscar, made a mint and routinely lands on lists of best animated films ever. But the pressure to make a superfamily sequel wasn’t only from the studio and fans, says writer-director Brad Bird.

Samuel L. Jackson, who voices Incredibles super-ally Frozone “was acting like we were slam-dunk doing a sequel long before I was saying it,” says Bird, laughing. “I’d hear about it or run into him at some event, and he’d be, like, ‘So I’m tellin’ people we’re doin’ it. We’re doin’ it, right?’ ”

And of course they did do it, 14 years after the original. Apart from its other considerable bells and whistles, “Incredibles 2” flips the dynamic of the first film to place supermom Helen/Elastigirl (Holly Hunter) front and center. In the process, she emerges as one of the big screen’s toughest superpeople, easily outdistancing Mr. Fantastic or any other stretchy hero to whom she could be compared.

“A lot of people assume I was responding to what was going on now,” says Bird of making a woman the main hero in this age of consciousness-raising movements such as #TimesUp. “No. The role switch, I had that idea when I was pushing the first movie. She’s the same character she was when she said, ‘Settle down? Why would I settle down? Leave the saving of the world to the men? I don’t think so.’ She kind of put that [side of herself] to bed for a while when she was taking care of the family. But it’s in there; that’s her. And in this movie, it gets to come out.”

The process of filmmaking is often described as “hurry up and wait.” For “Incredibles 2,” it was “wait a really long time, then hurry up, hurry up, hurry up!” Why



PETER DASILVA For The Times

WRITER-DIRECTOR Brad Bird dealt with scheduling changes and story issues when making “Incredibles 2.”

did it take so long to get started and then get made so (relatively) quickly?

“I’d love to sound like I knew what I was doing,” says a now-relaxed Bird, enjoying a sunny afternoon by the pool at a Hollywood hotel.

“The truth is, I had two-thirds of it for a long time. I had the role-switch idea and the unexploded bomb of [infant] Jack-Jack, where the audience knew he had multiple powers and the family didn’t. But I didn’t have the sort of superhero/villain plot. Finally, I pitched it and everyone liked it and we got in gear. ... Then they took a year off our production because our idea was a little better formed than [fellow Disney/Pixar production] “Toy Story 4” at that point. Suddenly, it’s looming ahead of us. And then the villain story didn’t work; it was too complex and didn’t serve the role switch, which was the heart of the movie. I have a release date and a crew going, and all these expectations, and I don’t have that part of the story.

“Then it becomes a panic of, ‘We’ve got

‘It becomes a panic of, “We’ve got a year taken off our schedule, and it’s coming at us like a freight train.” ’

— BRAD BIRD

a year taken off our schedule, and it’s coming at us like a freight train.’ It’s not fun to do that, but there is adrenaline going for you.”

“Incredibles 2” went on to earn an Oscar nomination and become the highest-grossing animated film in domestic history. With its spectacular, ingenious action, one could argue it takes its place among the best *superhero* movies — not just *animated* superhero movies.

Bird points out Elastigirl’s inventive

heroics are “in service of her solving unique problems. I like it when you see heroes being clever. That’s why I like ‘Die Hard’; it’s a cat-and-mouse game and both sides are really smart.

“Of course, we’ve got Holly Hunter too, which is our own superpower we like to rely on.”

Yet it’s not the big set-piece action sequences Bird remembers most fondly; it’s quiet, grown-up moments, such as between Helen and superdad Bob/Mr. Incredible (Craig T. Nelson).

“I like the scene with them in bed when they’re just talking because you can see what they’re thinking,” he says. “She’s kind of aglow because she’s being seen for what she can do again. He wants to be supportive, but there’s a childish part of him that is competitive and thinks he’s always the best guy for the job. He’s at war with himself. The fact that all those things are popping under the surface — it’s there vocally and it’s in the sophisticated animation. It’s funny and, I think, kind of real.”

THE ENVELOPE



Sony Pictures Animation

BY MICHAEL ORDOÑA

There was plenty of reason for skepticism on hearing that, despite Spider-Man being assimilated into the Marvel Cinematic Universe, Sony would be continuing its own Spider-spinoffs *outside* that continuity. *They still don't get it? It's the continuity that matters.* And Sony's last three Spider-movies were less than, shall we say, "Amazing" — averaging 62 on Rotten Tomatoes, far below the MCU's "Spider-Man: Homecoming" scored a 92). Perhaps worst of all, the new movie would be ... animated.

And then the innovative, live-wire "Spider-Man: Into the Spider-Verse" began blowing the webs off all expectations in early screenings. Loaded with intellectual and emotional energy — and Easter eggs — the film that doesn't look like any other major animated release finds itself the front-runner for the animated feature Oscar.

Bob Perischetti, one of three co-directors of "Spider-Verse," said "The Lego Movie" filmmakers Chris Miller and Phil Lord initially turned down the studio's offer to make a new Spider-movie.

"But then they thought about it and said, 'We'd love to do it if we could do it about *this* guy and these other characters. So that was the directive throughout: This

is a story about Miles Morales and how we can make a film with a new character, make it contemporary, with a character who's 13 years old and has both parents and an uncle." Lord co-wrote "Spider-Verse" and co-produced with Miller.

For the uninitiated, Miles Morales is a black Latino Brooklyn teen who becomes Spider-Man in the Ultimate Marvel imprint of Marvel Comics, first appearing in 2011. This is as opposed to the Peter Parker Spider-Man most fans know. Miles is voiced in the movie by Shameik Moore ("Dope," "The Get Down") as a gifted student who's more interested in his street art than school. After Miles is bitten by a radioactive spider (don't you just hate when that happens?), he meets Spider-heroes from other dimensions in the Marvel Comics "multiverse." These include the teen Spider-Gwen/Spider-Woman, a manga-inspired version pairing a schoolgirl with a spider-robot, and a film-noir-inspired iteration, a cartoon pig and *two* Peter Parkers.

"In one fell swoop, you could address why another Spider-Man movie, and diversity in a genre that hasn't been that good on it," says co-director Peter Ramsey.

Not only does this multiverse approach justify Miles Morales or Spider-Gwen movies while Peter Parker does his thing with the Avengers in the MCU, it also kicks open the doors for "Venom" and Sony's other franchises to peacefully coexist in the

'We wanted audiences to fall in love with Miles as a three-dimensional character.'

— RODNEY ROTHMAN, co-director/writer of "Spider-Verse," about the black Latino Brooklyn teen who becomes the web-swinging superhero in the latest incarnation

marketplace while not existing in each other's worlds.

Of course, none of that would matter if "Spider-Verse" didn't engage viewers, and that had to start with Miles.

The third and final co-director, Rodney Rothman (who also co-wrote), says, "We wanted audiences to fall in love with Miles as a three-dimensional character. The animators did a fantastic job of [making] Miles feel very specific and very real, like an individual person."

There are references to the comic-book form, such as dialogue boxes expressing thoughts, panel borders and spelled-out sound effects. There are Easter eggs, such as the names of key comic creators in Miles' phone contacts, or references to how alternate this universe is, such as a billboard touting pro golfer Stephen Curry. Even

Miles' costume logo is rethought to express the artist he is at his core.

But one of the film's most distinct aspects is its unique look, which combines the 3-D animation audiences are accustomed to now with a distinctly 2-D approach to motion and creating dimension.

Perischetti says, "When you look at a comic book, every panel has a dynamism, telling as much story as it can with a still image. We took an old 2-D approach to the way we animated the character. We only do 12 images per second, as opposed to 24."

At different layers of depth in the image, there will sometimes be slightly shifted, monochromatic ghost images of objects and people — sort of like the old green-and-red 3-D process but here mimicking errors in color separation in the printing of comic books.

They worked out cheats to avoid using "even a single frame of motion blur," says Perischetti.

Ramsey says, "There are things in comics — errors in printing — that mimic that photographic process, but they do it in a way that's drawn from printing. The big idea was, let's put those in and turn them into cinematic language."

And Perischetti promises that the actual stereoscopic version will blow viewers' minds because of those techniques: "The first time they put glasses on us, we were like — aaaahhhhh!"

THE DOCUMENTARIES

GETTING A GRIP ON LIFE

BY STEVE DOLLAR

This season saw documentaries reach new heights — in both box office and acclaim (and in some cases actual elevation). The offerings felt at once bolder and at the same time more personal. Here are two of the nominees that told their stories from new perspectives.

“Hale County This Morning, This Evening”

Daily life in an African American community in rural Alabama is the focus of filmmaker RaMell Ross' visually arresting debut, which reconsiders accepted ways of seeing black subjects on camera.

“The film is intended to be more than a black film,” said Ross, an established photographer and Brown University professor, whose project emerged gradually over the several years he spent doing community work and coaching basketball in western Alabama. “We’ve been telling very similar stories of what it is to be black. You have so little time in a film and so much to say that you wind up missing a larger point: that perhaps humans are more than their stories.”

The film's impressionistic flow of images compresses five years into the arc of a single day — as implied in the title — as

it tracks the lives of Daniel and Quincy, two high school basketball players, and those around them. The immersive visual approach, sensitively attuned to the natural world and the characters' movements through it, has prompted comparisons to the work of cinematic visionaries Andrei Tarkovsky and Terrence Malick.

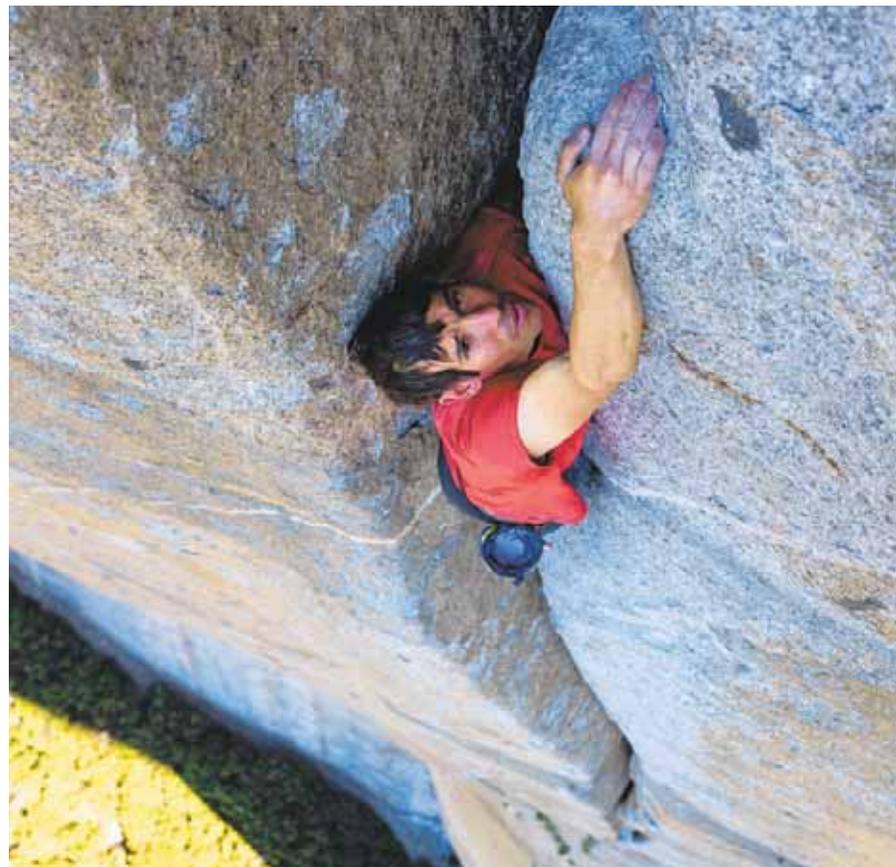
Ross said his technique owes something to basketball. “How do you use the camera as an extension of consciousness and not so much as a capture mechanism?” he asked. “When you're a pro basketball player, the ball is almost literally attached to your hands, and in some physical sense it's part of your body.” Ross discovered it was much the same with his DSLR camera.

“You write to get to know what you think,” he said. “You can use the camera to get to know how you see the world.”



Cinema Guild

THE FILM reconsiders accepted ways of seeing black subjects on camera.



JIMMY CHIN National Geographic

CLIMBER Alex Honnold's route made the endeavor risky for everyone.

“Free Solo”

What started as a character portrait of the American free climber Alex Honnold took a surprise turn the day he told the filmmakers — Elizabeth Chai Vasarhelyi and Jimmy Chin — he wanted to scale El Capitan, a nearly 3,000-foot-high spike of granite in Yosemite National Park. No one had ever done a free solo climb of the wall, which was dangerous enough even with ropes. Honnold's chosen “Freerider” route promised sheer, vertiginous peril.

“The filmmaker in me was, like, ‘Wow!’” Vasarhelyi recalled. “But I'm not the pro climber or risk expert.”

“I thought it was very risky,” said Chin, a filmmaker and professional climber, who had known and climbed with Honnold for many years. He asked Vasarhelyi, his wife and creative partner, several times, “Are you sure he meant El Capitan? It's so far beyond what the climbing community could even conceive of, and it was hard to digest.”

Making “Free Solo” required extensive physical preparation. It was a head game

as well. The task also posed a stark ethical question that the filmmakers put forth in their National Geographic documentary. They didn't want to shoot if their presence compromised Honnold's focus on the climb. “Alex had to perform perfectly on that day, but so did the team,” said Chin, whose tiny crew practiced with Honnold for 18 months before the historic June 3, 2017, feat.

The filmmakers spent a lot of time living with Honnold in his van, capturing the Zen-like intensity of his commitment. And then they got another surprise. “It was one of those really lucky documentary moments,” Vasarhelyi said, when Honnold began a romantic relationship with Sanni McCandless. The van became a lot cozier. And a project about extreme athletic endeavor took on an unexpected dimension.

“She was someone who was emotionally intelligent and articulate and confident enough to push back on him but love him for who he is,” Vasarhelyi said. “You end up seeing him evolve emotionally.”

THE DOCUMENTARIES

DO JUSTICE
TO THE 'RBG'

'We hoped it would resonate, but it struck more of a nerve than we anticipated.'

— JULIE COHEN,
co-director of "RBG"

BY STEVE DOLLAR

One of the winningest moments in "RBG," a documentary portrait of Supreme Court Justice Ruth Bader Ginsburg, encapsulates the charm that has helped to make the dynamic 85-year-old an unlikely celebrity.

In the scene, filmmakers Julie Cohen and Betsy West surprise Ginsburg with a clip of comic actress Kate McKinnon doing her famous impersonation of the justice on "Saturday Night Live." The moment came at the end of an interview session with Ginsburg, in what West calls a "hush-hush" formal room inside the court building, with several minders standing by.

As McKinnon improvises an exaggerated dance move, the justice looks on with curiosity, then begins to laugh. Exuberantly. "We didn't tell her we were going to show her 'SNL,'" West said. "And her reaction is priceless ... once she realized what it was."

That juxtaposition of charismatic wit with the groundbreaking significance of Ginsburg's career — especially in her fight against gender-based discrimination — makes "RBG" an entertaining, as well as enlightening, watch. The movie connected strongly at the box office this year. At last count, the Magnolia Pictures release had earned more than \$14 million. The timing couldn't have been better, as this paean to a feminist legal firebrand came to screens in a year of #MeToo debates and the bitterly contentious hearings to confirm Ginsburg's newest colleague, Brett M. Kavanaugh.

"We hoped it would resonate, but it struck more of a nerve than we anticipated," said Cohen, who first teamed up with West in 2015 to pursue the project, well before "the change in our political landscape," as the latter filmmaker puts it.

Ginsburg, known for her intimidating demeanor and frilly collars, her critical dissents in ideologically loaded cases and her



Photographs of Ruth Bader Ginsburg from Magnolia Pictures

diminutive frame, had enjoyed an increasingly public profile for a member of the Supreme Court, on which she has now served for 25 years. She became a hit with a new generation of millennial law students, noted the filmmakers, who include in the film a montage of pop-culture iconography inspired by the justice: social media memes, coffee mugs and T-shirts that celebrate her as the "Notorious RBG," a play on the name of 1990s rap star the Notorious B.I.G.

"The popularity surprised her at first," Cohen said. "She's not someone who uses social media. But she understands that it's funny to see an 85-year-old woman as a pop icon, as a superhero, and she's embraced that. She has picked up the ball and run

with it."

Despite that, the pair faced a challenge getting Ginsburg to talk to them, but won her blessing in moving forward with other interviews, gradually working up the ladder to their subject. "It was kind of a test," said West, who noted that some of the film's key scenes — including the humorous segments of Ginsburg working out with a personal trainer, and the justice's sweet, funny interactions with her law student granddaughter — came through only near the end of the shoot.

The filmmakers wanted to avoid the trappings of a traditional biography. "This is not told chronologically," West said. "We wanted to embrace Justice Ginsburg and her reputation and that she's a vital 85-

year-old, and find a way to go back and forth in time." They lucked out with their editor, Carla Gutierrez, who combed through four days of footage from Ginsburg's 1993 Senate confirmation hearings. Despite all the legalese, "She was presenting her life in a forthright way." Those segments, at Gutierrez's suggestion, became a very useful structuring device.

When they finally got the chance to talk with Ginsburg on camera, the filmmakers found their patience was indeed a virtue. "Justice Ginsburg is a shy person, and sober," Cohen said. "But making a film about someone who is an introvert turned out to be very rewarding. You sometimes have to wait for the answer, but when you do, it's definitely worth it."

YOUR HELPFUL PLAY-AT-HOME OSCAR BALLOT

Late to your Oscar pool? Here's a quick guide to the most likely winners. And if we're wrong, well, it's an honor just to play along, right?

By Glenn Whipp

Best Picture

- "Black Panther"
- "BlacKkKlansman"
- "Bohemian Rhapsody"
- "The Favourite"
- "Green Book"
- "Roma"
- "A Star Is Born"
- "Vice"

And the winner is: "Roma" picked up 10 noms, including two for acting. That across-the-board strength, plus the preferential ballot, gives it the edge.

Director

- Alfonso Cuarón, "Roma"
- Yorgos Lanthimos, "The Favourite"
- Spike Lee, "BlacKkKlansman"
- Adam McKay, "Vice"
- Pawel Pawlikowski, "Cold War"

And the winner is: Cuarón won the Directors Guild honor — along with every other prize. There's no reason to suspect he won't prevail here too.

Lead Actor

- Christian Bale, "Vice"
- Bradley Cooper, "A Star Is Born"
- Willem Dafoe, "At Eternity's Gate"
- Rami Malek, "Bohemian Rhapsody"
- Viggo Mortensen, "Green Book"

And the winner is: Even voters who don't like "Bohemian Rhapsody" are able to separate their disdain for the film from

their appreciation for Malek's sweat-soaked turn.

Lead Actress

- Yalitza Aparicio, "Roma"
- Glenn Close, "The Wife"
- Olivia Colman, "The Favourite"
- Lady Gaga, "A Star Is Born"
- Melissa McCarthy, "Can You Ever Forgive Me?"

And the winner is: Close locked in the Oscar when she delivered that spectacular speech at the Golden Globes. Plus, she's great in "The Wife."

Supporting Actor

- Mahershala Ali, "Green Book"
- Adam Driver, "BlacKkKlansman"
- Sam Elliott, "A Star Is Born"
- Richard E. Grant, "Can You Ever Forgive Me?"
- Sam Rockwell, "Vice"

And the winner is: The popular Ali takes his second Oscar in three years for a turn that even "Green Book" haters admire.

Supporting Actress

- Amy Adams, "Vice"
- Marina de Távira, "Roma"
- Regina King, "If Beale Street Could Talk"
- Emma Stone, "The Favourite"
- Rachel Weisz, "The Favourite"

And the winner is: The well-respected King wins for her work in a film that many feel should have earned more nominations.

Original Screenplay

- "The Favourite," Deborah Davis and Tony McNamara
- "First Reformed," Paul Schrader
- "Green Book," Nick Vallelonga, Brian Currie, Peter Farrelly
- "Roma," Alfonso Cuarón
- "Vice," Adam McKay

And the winner is: Witty, wicked and delightfully absurd, "The Favourite" receives its due here.

Adapted Screenplay

- "The Ballad of Buster Scruggs," Joel Coen & Ethan Coen
- "BlacKkKlansman," Charlie Wachtel & David Rabinowitz and Kevin Willmott & Spike Lee
- "Can You Ever Forgive Me?," Nicole Holofcener and Jeff Whitty
- "If Beale Street Could Talk," Barry Jenkins
- "A Star Is Born," Eric Roth and Bradley Cooper & Will Fetters

And the winner is: With Cuarón winning director, this becomes the spot to give Spike Lee his first Oscar for the blistering "BlacKkKlansman."

Animated Feature

- "Incredibles 2"
- "Isle of Dogs"
- "Mirai"
- "Ralph Breaks the Internet"
- "Spider-Man: Into the Spider-Verse"

And the winner is: "Spider-Man" has swung through the awards season with ease.

Documentary Feature

- "Free Solo"
- "Hale County This Morning, This Evening"
- "Minding the Gap"
- "Of Fathers and Sons"
- "RBG"

And the winner is: It's "RBG," as much for its subject as its filmmaking.

Foreign-Language Feature

- "Capernaum"
- "Cold War"
- "Never Look Away"
- "Roma"
- "Shoplifters"

And the winner is: "Roma" wins easy ... but this Oscar might also complicate its chances for best picture.

Cinematography

- “Cold War”
- “The Favourite”
- “Never Look Away”
- “Roma”
- “A Star Is Born”

And the winner is: Another Oscar for Cuarón, the first time a director has won for serving as his own director of photography.

Film Editing

- “BlacKkKlansman”
- “Bohemian Rhapsody”
- “The Favourite”
- “Green Book”
- “Vice”

And the winner is: I’d like to think “BlacKkKlansman,” but I have a bad feeling the hyperactive “Bohemian Rhapsody” will win.

Costume Design

- “The Ballad of Buster Scruggs”
- “Black Panther”
- “The Favourite”
- “Mary Poppins Returns”
- “Mary Queen of Scots”

And the winner is: It feels counterintuitive to bet against three-time winner Sandy Powell for a costume drama (“The Favourite”), but Ruth E. Carter is overdue, and her work on “Black Panther” is terrific.

Makeup and Hairstyling

- “Border”
- “Mary Queen of Scots”
- “Vice”

And the winner is: Transforming Christian Bale into Dick Cheney makes this a no-brainer.

Production Design

- “Black Panther”
- “The Favourite”
- “First Man”
- “Mary Poppins Returns”
- “Roma”

And the winner is: “Black Panther” and

“The Favourite” both won prizes from the Art Directors Guild. Give the slight edge to the Marvel film in this true toss-up.

Score

- “Black Panther”
- “BlacKkKlansman”
- “If Beale Street Could Talk”
- “Isle of Dogs”
- “Mary Poppins Returns”

And the winner is: Nicholas Britell’s rapturous, jazz-informed score was one of “Beale Street’s” most memorable elements.

Song

- “All the Stars”
- “I’ll Fight”
- “The Place Where Lost Things Go”
- “Shallow”

- “When a Cowboy Trades His Spurs for Wings”

And the winner is: “Shallow.” One last time: *“Haaaaaaa-ahhhh-ahhh-ohhhh-ahhaaaaaa-ahhhh-ahhh-ohhhh-ah!!!”*

Sound Editing

- “Black Panther”
- “Bohemian Rhapsody”
- “First Man”
- “A Quiet Place”
- “Roma”

And the winner is: Each of the nominees has a plausible path to victory. I’ll go with “First Man,” as space movies have a history of taking flight here.

Sound Mixing

- “Black Panther”
- “Bohemian Rhapsody”

- “First Man”
- “Roma”
- “A Star Is Born”

And the winner is: Music is always a plus in this category, so I’m leaning ever so slightly toward “A Star Is Born,” because at least it’s a decent movie.

Visual Effects

- “Avengers: Infinity War”
- “Christopher Robin”
- “First Man”
- “Ready Player One”
- “Solo: A Star Wars Story”

And the winner is: Marvel has never won this category. That changes this year with “Avengers.”

Animated Short

- “Animal Behaviour”
- “Bao”
- “Late Afternoon”
- “One Small Step”
- “Weekends”

And the winner is: “Bao,” Pixar’s tear-jerker, is the favorite, but the surreal “Weekends” could be poised for an upset.

Documentary Short

- “Black Sheep”
- “End Game”
- “Lifeboat”
- “A Night at the Garden”
- “Period. End of Sentence”

And the winner is: “Period. End of Sentence” is an inspiring look at rural Indian women combating cultural taboos. Add an Oscar to the pile of awards it has already won.

Live-Action Short

- “Detainment”
- “Fauve”
- “Marguerite”
- “Mother”
- “Skin”

And the winner is: “Marguerite” and “Fauve” are the best of the nominees. I’ll give the edge to the tender “Marguerite” for its melancholy look at an elderly woman contemplating an old romance.



ALREADY A BLOCKBUSTER AND CULTURAL PHENOMENON, IS 'BLACK PANTHER' POISED TO MAKE FURTHER HISTORY ON OSCAR NIGHT?

By Glenn Whipp

The February weekend last year that “Black Panther” opened and rewrote box office history, writer-director Ryan Coogler and the man who hired him, Marvel executive Nate Moore, pingponged text messages to each other, sharing images of moviegoers dressed in dashikis, pounding drums, dancing in the lobbies, celebrating a deeply felt connection to a movie many had been waiting their whole lives to see.

At the same time in Los Angeles, actors Chadwick Boseman and Michael B. Jordan, rivals in the film, celebrated by sitting court-side at the Staples Center for the NBA All-Star game, enjoying the moment, and feeling completely floored that players kept approaching them, wanting to talk about “Black Panther.”

“Magic Johnson’s standing on the court being honored and he looks over at me and Michael, and says, ‘I’m proud of y’all,’” Boseman remembers. “That’s just crazy.”

But there’s never been anything ordinary about “Black Panther,” the Marvel blockbuster that became the third-highest-grossing movie ever in the U.S. and brought in \$1.35 billion worldwide.

The box office reveals just a sliver of the phenomenon that engulfed worldwide culture. In telling the story of Boseman’s T’Challa, the heir to the throne of Wakanda, a fictional African nation, “Black Panther” was a superhero movie that put black women and men at the center of the story that took place in a thriving African homeland not corrupted by colonialists. The Wakanda seen in the film is a place of aspiration, a land offering the possibility of healing and wholeness. Its very existence forced a reckoning with the costs of slavery on the black consciousness.



Film Frame / Marvel Studios

LUPITA NYONG’O, left, Chadwick Boseman and Danai Gurira star in a superhero movie that puts black women and men at the center of the story.

“It had the fun and fighting and things blowing up, but it also told truths about father-son relationships, about a fatherless child, about young, independent, strong, brilliant women and their place in the world with them standing in their truths and in their purpose,” says Angela Bassett, who plays Queen Ramonda, T’Challa’s mother and advisor.

“And,” Bassett continues, “think of when [Jordan’s character] Killmonger says, ‘Bury me in the ocean with my ancestors because freedom is more desirable than bondage.’ If you’re black in America and have read history, you unpack that. It’s more than one sentence. It’s a whole history lesson.”

With seven nominations, “Black Panther” has already made some history of its

own by becoming the first superhero movie to earn an Oscar nomination for best picture. To make that happen, Disney hired veteran Oscar strategist Cynthia Swartz to orchestrate a campaign, bolstering the move with a significant budget that Marvel Studios President Kevin Feige promised would eclipse any previous awards season push Disney had made. (One event featured Oprah Winfrey praising the film.)

“We’re all in on this,” Feige said at a lavish kickoff party held in the fall. Minutes later, the event’s host, Lucasfilm President Kathleen Kennedy, raised a glass, employing a quote from Walt Disney to toast the film.

“All of our dreams come true if we have the courage to pursue them,” she said, calling “Black Panther” one of the most significant films to be released in the last decade.

The low-key Coogler smiled when asked about Kennedy’s assessment.

“We were just trying to make a coherent film that people felt on a gut level,” he says. “That they did feel it, that families went in all dressed up, saying, ‘Here’s a movie I can be proud of,’ that’s humbling.”

“Africa in films tends not to be a positive place,” Marvel’s Moore adds, “and Wakanda is *the* most positive place. Instead of Africa’s getting colonized or suffering from genocide, the movie showed a place and an idea that people could celebrate.”

Most of the movie’s cast and crew participated in those celebrations, whether they were organized by the studio’s publicity team (premieres, speaking appearances at schools) or completely random.

Letitia Wright, who played teen girl genius Shuri, flew to Tobago with her sister the weekend “Black Panther” opened. She wanted to escape, figuring if people liked the movie, she’d find out when she returned home. Basically, she says, she was running away.

“But it found me,” Wright says, laughing. “As it happens, the movie was opening in Tobago too, which I discovered when I went to the mall, and the KFC and people are staring at me. ‘The girl from “Black Panther” is here!’”

Danai Gurira knew the attention was coming, in part, she says, because “Black Panther” was a story she had always yearned to see. When people went crazy for the trailer, she understood. When a mixed-race woman approached her at the London premiere and started to tremble and cry, telling Gurira the movie awakened a part of her she had never explored, she knew the power in that reclaiming.

“There’s a sense of shame in people thinking about the fact that they’re the ‘other’ because that’s what they’re being



“BLACK PANTHER” stars Letitia Wright, left, Chadwick Boseman, Angela Bassett and Danai Gurira have been moved by fans’ responses to the film.

KIRK MCKOY Los Angeles Times

told,” says Gurira, who grew up in Zimbabwe. “I’ve witnessed that from people who come from the continent or are descendants of people from the continent. So to see people respond to the movie and its celebration of all the powerful and beautiful things that come from the continent really affected me. It was very deep for me.”

Gurira and her “Black Panther” costar Lupita Nyong’o were in Nigeria in April, doing research for a possible adaptation of Chimamanda Ngozi Adichie’s acclaimed novel “Americanah.” And everywhere they

went, people stopped, crossed their arms and made the “Wakanda forever” salute.

“Then there were the photos of the young women in costume,” Gurira says, remembering a picture of several little girls, none older than 5, brandishing spears, dressed as members of the Dora Milaje, the female warriors that Gurira’s “Black Panther” character led.

“My heart went out to that,” Gurira says. “They’re finding their inner warrior at 5!”

Bassett saw the same thing firsthand when she attended a women’s expo in De-

‘It had the fun and fighting and things blowing up, but it also told truths.’

— ANGELA BASSETT, about why “Black Panther” resonated widely with moviegoers

troit and a group of young girls greeted her, dressed in costume and standing at attention.

“They were standing with poise and grace,” Bassett remembers. “They were still. They were strong. It was so precious. They had been impacted. They saw beauty and strength in that representation and that image. It meant something to them.”

Bassett pauses, holding on to the memory.

“Movies, you know,” she finally adds, quietly. “Movies have that power.”

THE COMPOSERS

UNDERSCORING THE MESSAGE

By TIM GREIVING >>> The heart of an enigmatic American icon, explored with fragile harp and wailing theremin. The gutsy adventures of a black cop who goes undercover in the KKK. And a quirky journey into a near-future Japan with taiko drums twisting around other instruments. If some of this year's best film scores have anything in common, it's that they take surprising routes into humans — and creatures — who are unknown or unseen.

Terence Blanchard
"BlacKkKlansman"

"BlacKkKlansman" is the 23rd project Terence Blanchard has scored for director Spike Lee, his first to earn an Oscar nomination — and, in many ways, the culmination of their prolific collaboration.

"We just have a great thing," Lee said. "You know, simpatico."

The film is based on the true story of Ron Stallworth (John David Washington), the first black police officer in Colorado Springs who, in the late 1970s, went undercover inside the Ku Klux Klan by pretending to be a white man over the phone. It's a rollicking caper with many laughs and some delicious comeuppance — but always with a sizzling undercurrent of all-too-real racism.

Blanchard, 56, wrote a score that weds nostalgic, symphonic Americana with the groove of his R&B/jazz band, the E-Collective.

"Boy, I relate to the moment where [Stallworth's] telling his captain, 'Well, I speak the Queen's English, but I also speak jive,'" said Blanchard, a jazz trumpeter from New Orleans. "So you have the sophistication of the orchestra, right, that swells and becomes very voluminous at some points and then just kind of hovers and gives you tonal color for some of the brighter moments. But then in the midst of all of that is guitar, and there's a groove underneath."

The electric guitar, which wails Ron's theme over the orchestra, was inspired by another patriot like Stallworth.

"I started to think about Jimi Hendrix playing the national anthem," Blanchard said. It represented to me the notion that women and people of color have been screaming for decades: 'We're Americans



HENRY ABENEJO

SYMPHONIC Americana is mixed with a groove of an R&B/jazz band.

too, who should be afforded the same rights as anybody else.'"

The score is almost like a narrator in the film, said Lee, who always shares a new script with Blanchard before almost anyone else. It's also, he said, the film's soul.

Alexandre Desplat
"Isle of Dogs"

French composer Alexandre Desplat has been director Wes Anderson's partner in crime since 2009's "Fantastic Mr. Fox."

"Isle of Dogs" is a stop-motion marvel about a Japanese boy who goes searching for his beloved dog, sent like the rest of the country's canines to a remote, trash-heap island. The handcrafted, minutely detailed world of a near-future Japan clearly called for an appropriately native sound.

The question was: "How do we use Japanese drums but try to mix them with another bunch of instruments and sounds?" Desplat said. "I came up with this jazz walking bass, a bunch of saxophones — instead of any other woodwinds or brass — male voices, some recorders. And it created a very, very strange sound that belongs to only Wes Anderson's world."

Taiko drums (which are represented in onscreen animation) provide a synco-

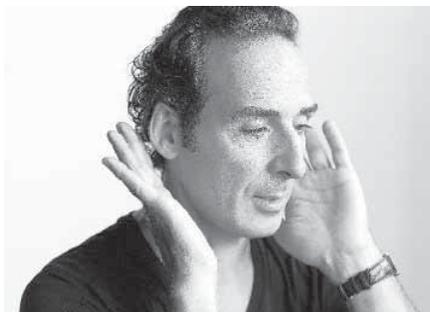
Justin Hurwitz
"First Man"

Who was Neil Armstrong? Other than his seminal achievement — the first human to step foot on the moon — most people know little about the astronaut from Ohio. "First Man," directed by Damien Chazelle, attempts to penetrate his stoic silence and find the heartbeat within.

Composer Justin Hurwitz found it using two underused instruments: solo harp and theremin.

"Even though he's steely on the outside, he has a real vulnerability on the inside that we wanted to get at with the harp," said Hurwitz, who wrote a delicate theme for Armstrong's young daughter, Karen. In the film, her death becomes the Rosebud in his incredible life.

"The theremin is inherently electronic and technological," he said, "but it has a really human quality to it. It almost sounded, depending on how you play it, like wailing or crying. It evoked this sort of cosmic pain."



BRIGITTE LACOMBE

TAIKO drums and menacing sax growls contribute to a unique sound.

pated heartbeat, a persistent thumping and clacking that propels the story of the journeying dogs — embellished with low, menacing sax growls, off-kilter recorder notes and shimmering celesta.

"When I saw the images, I was dazzled how incredible the detail, the beauty of every shot. And the music tries to play with that detail, and at the same time the reference to some Japanese drumming — but completely twisted by the rest of the instruments," Desplat said.



AL SEIB Los Angeles Times

THE THEREMIN has a "human quality," almost "like wailing."

Hurwitz wrote his major themes, and even scored critical scenes, before Chazelle ever shot the film. Star Ryan Gosling then listened to the music on set to get into Armstrong's emotional space.

His theme for Armstrong's skybound ambitions, first performed with dance-like castanets during a Houston training montage, finally joins with Karen's theme in the heart-pounding moon landing sequence — the climactic fusion of the heartbroken astronaut's career and family lives.

THE COMPOSERS

EARS TUNED TO STORIES

BY TIM GREIVING

Nicholas Britell has quickly risen to the fore of today's film composers. That's due in part to hooking up with two particular directors: Barry Jenkins and Adam McKay.

Britell, 38, earned his first Oscar nomination for scoring Jenkins' "Moonlight," and the two immediately began working on "If Beale Street Could Talk" — an adaptation of the 1974 James Baldwin novel, which stars Kiki Layne and Stephan James as a young black couple in Harlem, pregnant and madly in love but torn in two by racial injustice.

The New York-based composer has earned his second Oscar nod now with that score. He read both the novel and script and in his early conversations with Jenkins said he was instinctively hearing horns.

"I started writing music with trumpets and flugelhorns and French horns and cornet, and muting different instruments and seeing what that sounded like," Britell said. "I didn't want it to feel immediately connotative of any particular type of music. I was imagining that it might have potentially jazz-type harmonies but also would be classically written."

Jenkins loved what he heard, but when they put the music against the picture it wasn't quite right. It was missing strings. "For us, the strings really came to represent love," said Britell, "because the film is about love and injustice, but it really focuses a lot on different kinds of love: the love of a parent with a child; a pure, kind of divine love;

love between friends; erotic love. The strings took on different roles in the guise of all of those."

The score opens with a wistful, jazz-leaning theme for trumpets, which the composer said "represents the fullest feeling of love." During a lovemaking scene, Britell casts a spell with a cyclical, hypnotic theme for strings. (His wife, Caitlin Sullivan, performed solo cello on the score.)

"I wanted it to feel like you're in another state of consciousness at this point," he explained. "They're going into this other place."

For the darker parts of the story — embodied by a cruel white cop played by Ed Skrein — Britell morphed and distorted all of this "love" music.

"It's almost like they're sitting at the gates of hell," he said.

In a different key altogether is McKay's "Vice" — a sprawling, darkly satirical character study of Dick Cheney (Christian Bale). As he did in 2015's "The Big Short," McKay tells a convoluted story, essentially of the past 50 years of American history, through a quick-cut smorgasbord of straight drama, meta commentary and surreal comedy.

At its core, though, the film tries to find the real heart (prone to attacks) of Cheney the human being. Starting on the project dur-

ing development, Britell wrote a theme for trumpet, woodwinds and orchestra that evokes a dissonant Americana — as if Aaron Copland wrote a fanfare for Lex Luthor.

"You look at the arc of Dick Cheney, and it really lines up a bit with the arc of America," McKay said. "It's a guy who wanted to do his wife proud, do his children proud,



TATUM MANGUS Annapurna Pictures

STEPHAN James and Kiki Layne star in a film about love and injustice.

The strings 'came to represent love.'

— NICHOLAS BRITELL, "If Beale Street Could Talk"



Photo of Nicholas Britell by GENARO MOLINA Los Angeles Times

put food on the table. Then, somewhere along the line, that love started taking a weird turn and it became something else. What I love about Nick's piece is that it really gets both. Once that piece of music landed, we had our movie."

Britell's score tracks with the film's timeline, assigning a cocky big band to Donald Rumsfeld in the 1970s and hip-hop swagger to Cheney's consolidation of power in the 2000s.

The music goes meta during an especially funny scene, scoring a false ending with sentimentality and arch nobility.

But, as with Bale's nuanced performance, Britell's score truly searches for the truth of a man who quietly conquered American politics. To that end, Britell

wrote a fragile — if still frictional — family theme on piano.

"This is a complex story — it's not one-dimensional," he said. "We were trying to get inside this idea of: Let's understand the love that he has for Lynne [Cheney], who inspired him and really was a propellant for his career."

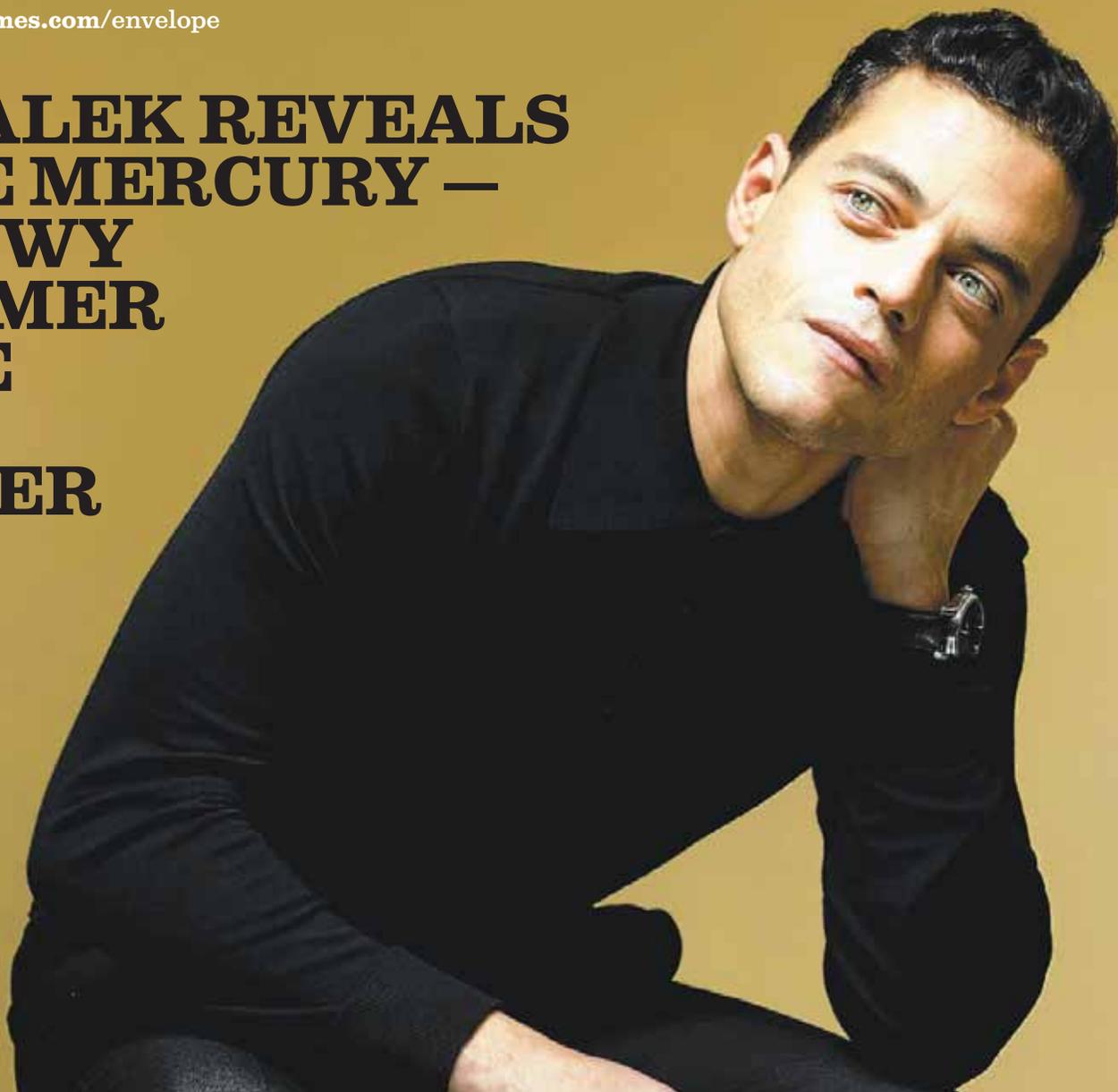
McKay noted the triumph in past film scores that played to the victorious "three-act" story of America.

"And what really kind of broke my heart," he said, "was hearing Nick show us the next act of that story — where it's more complicated than that. When I heard Nick's music go in that direction, it really just deepened this movie for us in a way that was pretty profound."

THE ENVELOPE latimes.com/envelope

RAMI MALEK REVEALS FREDDIE MERCURY — THE SHOWY PERFORMER AND THE LONELY COMPOSER

By Michael Ordoña



MARCUS YAM Los Angeles Times

He told them he didn't sing. Or dance. Or play the piano. He was best known for playing an antisocial, mentally ill, introverted hacker on TV. But the producers of "Bohemian Rhapsody" shared a vision: Rami Malek as one of the most dynamic rock frontmen ever, Queen's Freddie Mercury. In the end, Malek came to embody Mercury, earning a lead actor Oscar nomination for his efforts. (The film earned five nominations in all, including one for best picture.)

"My body can articulate itself in unique ways, but I wouldn't call it rhythm, per se," Malek told the producers early on. "Having been in Hollywood so long, they thought, 'What a modest actor.' Shortly thereafter, they realized I'm going to need singing

lessons, piano lessons, a movement coach."

He dove in, belting and shaking it until he could approximate Mercury and his idiosyncratic body language enough to be presented to Queen's legendary guitarist, Brian May (composer of "We Will Rock You"), and drummer, Roger Taylor (composer of "Radio Ga Ga"). The filmmakers shot a demo of Malek as Mercury at storied Abbey Road Studios, letting him entertain them with a few songs and fielding questions at an ad-lib "press conference."

The footage was sent to May and Taylor, then Malek joined them at Taylor's home the next day. They were perfectly pleasant, but the actor couldn't get a read on what they thought. "Then at some point, they said, 'It's great talking; let's watch your audition.'"

Malek realized they hadn't yet seen it.

"So I had to stand in between Brian May

and Roger Taylor and watch myself emulate their dearest friend. Yes."

Talk about being under pressure.

They did a good job keeping their cards to their vests, until "one time, I heard [May] under his breath say," Malek drops to an extremely quiet whisper: "It's uncanny."

Next on the video was the faux presser, with Malek cooking up comebacks laced with innuendo as Mercury might.

But then "they asked me, 'Who is your best friend? Who do you trust the most?' And I was standing there with Brian and Roger, and I, for the life of me, could not remember how I had responded because there were, like, 20 questions. I felt them both kind of lean in [to gauge his answer]: 'It would have to be ... Mary.' And they both go, 'Oh yeah, that makes sense.'"

Malek gives a contained gesture of relief and triumph.

"Mary," for the uninitiated, is Mary Austin, Mercury's dear confidant, who was once engaged to the singer. She's thought to be the inspiration for the Queen classic "Love of My Life." No good old-fashioned lover boy, however, Mercury's coming out as bisexual is one of the film's main threads. The end of their romance simply shifted their love into another part of the spectrum, apparently.

He left her half of his estate after his death in 1991 of complications from AIDS. Malek says Austin (played by Lucy Boynton) is the only person who knows where Mercury's ashes are. She kept her distance from the production, though she signed off on the script. So did May and Taylor, despite obvious changes to the singer's — and band's — known history.

But the film's production was no bed of roses. 20th Century Fox fired director Bryan

‘He could dream up these fairy tales and turn them into rock music.’

— RAMI MALEK,
on Freddie Mercury’s writing

Singer in December 2017 just weeks short of the film’s completion, citing his “unexpected unavailability” in the form of frequent absences from set. Shortly afterward, Singer was accused in a lawsuit of sexually assaulting a 17-year-old boy at a party on a yacht in 2003. (Singer has denied the allegations.) Dexter Fletcher was brought in to finish the picture, though Singer still retains a directing credit.

Malek speaks only obliquely about the director and their rumored clashes on set. Last month, just after the nominations were announced, he told *The Times* he was unaware of claims against Singer when he began work on the 20th Century Fox musical biopic, which earned a total of five Oscar nods. “But I think somehow we found a way to persevere through everything that was thrown our way,” he says of the situation. “I’m just proud that this cast and crew collectively raised their game and we depended on one another. It was a testament to everyone’s spirit and courage and skill.”

Fans clearly have joined in the celebration of Mercury, lifting the film to nearly \$800 million at the global box office.

To help with Malek’s portrayal, the singer’s bandmates gave him the occasional insightful nugget — behind-the-scenes tales that helped flesh the man out for the actor. For instance, when Queen and David Bowie collaborated on “Under Pressure,” “he was listening to Bowie recording, even though they told each other they weren’t going to listen to what they were doing. He tried to get as close to the door as possible, because he just wanted to top it.”

Malek’s vocals were seamlessly melded by the film’s sound team with Mercury’s and Mercury sound-alike Marc Martel’s (the actor says the final mix is probably 90% Mercury). But to complete the miracle, he had to get into Mercury’s head figuratively and literally.

“I’ve heard people say it seems a bit caricature-y, but he had massive teeth,” Malek says of the prosthetics he wore to simulate Mercury’s hyperdontia (the singer had four extra incisors). “I was insecure [with them in]. At the same time, I found myself elongating my posture to compensate for it. I don’t know if that had anything to do with why he was so elegant, but when you are dealt something that might be inhibiting to

you, something you get ridiculed for, you tend to overcompensate. And he was very much ridiculed for those teeth. As a kid, he was called ‘Bucky’ in school.”

Malek isn’t sure Mercury ever became fully comfortable with them.

“Watching the archival footage, he’s covering his teeth all the time with his lip... Well, as soon as the teeth went in, it happened instinctually [to me]. Another thing he did was cover his teeth with his hand a lot. As soon as I put the mustache on [that Mercury wore in the ’80s], I became less aware of it as well.”

The singer certainly overcame his shyness, becoming revered for his ability to rev up crowds.

“He had a remarkable imagination. He could dream up these fairy tales and turn them into rock music — ‘Ogre Battle,’ ‘March of the Black Queen,’ ‘Fairy Feller’s Master-Stroke.’ When you have energy like that going on in your brain, there’s one way to exhaust it. For me, it’s on camera, acting. For him, it was letting it rip for one or two hours every night, or in the studio.”

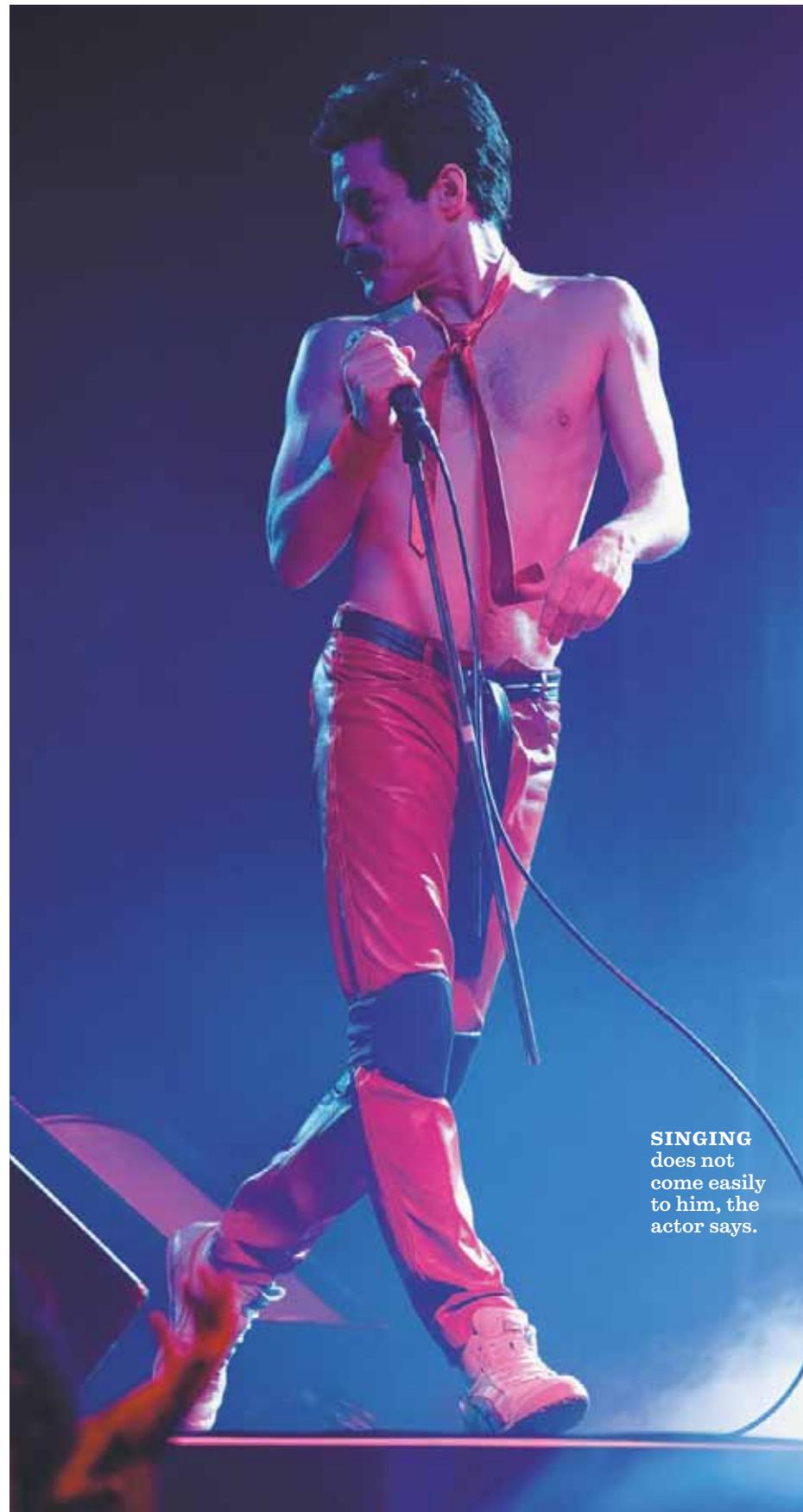
There’s plenty of archival footage to reference Mercury the performer. To inhabit his private life, to imagine his unwitnessed moments, Malek explored Mercury the composer.

“What I did one day, to really get into his head space, to get some perspective... ‘Ahh. It’s right under your nose.’ It was by writing out all of his lyrics. I got a window into his soul.

“‘Can anybody find me somebody to love’ [from “Somebody to Love”] comes straight from the gut. Songs like ‘Lily of the Valley’ or ‘You Take My Breath Away,’ you write those out and you understand someone who is longing for something so desperately, and that’s love and a partner. ‘I get ever so lonely from time to time’ [from ‘You Take My Breath Away’]. There are so many references to love and loneliness and living on my own.

“I could start to paint the picture from there of the man behind the frontman. I looked at it as my Freddie Mercury diary. And if you go through the times he wrote them, you can see the evolution of the man.”

Times staff writer Jen Yamato contributed to this report.



SINGING
does not
come easily
to him, the
actor says.

AMY ADAMS' STRONG VOICE — IN SONG, AT HOME AND IN 'VICE'

By Glenn Whipp

Amy Adams could chase a bear out of her backyard using just a broomstick. That's what filmmaker Adam McKay believes at least, and he's worked with Adams at the beginning of her career ("Talladega Nights") and most recently in "Vice," so he should know something, right?

McKay is also certain that Adams could load a shotgun and take aim at thieves who've come calling. McKay envisions this scenario happening at a log cabin. Adams may or may not be wearing a bonnet.

Adams has no idea what to make of this, but if she had to guess, she thinks McKay sees her as some sort of founding mother of America, a homesteading pioneer, probably because all her relatives were tough, sturdy Mormons settling in Utah and Colorado.

But Adams will readily agree with McKay, saying that if a bear did indeed wander into her backyard and threaten her family, she would grab a broomstick or a curtain rod or whatever was handy and chase it off.

"I'm someone who responds well in an emergency," Adams says, sipping a matcha tea hopped up with a shot of espresso on a secluded West Hollywood cafe patio. "Post-emergency? That's another thing. I'd be great in the moment and then not sleep for a year."

Adams describes herself as a very nervous person, though you'd be hard-pressed, outside of some fidgeting, to detect any hint of anxiety. But it's there, she says. She often doesn't remember performing. Like, she could tell you about being backstage at the Oscars in 2008 and then coming offstage, but she completely blacked out while she was singing the nominated "Happy Work Song" from "Enchanted." She's so focused on the doing that it obliterates the act.

Part of that erasure comes from a desire for immediacy and surprises in her acting. In "Vice," Adams plays Lynne Cheney, a strong Wyoming woman who's first introduced in the film berating her high school sweetheart, Dick Cheney (Christian Bale), after another



MATT KENNEDY Annapurna Pictures

SHE PLAYS LYNNE, the forceful wife of Dick Cheney (Christian Bale), in Adam McKay's "Vice." The actress has a similar, take-no-prisoners approach. "No one reads the riot act quite like Amy," says director Paul Thomas Anderson.

one of his drunken escapades. Originally in the film, this scene came after 20 minutes of Lynne and Dick — played by other actors — in high school, laying the groundwork for Lynne's laser-focus. McKay cut that, letting Adams launch the movie with gale-force power.

"No one reads the riot act quite like Amy," says filmmaker Paul Thomas Anderson, who cast Adams as the steely Peggy Dodd in his 2012 film, "The Master." "She can deliver these sorts of moments and let you know that life would be so much easier if you would just follow her instructions."

McKay calls that intro scene "the whole movie." Even in the Cheney family's own mythology, Lynne telling Dick that she'll leave him if he doesn't, in the film's words, "stand up straight and get some courage and make something of yourself" is what put Dick on the road to becoming the most powerful vice president in the history of the U.S.

And, thinking about it, McKay says Adams' performance in that scene has a lot in common with her big moment in their first

collaboration, "Talladega Nights," where Adams' character tells Will Ferrell's race car driver Ricky Bobby that he's a doer, not a thinker, and he needs to "harness his fear, wrestle it to the ground like a demon cobra," and win ... WIN!

"In both scenes, it's that badass, strong American woman making the American man be a man," McKay says.

"Ooooh ... I'll take that," Adams says, hearing McKay's interpretation. When she watches that "Talladega Nights" scene, though, what she remembers is that she added "Tawny Kitaen" to the part at the end, where she's crawling across the restaurant table, whipping her hair like Kitaen did in that Whitesnake music video.

"I think there was somewhere in my youth where there was this fantasy of being a music video girl, like that would have been the dream," Adams says, laughing.

Adams did absorb all the lyrics to those '80s music videos, as well as the songs her singer father would belt out around the house, along with all the music her six sib-

lings loved, turning her into a "crazy encyclopedia of words" capable of serenading the "Vice" set nonstop between takes, all the while staying in the voice of Lynne Cheney. McKay included a clip of Adams as Lynne singing "Bohemian Rhapsody" in a reel he showed at the movie's wrap party.

"I loved singing as Lynne," Adams says, demonstrating this love by launching into AC/DC's "You Shook Me All Night Long," singing the couplet "she was a fast machine/ she kept her motor clean" with a clipped, vowel-flattening accent that's absolutely perfect. Adams had planned on going into a recording studio before the holidays to record an album, "Lynne Cheney Sings Christmas Songs," to give to McKay. She may still follow through.

Adams found her connection to Cheney not through song — she has no idea what kind of music Cheney likes, though she guesses it's not heavy metal — but in an early, improvised scene where she's talking to Dick on the phone while holding infant daughter Mary. Adams didn't want to play Cheney as a political animal. This brief moment where she's trying to figure out why her mac and cheese isn't working flipped a switch in Adams' head, moving her to base her performance, in part, on her scrappy grandmother.

Adams, 44, ended up seeing "Vice" for the first (and only) time with her own mother, who loved the movie, telling Adams that Lynne was her favorite character of any she's ever portrayed.

"I think that's because my mom's a tough cookie, so she has that in common with Lynne," Adams says. "She told me, and I loved this, 'I know so many women like Lynne who have used their energy to push their husbands forward.' And I think she saw something she could admire in that."

Not that Adams could fully relate to Cheney, particularly when it comes to parenting. Early in the movie, the Cheneys' young daughters, Liz and Mary, visit Dick after he becomes Gerald Ford's chief of staff. When he playfully answers Mary's questions about the White House ("Is this where Santa lives?"), Lynne admonishes him, saying, "If



KIRK MCKOY Los Angeles Times

you're silly with her, she'll grow up to be a silly woman."

"I'm a silly woman," Adams says. "I'm so silly with my daughter, I think it aggravates her at this point. I might raise a serious daughter just because she doesn't want to be like me."

And although there is no reason to doubt that Adams is indeed silly with her precocious 8-year-old daughter, Aviana, who has her mother's fair features and thick, wavy

hair, there is also another side to her that seems more prevalent. For starters, at Avi's school, Adams is known as the "un-fun mom." Not because she isn't pleasant and courteous and cooperative, but because she's the one the other parents call upon when order needs to be restored.

"We were at an outing with a bunch of kids from the school, and a couple of kids were really misbehaving and standing on tables," Adams says. "So Avi was standing on the

bench, too, which she normally wouldn't do, but all the other girls were doing it, and I said, 'You need to sit down on your rear end, or you're going to leave the table.' And she sat down, and then I saw her getting up, and I said, 'OK, here's what's going to happen. Worse than leaving the table: I'm going to sit at the table and I'm going to sing show tunes.'"

Avi did not stand up on the table again.

Mostly, though, Adams finds herself ap-

preciating her daughter's thoughtfulness and maturity, sometimes to the point of wonder. Last month as Adams was getting ready to go to the Screen Actors Guild Awards, Avi approached her and said, "You know, Mom, you already won the award of 'best mom,' so it doesn't matter if you win or lose."

Nominated both for "Vice" and for her lead role in the HBO limited series "Sharp Objects," Adams came away empty that night.

She wasn't bothered at all.

THE ENVELOPE latimes.com/envelope

COOPER stays focused as an actor while directing.

CLAY ENOS Warner Bros.

Bradley Cooper "A Star Is Born"

Key Scene: When Ally (Lady Gaga) wins an award, a drunk Jackson (Cooper) joins her on stage and makes a spectacle of himself.

What Makes It Great: "To get into that emotional and physical state takes a lot of preparation for an actor," says producer Lynette Howell Taylor. "It's a crucial moment in the story. To stay in that mind-set takes a lot of focus and discipline — all while he's doing other things, like directing. There's bravery in saying, 'Yes, this is the moment for the character.' It's all culminating here, and he nails the performance."

KEY SCENES

MAKE-OR-BREAK MOMENTS

By RANDEE DAWN >>> Whether it's gaining (or losing) weight, taking vocal and guitar lessons, or going deep into a quirky historical personality, actors put hundreds, if not thousands, of hours into their roles. And now that 10 of them are up for lead actor/actress Academy Awards, it's worth going back to find the jewel in their crowns: that singular instance when all that planning, practice and talent came together — in a critical, key scene.



CARLOS SOMONTE Netflix

Yalitza Aparicio "Roma"

Key Scene: Cleo (Aparicio) gives birth to her first child in a hospital, but it does not survive, and she is left bereft.

What Makes It Great: Director Alfonso Cuarón kept Aparicio in the dark about the baby's death. "She starts bawling and crying and saying, 'You didn't tell me I was going to lose the baby,'" says producer Gabriela Rodriguez. "What made it more amazing is that for the next takes, her performance was also incredible. The fact that she could do this again and again and still convey that sadness and emotion and pain, it really blew me away."



GRAEME HUNTER Sony Pictures Classics

Glenn Close "The Wife"

Key Scene: After her husband is awarded the Nobel Prize for a literary work she has secretly written, Joan (Close) can't keep up the charade any longer, and she demands a divorce.

What Makes It Great: "That scene is five or six minutes long, and it's one of the most emotional scenes I've ever been involved with," says director Björn Runge. "It collects all the emotions in the film: It's about death and love and creativity and how we treat each other as man and wife. Glenn walked on that extremely sharp knife edge and on the right side all the time."



Fox Searchlight Pictures

Olivia Colman "The Favourite"

Key Scene: As she's being wheeled down a corridor, Queen Anne (Colman) overhears children playing music in the courtyard and yells at them to quit it.

What Makes It Great: Says director Yorgos Lanthimos, "The queen is having a very frail, sensitive moment — her mood is really mercurial, so when she hears this music it reminds her of the many children she's lost, and it makes her lose it. Olivia can turn it up in a second — she looks frail in the wheelchair, and when she starts screaming, it's like this energy has built up. It looks normal, in a way."

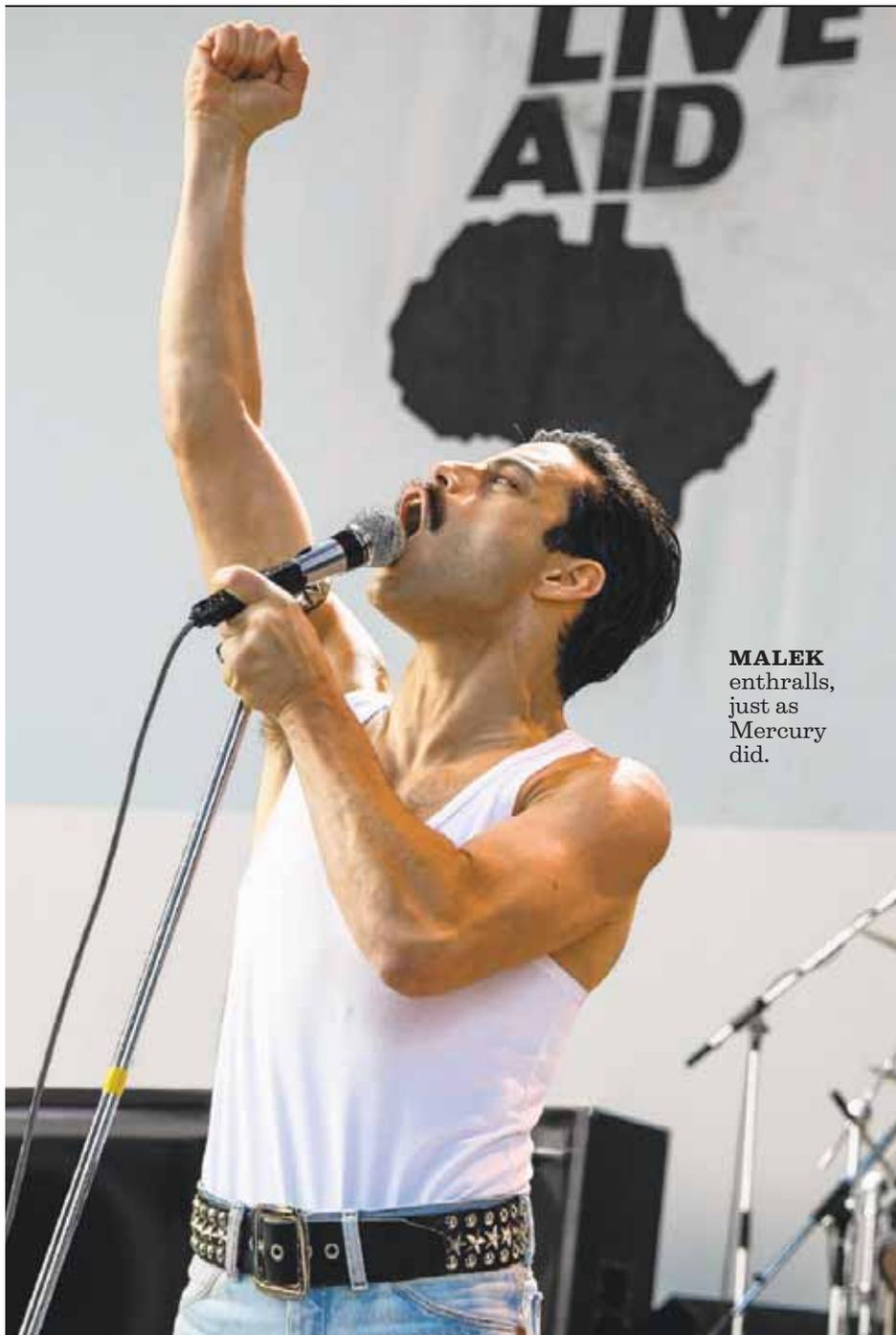


Fox Searchlight Pictures

Melissa McCarthy "Can You Ever Forgive Me?"

Key Scene: Convicted of forging letters from literary luminaries, Lee (McCarthy) is about to be sentenced. But she seems anything but remorseful as she addresses the judge, largely seeing the experience as a betrayal of herself as a writer.

What Makes It Great: "What Melissa delivers is one of the most vulnerable, bare performances you will see," says director Marielle Heller. "It's a testament to her acting ... I was crying through the takes as we filmed it. Every actor who watches that scene will know that it's a testament to her dramatic chops."



MALEK enralls, just as Mercury did.

ALEX BAILEY Twentieth Century Fox

Rami Malek “Bohemian Rhapsody”

Key Scene: Freddie Mercury (Malek) rivets the audience at Live Aid in 1985.

What Makes It Great: “One reason to pick that scene is it was done in the first week of shooting, which you can imagine the actors were not happy about,” says producer Graham King. “We threw Rami into the deep end — and it was such an undertaking. But he gets every movement, every single look right; it’s all Freddie. That performance was the key to the success of the film.”

‘We threw Rami into the deep end — and it was such an undertaking. But he gets every movement, every single look right.’

— GRAHAM KING,
“Bohemian Rhapsody” producer



CLAY ENOS Warner Bros.

Lady Gaga “A Star Is Born”

Key Scene: Having not seen Jackson (Bradley Cooper) since the Grammy Awards debacle, Ally (Gaga) hopes to have a tender reunion at his rehab facility.

What Makes It Great: “She starts the scene with light and love, but also walking on eggshells because she doesn’t want to upset him,” says producer Lynette Howell Taylor. “She’s vulnerable and playing all these levels. She talks to him about how she found the song that he started to write, and she asks him and he says to her in a very subtly acted moment that he wanted to wait to give it to her until he came back to her. It’s a really big slight for her. She swallows down the shock and ultimately is able to turn the scene into these two people connecting. She’s playing so beautifully and subtly and is so present in the scene.”



Annapurna Pictures

Christian Bale “Vice”

Key Scene: Dick Cheney (Bale) is called in to meet with then-Gov. George W. Bush, who needs a running mate on his presidential ticket.

What Makes It Great: “Cheney is a fully formed master — either a Jedi or Sith lord — of the moment, and Bush [Sam Rockwell] has no idea,” says director Adam McKay. “Bale’s performance is so subtle. Every look and choice is his psychological interpretation of Cheney. There’s this back and forth between them, and you can feel his patience, his thoughts. We all know he’s holding the governor in his hand.”



LILY GAVIN

Willem Dafoe “At Eternity’s Gate”

Key Scene: Van Gogh (Dafoe) emerges from a blackout after cutting off his ear and speaks with a psychiatrist. Van Gogh says that without painting, he can’t live, and is told, “I believe you.”

What Makes It Great: “That’s their bond,” says director Julian Schnabel. “He’s not just one character who acts the same with everyone he meets; he behaves differently with different people. Willem is like a leaf blowing in the wind — whatever was demanded in that moment to be in the presence of the film, he did. We all did that.”

latimes.com
/keyscenes

Standout sequences

Go online to watch the critical moments that likely prompted academy voters to single out these performances.



Universal Pictures / Participant / DreamWorks

Viggo Mortensen “Green Book”

Key Scene: After pianist Don Shirley (Mahershala Ali) learns Tony (Mortensen) has been offered a new job, he offers more pay and a better title to stick around, but Tony turns him down and agrees to keep their partnership as-is.

What Makes It Great: “Dr. Shirley is shocked that Tony has such character,” says director Peter Farrelly. “That’s the moment when Dr. Shirley realizes he’s underestimated Tony Lip.... it’s the beginning of their relationship improving. After that, they had a mutual respect.”

THE ENVELOPE



ACTORS including Donald Glover, left, saw the streaking stars of a hyperspace jump on a screen in front of them.

Lucasfilm

THE CRAFT

HYPERSPACE IN YOUR FACE

The 'Solo' visual effects team puts the Millennium Falcon through its paces. It proves to be a wild ride.

By Gina McIntyre

The thing about the Millennium Falcon is she's full of surprises. No one understood that better than the cast of "Solo: A Star Wars Story" once they stepped into the cockpit of the fastest hunk of junk in the galaxy on the stages of London's Pinewood Studios. They were going to rehearse a scene in which the ship, flown by Lando Calrissian (Donald Glover) and his droid co-pilot L3-37 (Phoebe Waller-Bridge), makes the jump to hyperspace. ¶ The cockpit was resting atop a hydraulic gimbal that could spin the set 360 degrees if needed, and it was surrounded by enormous LED screens standing 50 feet tall onto which were projected the same visuals moviegoers would later see in theaters. ¶ "They got in the cockpit and ran through the first rehearsal," recalls "Solo" visual effects supervisor Rob Bredow, who also serves as senior VP, executive creative director and head of visual effects company Industrial Light & Magic. "When Donald Glover and Phoebe Waller-Bridge grabbed the hyperspace levers, we cued the hyperspace [lines of stars on the screens], and the special effects team hydraulically shook the cockpit. The cast, they freaked out. They yelled and screamed and were laughing, 'We actually went into hyperspace! This thing is real.'" ¶ The day after receiving an Oscar nomination for his work on the movie — which chronicles the life of young Han Solo as played by Alden Ehrenreich — Bredow told The Envelope about his approach to the film and a key sequence, the Kessel Run, in which Han and company smuggle an explosive cargo through a dangerous stretch of space.

You tackled a vital part of Han Solo lore here. He's introduced in "Star Wars" bragging about having made the Kessel Run in less than 12 parsecs. Was that a lot of pressure?

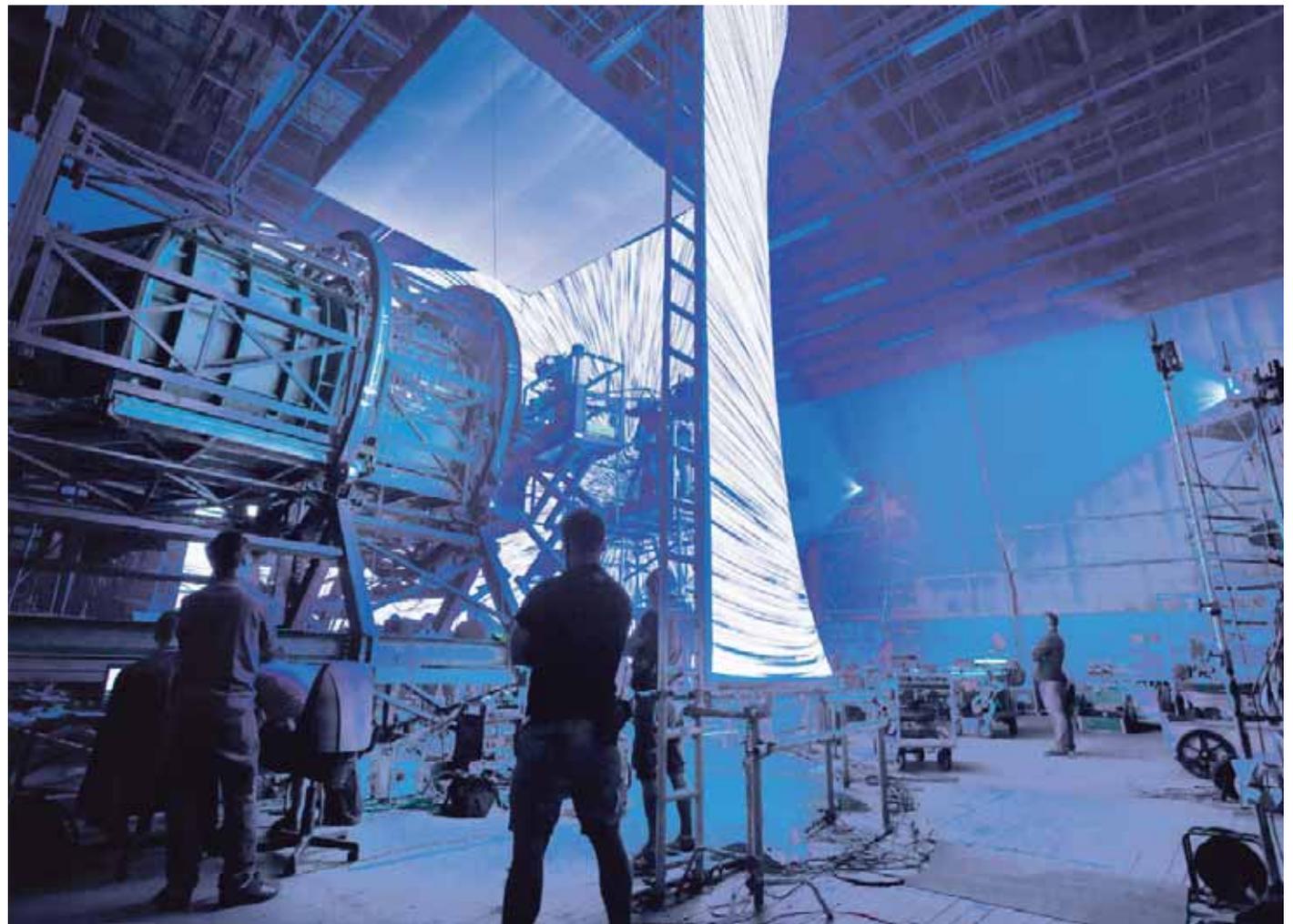
We knew it was going to be a big challenge to make it spectacular and fun. What we did, instead of setting up a blue screen around the cockpit as we've done many times in the past, we used a rear-projection screen that was wrapped around the cockpit 180 degrees. On that screen, we had five projectors showing really high-resolution media that Industrial Light & Magic had created. So when the actors were sitting in the cockpit, they actually saw the Kessel Run happening in front of them live. Bradford Young, our director of photography, used the screen as the primary lighting source for that sequence, so you get this amazing integration between the actors and the world that they're in. It brings a real visceral feel to that sequence. We had a bunch of shots where what we saw on set was exactly what we put in the movie.

How much front-end work did that require?

Industrial Light & Magic had to generate 20 minutes of full-quality finished visual effects before we even shot a second of footage. Those shots were done at a very high resolution, 8K, so even higher resolution than we would have to do for the highest-quality movie theater because of the way the screen wrapped around. It was like doing a 20-minute-long simulator ride like you'd go on at Disneyland before we had even started shooting. We also built 120-130 cues throughout that Kessel Run, so it wasn't like you'd press play and it would play for 20 minutes. We had all sorts of looping moments and interactive elements that we could change in real time to address [director] Ron Howard's ideas or to backlight the characters in a certain way if Bradford Young had notes. We could interactively respond to the demands on set in a real-time way. It was super fun to be doing special effects live on set on a "Star Wars" movie, but it did require a lot of work in advance of the shoot.

The Falcon takes so much abuse in that sequence. How did you go about showcasing its transformation?

One of our favorite projects was to figure out how to go from Lando's Falcon — this glossy, clean, pristine Falcon that



JOHN WILSON Lucasfilm

THE COCKPIT RESTED on a gimbal surrounded by LED screens projecting some of the visuals moviegoers would see.



Lucasfilm

A DIGITAL illustration of the Falcon, a star of the Kessel Run sequence.

we've never seen before — and slowly transform this ship over the course of the Kessel Run into something much closer to the Falcon that we know and love. The design was led by [VFX art director]

James Clyne. He sent out kind of a road map — when this asteroid hits this part, we'll knock this component off. We worked our way through the destruction of the layers of shielding on the Falcon, so we

‘The cast, they freaked out. They yelled and screamed and were laughing, “We actually went into hyperspace! This thing is real.”’

— **ROB BREDOW**,
visual effects supervisor,
on filming the hyperspace sequence

could slowly reveal what we called Han's Falcon. I think we had over a dozen models that we were swapping in from shot to shot and keeping track of the continuity throughout the Kessel Run.

THESE OSCAR-WORTHY SCENES MADE THE FINAL CUT. BUT OTHERS WEREN'T SO LUCKY. HERE ARE THE REASONS.

BY RANDEE DAWN >>> Directors, editors and producers (probably even actors) may hate it, but not every gem of a scene ends up in the final version of a film. They get cut for a variety of reasons: most commonly simply to shave down the running time, but also in some cases the scenes don't play as expected, or repeat a point made elsewhere in the film. Fortunately, those great moments that were heartbreaking to snip out of the final cut can have a way of resurfacing on DVD — and in *The Envelope!* Here are six such instances from awards season films, which give a window in to what might have been.

“Bohemian Rhapsody”

John Ottman, editor

What's Missing? Several scenes related to Freddie Mercury's childhood growing up in Zanzibar got the snip, including one where he scandalizes his family at a party, and another where he reads a book with the word “bismillah” in it.

Why Cut It? “It was about time constraints, and we'd been expecting [his youth in] Zanzibar to be the seed for how in the end when he hugs his father the emotional moment would be even more devastating for the audience,” says Ottman. “We found in test screenings that it worked [without those scenes], and then the father does mention earlier how he sent Freddie off to boarding school. So we let it be said, and not seen.”

“Can You Ever Forgive Me?”

Marielle Heller, director

What's Missing? After Lee Israel (Melissa McCarthy) and Jack Hock (Richard E. Grant) get a little spare cash, he agrees to come with her to a cat cafe, where she's in

feline heaven — and he is not.

Why Cut It? “The original running time of the film was three hours, so we had a ton of scenes to cut,” says Heller. “One of the last ones was this cat café scene — when Lee had extra money, she'd go to cat cafes and let herself get rubbed all over by cats. Watching Richard be so disgusted by the cats was just so funny to me. I had a real fondness for that scene.”

“Cold War”

Pawel Pawlikowski, director

What's Missing? “Not too much ends up on the cutting room floor,” Pawlikowski says in an email. “I often delete scenes before I even shoot them.” What did get left out was the fight between Zula (Joanna Kulig) and Wiktor (Tomasz Kot) after she reveals she's slept with Michel (Cédric Kahn); the scene goes from verbal to physical violence.

Why Cut It? “The scene was powerful. But even while shooting the first few takes, I realized that we were on the wrong track,” he writes. “It was all too literal, too obvious, too much like a normal realist drama



Amazon Studios

FACETS OF the relationship in “Cold War” were suggested, rather than shown.



MARY CYBULSKI Twentieth Century Fox Film Corp.

IT WAS decided a cat cafe scene in “Can You Ever Forgive Me?” was unneeded.

— at odds with the rest of the film, which works best by suggesting, rather than showing.”

“Green Book”

Peter Farrelly, director

What's Missing? While at a fancy dinner party, Tony (Viggo Mortensen) has a chat with one of the guests (Lindsay Brice) about art, then later at dinner shows everyone it's best to eat chicken

with your hands.

Why Cut It? “Here's the problem,” says Farrelly. “It came after the Kentucky Fried Chicken scene, and they're not that far apart from each other. Two long scenes about chicken — and the first one was way funnier. The second scene is what I call ‘grandma funny’ — it might tickle your grandmother, but not many others. I love the actress in the scene, so I gave her a credit. But it had to go for the betterment of the movie.”



ALEX BAILEY Twentieth Century Fox

MERCURY'S time in Zanzibar was “said, not seen” in “Bohemian Rhapsody.”



Annapurna Pictures

A “SPECTACULAR song and dance” in “Vice” had limited appeal so was tossed.



Universal Pictures / Participant

A SECOND chicken-themed scene in “Green Book” was only “grandma funny.”

“Roma”

Gabriela Rodriguez,
producer

What’s Missing? As Cleo (Yalitza Aparicio) walks Pepe (Marco Graf) home from school, they have a short conversation about his plans for the future. “He’s telling Cleo, ‘You know why I don’t call you “Mom” anymore?’ and she says, ‘Why?’ and he says, ‘Because when I grow up I’m going to marry you,’” says Rodriguez. “It was so

‘It was jaw-dropping, but we couldn’t keep it.’

— ADAM MCKAY,
“Vice” director-writer on why
he cut a song-and-dance scene

endearing in so many ways, and it was an intimate moment between them.”

Why Cut It? “There already was that intimate moment between Cleo and Pepe, in



Netflix

“ROMA” DIDN’T add an intimate Cleo-Pepe scene; the one above sufficed.

the rooftop scene we kept, and while this one is lovely and everyone loved it, it didn’t need to be there in the end. The rooftop scene had the same impact.”

“Vice”

Adam McKay,
director-writer

What’s Missing? Donald Rumsfeld (Steve Carell) walks Dick Cheney (Christian Bale) around the Capitol cafeteria, point-

ing out everyone in the room: who’s climbing up, who’s going down — and it’s all a musical number.

Why Cut It? “It’s this spectacular song and dance, which we shot over two days,” says McKay. “It ends with a big flourish — and we kept screening and showing it, and it wasn’t landing. People didn’t hate it, but we lost energy. It felt redundant, that other scenes were doing the same thing more effectively, so it was a really hard call. It was jaw-dropping, but we couldn’t keep it.”

'ROMA' STAR'S SHOCK, SOBS, PANIC WERE ALL TOO REAL

By Glenn Whipp

When Yalitza Aparicio earned a lead actress Oscar nomination for her turn as Cleo, the nanny who tirelessly cares for a middle-class Mexico City family in “Roma,” much was made of her becoming the first indigenous woman to earn such recognition.

Somewhat lost in this historic first was the work itself. Alfonso Cuarón, who wrote and directed “Roma,” basing the film on his memories of growing up with his own nanny, Liboria Rodriguez, says that Aparicio “crafted the character from beginning to end.”

“And on top of that, she was faced with a new universe,” Cuarón says of the newcomer, who had no acting experience prior to “Roma.” “By the second day of the shoot, she had an amazing understanding of what she needed to do and how to access her emotions.”

Cuarón never showed the actors his script, preferring to tell them about the day’s work each morning in order to avoid studied performances. Aparicio says that process helped, enabling her to concentrate freshly on each new day, each new challenge.

“Not being a trained actor, had Alfonso given me the script, I would not have known how to study it and build a character,” says Aparicio, who arrives at this interview from the Oscar nominees luncheon, where she sat next to Bradley Cooper. (“I told him I did not expect that ending,” she says, referring to her experience watching “A Star Is Born.”)

Instead she relied partly on Cuarón’s direction, also drawing on a conversation she had with Rodriguez before the movie and her own memories of her mother’s experiences as a domestic worker in her hometown of Tlaxiaco, Mexico. The result is a work of astonishing empathy.

Speaking in Spanish, Aparicio, 25, shared her memories of working on three key “Roma” scenes. Spoilers ahead if you haven’t seen it yet.

YALITZA Aparicio was often kept in the dark before scenes.
MARCUS YAM Los Angeles Times



THE ACTRESS expected a demonstration but didn’t know it would become violent — or that Fermín (Jorge Antonio Guerrero) would be there with a gun.

Señora Teresa (Verónica García) and Cleo, pregnant and nearly due to give birth, pass student demonstrators and riot policemen on the way to a furniture store to buy a crib. A paramilitary group attacks the demonstrators, one of whom runs into the store to take refuge. He is followed inside and murdered. As Cleo witnesses this, a gun is pointed at her. It is revealed that Fermín (Jorge Antonio Guerrero), the man who impregnated her and a member of the paramilitary force, is holding it.

The scene is based on the 1971 Corpus Christi massacre, in which nearly 120 student protesters were killed.

What Cuarón told Aparicio before the cameras rolled: You are going to this furniture store to buy a crib, and you feel a little bit embarrassed.

What Aparicio remembers: “Once we got to the set and I saw the people holding signs, I could tell they were students by the way they were dressed, and I started to wonder what they were there for. I expected a demonstration, but I didn’t expect it to devolve like it did and become violent.”

“We rehearsed this scene inside the furniture store just to know where we’d be standing. But we didn’t know the student was going to be shot. I imagine Jorge Antonio must have rehearsed separately, because I didn’t even know he was on set that day.”

“Once the cameras started rolling and the action was happening in the back of

the room, I looked in that direction to see what was happening. Then in the far back, I heard Alfonso say, ‘Turn around,’ and I suddenly saw Jorge Antonio there, and I was very surprised, because he already had his gun up. And I could not do anything but stare at that gun, because I was afraid of what was going to happen.

“I should add that I was wearing a prosthetic containing some kind of strange liquid. So I knew there was going to be some kind of effect happening, but I didn’t know what it was going to be. Was the liquid water? Or was it *blood*? All I heard was Alfonso asking somebody, ‘Did you guys check to see it was the right color?’ So I was very scared that he had the gun. To me, there was the possibility that Fermín might shoot Cleo.

“Once that first take was over and I realized he wasn’t going to shoot me, Alfonso came over and said, ‘OK. I need to redo that scene and have you look around and react to some of the other things that are happening and not just stare at the gun.’ I had been so single-focused, which he understood. And of course, I also learned that the effect was going to involve Cleo’s water breaking.

“Some of the shock was of Cleo again seeing Fermín. The last time they had been together, he had denigrated and hurt her so. I remember when it was over, I went and sat down someplace just to recover. And one of the crew members walked past me, and I overheard him say, ‘I can’t believe that’s what he said to our Cleo.’ The crew was just as shocked as I was.”

Leaving the furniture store, Cleo is rushed to the hospital, where she gives birth to a stillborn baby.

What Cuarón told Aparicio before the cameras rolled: This is the moment that the baby is going to be born.

What Aparicio remembers: “Because the sets were so realistic and the people who were there were actual doctors and nurses, it was pretty easy, as it so often was, to forget about me and just become Cleo. And when this scene was over, I just sort of came to myself and looked almost quizzically at Alfonso. The whole thing almost felt like it had been a horrible dream.

“When that first take ended, I was just sobbing and sobbing, and I told Alfonso that I thought there was going to be a live baby. I expected to go into another room and, like a lot of other films, there would be an ellipsis and I would be holding the baby. He asked me later if I thought he should have told me. No. I understood why he did it. But that didn’t make it easier.

“During that scene, when they asked me if I wanted to hold the baby, I didn’t think about it. I just reacted: Yes. Part of that ‘yes’ was because, even then, some part of me was still hoping there was going



Photographs of “Roma” by CARLOS SOMONTE Netflix

AFTER THE FIRST take of the hospital scene, “I was just sobbing I thought there was going to be a live baby.”

to be this moment where they were going to say, ‘Oh, my God, the baby’s now breathing! The baby’s coming back!’ There was still

some small part of me that was holding onto that hope that it wasn’t true, that the baby wasn’t dead. So me holding that baby

was because I wanted to make sure that what they were telling me was actually true.”

‘By the second day of the shoot, she had an amazing understanding of what she needed to do and how to access her emotions.’

— ALFONSO CUARÓN, director

Cleo watches the children at the beach as they swim. When a riptide begins to sweep them away, she strides out into the ocean to rescue them.

What Cuarón told Aparicio before the cameras rolled: He explained how far she’d have to go into the ocean, noting that there were lifeguards. She would grab the kids and then return to the shore. And he told her that the two children Cleo was saving were like her own, something Aparicio had heard from Rodríguez when she spoke with her before “Roma” began.

What Aparicio remembers: “Alfonso kept telling me it wasn’t that deep. But of course he was saying that because he is much taller than me. The kids were deep — for my taste, a little too deep. But there were scuba divers in the water, and Alfonso had also gotten lifeguards who were following the camera. And the children were



APARICIO WAS scared of the water, but a sort of “maternal instinct kicked in.”

telling me, ‘We know how to swim! We’ll save you!’

“Once I was in the water, I forgot all these safety precautions were there. My

focus was on the kids. And there was that one moment where their little heads go underwater, and my heart was racing. At that moment, I felt panic. At that point,

something like a maternal instinct kicked in, and all I could think of was the fact that I need to go to where the kids were and save them, despite the fact that I was really scared being in the water and not knowing how to swim.

“We couldn’t really hear Alfonso’s direction because of loudness of the waves. After we finished, he came over to congratulate us, telling us we had done it well.

“I remember the first time I saw it in the movie, I was mostly affected by the sound. Because it really was the sound that magnified the emotion. When I saw it a second time, I was really sort of shocked at myself and thought, ‘How did I do that? What was I thinking that I could go into that water and pull this off?’

“Even now when I watch that scene and I hear that sound of the waves as she goes into the water — as I go into the water — and you hear the roaring of the waves, my heart just beats faster and faster and faster.”

WHEN TABOO IS A MUST

BY GLENN WHIPP

It's the morning after the Los Angeles premiere of "The Favourite," and Emma Stone, Rachel Weisz and director Yorgos Lanthimos are regrouping, sipping coffee (Stone), English breakfast tea (Weisz) and double espressos (Lanthimos) while the conversation pings among Shakespeare, the Marx brothers and Greek mythology.

"Right there, between those three, you've got 'The Favourite,'" Stone enthuses, connecting the dots.

And sure, "The Favourite," the true story (told with great license) of two women — Sarah Churchill, Duchess of Marlborough (Weisz) and her cousin, Abigail Hill (Stone), a poor relation looking to improve her fortunes — vying for the affection of lonely, gout-ridden Queen Anne (played by Olivia Colman, back in London on this day shooting Netflix's "The Crown") in early 18th century England, has its share of clowning and absurdity and fractured legend-making.

But because this is coming from Lanthimos, the Greek filmmaker known for examining the extreme and enigmatic ways humans attempt to exert control over their circumstances in movies like "The Lobster," "Dogtooth" and "The Killing of a Sacred Deer," you know that "The Favourite" — which tied with "Roma" for a leading 10 Oscar nominations — is going to be more than a mere romp.

"I'm not big on realism," Lanthimos says, "just telling a very true story about behavior."

"But the circumstances are large in your movies," offers Weisz, who also worked with Lanthimos in "The Lobster."

"Well, those Greek tragedies make you



EMMA Stone, left, Yorgos Lanthimos and Rachel Weisz tell a story of "behavior."

MICHAEL NAGLE For The Times

see things differently," he answers. "Certain things that might be taboo here, I don't consider them as such."

Stone: "Like Oedipus." Lanthimos nods. "Best family drama," Weisz says, smiling. "It's not pretty."

"Killing your kid, eating other people," Lanthimos continues. "We read it, and it has happened in real life many times over."

"What has happened in real life?" Stone asks.

Lanthimos: "People have eaten other

people. Parents have killed their kids."

Weisz: "Boys fancy their moms."

Lanthimos: "Incest. Everything! Every day! Thousands of things. I don't think we should shy away from that." He pauses. From a corner of the patio, Griffin Dunne

approaches the table, wishing to say hello to the women. “How did we get to this subject?” Pause. “The Marx brothers did it, I think.”

Vulgar, ridiculous, darkly funny and, in the end, deeply tragic, “The Favourite” is a movie that feels constructed as a corrective to period dramas like “The Crown” and “The Queen” and any other film or television series in which the characters speak in a particular, clipped cadence. Weisz, who grew up watching loads of these projects, calls it the “*dum-diddly-dum, diddly-dum*” speech pattern, which sounds right if you try it with a British accent.

How did they achieve the movie’s singularly wicked tone? You know, where a bunch of boisterous aristocrats gleefully pelt a fat, naked man with blood oranges or when Abigail asks a male suitor if he came to seduce her or rape her. “I am a gentleman,” he replies. “So rape, then,” she answers in a tone of deadpan calmness, lying prone on her bed.

There were three necessary steps. And that’s not including learning how to stage a palace duck race. Read on ...

Step 1: “I think it’s funny. So it’s funny.”

British screenwriter Deborah Davis wrote the first version of this story of palace intrigue 20 years ago. Studios passed, Weisz says, because in 1998, no one wanted to make a movie with three women as leads. (“It’s hard enough today,” she notes.)

Element Pictures co-founder Ed Guiney, producer of “Room” and Lanthimos’ “The Lobster,” saw the script about a decade ago and thought Lanthimos could make a perverse, screwball comedy from the material. Lanthimos took to it and began revising the screenplay with Australian writer Tony McNamara.

“You look at the real story and it’s ‘All About Eve,’” Lanthimos says, referencing the 1950 film about an ambitious fan (Anne Baxter) who insinuates herself into the life of an aging Broadway star (Bette Davis) and becomes her rival.

“But I saw [Luis] Buñuel’s ‘Diary of a Chambermaid’ in it too,” Lanthimos adds, “and we talked about plays like Sarah Kane’s ‘Phaedra’s Love,’ which is this funny and cruel and dark retelling of the myth of Phaedra’s love for her stepson Hippolytus.”

“Not exactly a comedy,” Stone offers.

“No, but there’s an absurdity in all these stories, including this one,” Lanthimos says. “Here, the personal relationships



YORGOS LANTHIMOS Twentieth Century Fox Film Corp.

RACHEL Weisz, front, and Emma Stone in “The Favourite,” which is about past “one-percenters” and their relationships.

between these three women are affecting the fate of the whole world.”

“It’s the one-percenters,” Weisz adds, “and if they don’t get what they want for breakfast, then the country suffers. That makes the story feel very modern. And tragic.”

“But also absurd,” Lanthimos counters. Stone relates that when the movie premiered at the Venice Film Festival in late August, the audience laughed a lot, even with subtitles.

“I don’t rely on other people to define the movie,” Lanthimos says. “I think it’s funny. So it’s funny.”

Step 2: Exercises, yes. Discussion, never.

To eradicate any preconceptions about the methodology of making a period costume drama, Lanthimos held a three-week rehearsal period before filming. There, in an old industrial park in London, Weisz, Stone and Colman, along with their three male court counterparts (Nicholas Hoult, James Smith and Mark Gatiss), engaged in a series of exercises designed to build trust and comfort with him and one another.

“I didn’t know what was happening at the time,” Weisz says. “I was just concentrating on doing things like saying Emma’s lines fast in a staccato way while putting my hand on Olivia’s bottom. Later, I’d understand. The rules were designed to take your mind off the acting.” She turns to

Lanthimos. “Right?”

“I wanted to get all these things into their bodies in a way that’s unconscious and then, when they’re on set, they’re free to try different things and not feel the need to abide by any predetermined behavior,” Lanthimos says. “I’m not big on discussions. So let’s take care of all of these things before filming so it will feel genuine. Forget anything you thought you know about this time period. You see portraits of these women. Who knows if they walked around like that in the palace?”

“It’s the red carpet of today,” Weisz says. “Right now, we don’t look how we looked last night. We’re totally different.”

“Two hundred years from now, they’ll be making a period film about 2018, and it’s going to be absolutely ridiculous, isn’t it?” Stone says.

“If they imagine we dressed every day like we did last night, then yes, yes it will,” Weisz answers.

Step 3: “Morality is a luxury.”

“The Favourite” puts the women front and center, and one of its strengths is the way it makes viewers consider and shift their allegiances to this trio of complex characters throughout the film.

Weisz calls Churchill the most complicated woman she has played, outside of Blanche DuBois in “A Streetcar Named Desire.”

“She’s aggressive and sadistic and also vulnerable and needy,” Weisz says of Lady Sarah, who essentially governed England in the place of the meek, mercurial queen. “I could bore you with infinite adjectives as to what she is — and that’s true of all the characters.”

Stone, playing the story’s social-climbing usurper, isn’t so sure the audience is ever really on Abigail’s side, though the character’s grievous history — family bankruptcy, her father losing her in a card game — makes her pragmatism understandable.

“When you’re threatened with being thrown back on the street, you do what you can to survive,” Stone says. “Morality is a luxury. Make a wrong move and you’re being whipped in the kitchen.”

“That was Henry VIII’s kitchen, you know,” Weisz points out, referring to the Hampton Court Palace location where the film shot.

“It was amazing to me, because I’d never been to places like that,” Stone says.

“You’ve never been whipped in Henry VIII’s kitchen?” Weisz asks. “We were like, ‘Whatever.’”

“I was a Henry VIII kitchen-whipping virgin,” Stone says.

“We should put that on the poster,” Lanthimos says. “It sums up the movie’s tone pretty well, I think.”

THE COMPOSERS

PERFECT MATCH FOR 'POPPINS'

BY HUGH HART

Half a century after his 4-year-old self obsessed over the “Mary Poppins” soundtrack album while lying on his stomach next to the family record player, Marc Shaiman became fixated on writing the music for director Rob Marshall’s sequel, “Mary Poppins Returns.” Competition was stiff, but Shaiman had a leg up because he’d already documented his passion for the original 1964 movie.

“A year before I’d even heard any talk about a sequel, I found a copy of ‘Mary Poppins’ in a used record store” recalls Shaiman, speaking from the weekend home in upstate New York he shares with husband Louis Mirabal. “I had my friend tape me placing the needle on the record, and the look on my face when I heard that first tremolo chord? You could literally see the music coursing through my blood. I sent the video to Rob, and that was my ace in the hole.”

Shaiman earned an Oscar nomination for his “Mary Poppins Returns” score and picked up an original song nod as well for “The Place Where Lost Things Go,” written with longtime co-lyricist Scott Wittman. Shaiman’s lush arrangements and buoyant melodies, recorded in London by an 82-piece symphony orchestra, unapologetically reanimate vintage 20th century songcraft to suit the Depression-era story.

“Scott and I grew up in the ‘60s and ‘70s desperately wanting to know about everything that had come before,” says Shaiman. “I am damned proud that we made music in a style that sounds like it belongs in the universe of Mary Poppins.”

The film’s jaunty opening number, “(Underneath the) Lovely London Sky,” for example, drew inspiration from Flanagan and Allen, a once-famous British duo that specialized in upbeat songs about the working man. England’s music hall tradition also inspired “A Cover Is Not the Book,” showcasing Lin-Manuel Miranda’s verbal dexterity.

“That style started with Gilbert and Sullivan and evolved into the music hall



SCOTT Wittman, left, with Marc Shaiman, a “Poppins” obsessive.

patter song,” Shaiman explains. “When Lin got cast, Scott and I were, like, ‘Oh, my God, it’s not anachronistic at all for us to create this type of number for him.’ But it was daunting, because on one shoulder we’ve got the Sherman brothers, who in

my opinion wrote the greatest song score for a movie ever made, and on the other, we’ve got the preeminent musical writer of his generation.”

The melody for the lullaby “The Place Where Lost Things Go” came easily to

Shaiman. The hard part, he says, was figuring out the lyric hook for Emily Blunt’s character.

“Mary Poppins has to soothe the children and speak about grieving in a way they can understand,” he says. “Luckily, Scott remembered one of P.L. Travers’ books where Mary Poppins takes the kids on an adventure to visit the man on the moon. He keeps all these trinkets that kids have lost on the dark side of the moon, so we came up with the phrase ‘a place where lost things go.’ Then I went over to the piano, and the music kind of flowed out.”

Shaiman, who earned five Academy Award nominations before “Mary Poppins Returns,” developed his skills as a film composer with minimal formal training. “I learned everything about songwriting and orchestrating from listening to that ‘Mary Poppins’ record as a toddler,” he says, citing musical director Irwin Kostal as a formative influence.

“I didn’t know the difference between a French horn and a trombone. I didn’t know what tremolo strings were. All I knew was that these sounds drew me in and made me feel things.”

Shaiman started taking piano lessons in first grade. By 12, he’d become suburban New Jersey’s community theater wunderkind.

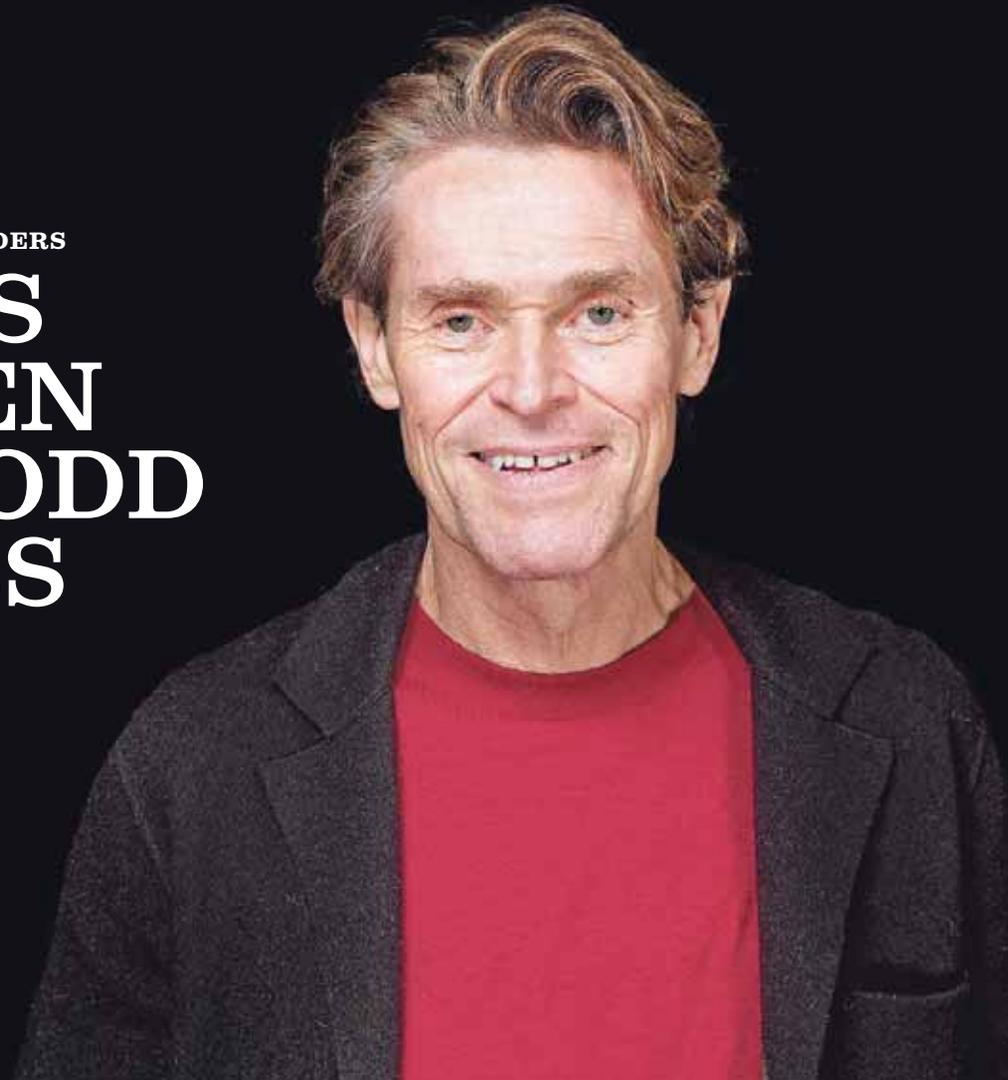
When he turned 16, Shaiman got a GED, quit high school and moved to New York. There he teamed up with Bette Midler, launching a career that has encompassed an Emmy-winning collaboration with Billy Crystal for co-writing the 1992 Academy Awards telecast, the Broadway hit “Hairspray” and the NBC musical series “Smash.”

But for Shaiman, all roads lead to “Mary Poppins Returns.” He says, “One chord runs throughout the first movie, and I’ve put what I call the Mary Poppins Chord into all these other scores. I’m sure some directors have walked away from recording sessions saying to themselves, ‘Why is this schmuck scoring my movie like it’s a frigging Mary Poppins movie?’ And now, I’ve actually worked on a film where the director’s saying, ‘Schmuck, score it like a Mary Poppins movie!’ I never dreamed I’d get to put all this stuff where it properly belongs.”

CHRIS PIZZELLO Invision/AP

THE ENVELOPE

THE CONTENDERS

HE'S
OPEN
TO ODD
JOBS

**WILLEM
DAFOE**
says the
Van Gogh
role was
atypical.

KIRK MCKOY Los Angeles Times

By MARGY ROCHLIN >>> After 39 years in the industry, Willem Dafoe has probably seen it all. But when asked how he ended up playing Vincent van Gogh in his old friend Julian Schnabel's quasi-experimental "At Eternity's Gate," for which he recently received his first lead actor Oscar nomination (after three previous supporting nods), Dafoe noted it was "not your usual industry offering." First came informal conversations, then a request from Schnabel for Dafoe to pore over some of Van Gogh's letters, then the painter-turned-director invited Dafoe, a founding member of the anything-goes theater ensemble the Wooster Group, to his home for his version of a screen test. "He put a lousy, cheap fake beard on me and shot some pictures just to imagine how I'd look," says Dafoe, 63. Then came fine-arts boot camp, where Schnabel taught Dafoe about the world of oil paints, brushes and easels. ¶ When the film was released in September, critics hailed Dafoe's immersive portrayal of the Dutch impressionist painter's final days in the south of France as one of his finest performances since playing Jesus in Martin Scorsese's "The Last Temptation of Christ." Recently, Dafoe spoke with The Envelope by phone to talk about painting, awards and the grab-bag quality of his career.

There's been a slew of other Van Gogh films and documentaries. What appealed to you about this one?

I feel like Julian really broke the back of the traditional biopic as well as the cliché of Van Gogh as this deranged, misunderstood, closed person. The truth is that in his letters and paintings, there was evidence that he wanted to connect. He was probably happiest when he was painting and alone in nature, but he did want to share his vision with people. In beating back that cliché, it attacks the bourgeois

notion about what makes people happy in life. While he had lots of challenges, you can also imagine that he was a very awake, very turned-on person. He was so productive — and his paintings are evidence of that. You can feel the strength of all those paintings; that's why they endured — not just because an art critic decided that he did something special. They really have a magic.

What was it like to shoot in Arles, Bouches-du-Rhône and Auvers-sur-Oise,

places familiar to Van Gogh?

Fantastic, moving. Sometimes you could even recognize the landscapes from his work. The truth is that land management in that part of Provence is such that some of those fields and the contours haven't changed that much. The landscape isn't dotted with McDonald's. It's preserved in a way that it's easy to imagine that you're looking at what he was looking at. So that really becomes a connection. You can feel the presence of him in that landscape.

latimes.com

/oscarroundtables

See what he has to say

Go online to watch video of Willem Dafoe in a discussion with fellow actors including Viggo Mortensen and Michael B. Jordan.

Share some of Schnabel's key lessons when it came to a painter's relationship to art.

He was a freak about how I held the brushes in my hand, how to hold multiple brushes. How I arranged my palette, how I touched the brush to the canvas. Once I started painting and organized materials, had the proper look and physical technique, then he started talking to me about ways of seeing. I'd look at a cypress tree, and I'd rush to make a good likeness. He'd say, "No, no. It's not just deconstruction. Look at the way the light hits it. Paint what you're seeing, not what you think it is." I was so actively painting and looking at trees and landscapes and line and color in a different way that it was all really a swirl for me.

How did you hear about your Oscar nomination?

I'm a little embarrassed to say that I *really* wanted it to happen. I'm working on "Togo," a film for Disney in Nordegg, a remote place in Alberta, Canada. So I woke up early, went to my little computer and in the darkness of my modest motel room, I found out. It was surreal. This movie was a great experience for me, and I'm so happy, because [the nomination] raises its profile.

In the same year, you appeared as Van Gogh in a small drama as well as Vulko, advisor to King Orm in "Aquaman." Is this all part of a grand plan, or do you just love saying yes?

When you say that, that's music to my ears. Not because I have an ambition to show off that I can do all these things but that I'm not trapped or tired, that I'm still open to the challenges specific to each movie. I'm not interested in accumulating these experiences so I can walk around with a charm bracelet of achievements. I'm interested in surprising myself and surprising people. After years of working, it's fresh each time. I don't always have that beginner's flexibility, but that's what I'm interested in cultivating.

THE ENVELOPE
 latimes.com/envelope


KIRK MCKOY L.A. Times



JAY MAIDMENT Disney

SANDY Powell is twice-nominated.

MARY POPPINS (Emily Blunt) is made by Powell to be stylish “in a family conservative respectable sort of way.”

THE COSTUMES

A DESIGNER'S FASHIONABLE DOUBLE PLAY

BY JANET KINOSIAN

London-based costume designer Sandy Powell is now a 14-time Oscar nominee (with three wins). Last month's nominations — for both “The Favourite” and “Mary Poppins Returns” — marked a staggering third time in her career that she earned double nominations in a single season (also in 1999 for “Shakespeare in Love” and “Velvet Goldmine”; and in 2016 for “Carol” and “Cinderella”).

A skilled period-film designer, Powell tackled 1934 London — and some striking fantasy sequences — for Rob Marshall's fanciful “Mary Poppins” sequel and brought contemporary fabrics and a strict palette to the 18th century-set “The Favourite,” an offbeat tale of royal infighting starring Olivia Colman, Rachel Weisz and Emma Stone.

Powell demurs on citing a favorite “Poppins” look but says, “If I had to choose, I think as a group the painted costumes in the animation scenes are my favorite.”

My first thought when I saw “Poppins” was how chic she looked. I assume this was the intent?

If you look back at the original, I don't think Julie Andrews looks bad at all; it just looks old-fashioned to us now. She's very proper, she's very neat — like she says,

“practically perfect.” She's vain, quite vain. So that was my excuse to make her so fashionable, in a family conservative respectable sort of way.

Mary's lighter blue coat and the cranberry red coat — how did you arrive at

these shades?

The blue was to echo the navy blue of the original nanny outfit. I wanted to make the coat a bit bolder, so I bumped up the color to a cobalt blue, which gave it that extra chic touch. It wasn't black and it wasn't navy; that would have been too severe. And then I reversed it and made a suit — a jacket and a skirt — for the big dance-number scene, which was an homage to the original, where in the chimney sweep dance number Julie Andrews wears a red coat so we can see her at night. I wanted [Emily Blunt] to be in the red because I wanted it to really stand out.

You liberally use polka dots and stripes and military hash marks throughout.

The polka dots are a very fashionable 1930s thing. And the other patterns, the little zigzags or stripes, I just wanted it to be quite graphic and not floral. I didn't see

her as even being remotely floral, which is why I didn't put flowers in her hat. I just put a robin on the hat because that reminded me of the original with the robin on her hand in the song “A Spoonful of Sugar.”

The animation scene was sumptuous, with what appears to be painted clothing. What can you tell us about the process?

It was one of the first ideas I played with. The paint was done on calicos and cotton canvas.

What about Meryl Streep's gypsy costume as Topsy?

It might seem unusual, but that was the most complicated costume to make, the treatment of it. All the painting on it is hand-done. The inspiration for her came from the artistic bohemians of the early 20th century. We don't know much about her apart from the fact that she fixes things. So I thought, “She must be good with her hands; she must be artistic.” I wanted to make her an arty bohemian, with a lot of jewelry. And Rob's one request was that it have fringing. He obviously knew that there'd be a lot of spinning and he wanted fringe.



YORGOS LANTHIMOS Twentieth Century Fox Film Corp.

DIRECTOR Yorgos Lanthimos didn't want "The Favourite" to look like a "normal" costume drama, says Powell. "He wanted it to be real-life people in court."

Meanwhile, costuming the trio of "Favourite" stars "is such a dream job," Powell says. "You have three strong women, they're complicated and different characters all of them, and to top it off they're central people. What more could you ask for?" The early 18th century setting "is a really strange period that hasn't been done much in film," Powell notes, so she and her team made all 150 costumes using a richly quiet yet limited color palette to achieve her goal: a period drama that looks as unconventional as the story is.

The color palette was also dramatic: golds, champagnes, pineapple yellows and woody oak tones as well as black and white. How did you choose it?

One of the first things I suggested was the reduced color palette. Going monochromatic, with a lot of black and white for the court. I wanted everything in the court to look as if it's their world. The background was so sumptuous it worked having monochromatic costumes.

Did you alter the silhouettes at all?

The actual silhouette of the costumes

we kept as historically accurate as possible; it was in fact quite complicated. So I thought then it would be quite nice to strip back all the adornments, make it uncomplicated with the color theme and not have all the decorations you'd normally have in the court.

Something very noticeable is how the women are all pared down in both costume and makeup, while the men are the fancy frilly dressers.

That absolutely was one of Yorgos' instructions. He did say at the beginning —

and on this he was absolutely adamant — he did not want it to look like a "normal" period costume drama with all the make-up; he wanted it to be real-life people in court. He wanted the women to have scrubbed faces, not have makeup, not have their hair overdone, not be solidified. He wanted the men to be the overdressed peacocks. The fact is, during this period, the men did look like that; they did look as posturing and ridiculous as the women.

There's also a lot of physicality for the women: galloping on horses, shooting guns, fighting. You gave Rachel Weisz pants to wear. Why?

With Rachel, I thought about the control. When I thought of all three women, I think: Which character appears to be the most in control? It wasn't the queen. I wanted [Rachel] to command respect;

she's in control, not in a domineering way, but she's really self-assured. I wanted her to have the freedom in the same way that Katharine Hepburn looked great in pants; she was my Katharine Hepburn character.

I actually really loved the queen's bed-chamber robe. It was beautiful and opulent.

That is my own favorite costume. Her dressing gown was a reversible robe: velvet on one side and a chenille bedcover that I bought on eBay on the other! The queen wasn't mentally ill, but she was depressed, so she spent an awful lot of time in her bedroom, miserable. I thought, "She's a queen, she's miserable, she doesn't want to get dressed — what shall I put her in?" When you're depressed, you wear your pajamas all day. So I wanted the contrast of this robe to everything else when she does have to dress up.



RAPPER
Kendrick
Lamar co-
wrote "All
the Stars."

JAY L. CLENDENIN Los Angeles Times

THE SONGS

OUT IN NEW WORLDS BUT KEEPING IT HOMEGROWN

BY JEFF WEISS >>> About four hours ago, Kendrick Lamar woke up to the news that the Golden Globes nominated him for its original song in a motion picture prize, honoring "All the Stars," his collaboration with SZA from the soundtrack to "Black Panther." The next day the Compton rapper would discover that he'd be up for more Grammys than any other artist, eight total, including song of the year, record of the year and album of the year. Last month "All the Stars" was nominated for an Oscar for original song in a motion picture.

You'd expect a faint hint of jubilation, or maybe much-deserved flexing from the only rapper to ever win the Pulitzer Prize. Inevitably, celebratory feasts will come later; proclamations of greatness will be commemorated on wax. But in the moment, Lamar, the consensus choice for greatest rapper alive, is completely even-keeled, even reserved. He introduces himself as "Kenny": soft-spoken, head bowed, moving with hyper-focused swiftness.

It's just another Thursday afternoon in Los Angeles. Promotional obligations are being fulfilled. The promise of Hollywood accolades to come isn't an ego-sating notch as much as a symbol of what can be achieved.

"It feels great. I'm not only representing myself, but I'm representing my people ... people I've been familiar with since I was born," Lamar says in a conference room at The Times' El Segundo offices, overlooking the cars zooming past on the 105 Freeway.

It's only a few miles from the traffic-jammed interchange famously rendered in the first scene of "La La Land," but Lamar reflects the diametric opposite of those transplant strivers. He didn't have to try to save jazz; he artfully embodied its

spirit (and in the process helped blow up South Central and Inglewood virtuosos Thundercat and Kamasi Washington). The 31-year old Lamar is steeled by an unbreakable covenant with the Compton soil and culture that raised him.

"This is another landmark, another steppingstone to something bigger and greater," he adds. "Best believe I'm proud. And I know Ryan is as well."

The Ryan in question is Ryan Coogler, writer and director of "Black Panther," who recruited Lamar to helm the original soundtrack to his Marvel Cinematic Universe debut. The parallels between the pair extend well beyond being of similar age, creative temperament and socioeconomic background. They're foundationally rooted in the independent tradition, which they transcended to become Trojan horses within pop culture at large. Thriving within the most rarefied strata of mainstream consciousness, Lamar and Coogler refuse to compromise their core vision and allegiances to the communities that irrevocably molded them. They're beloved in both the 'hood and Hollywood.

"Our initial bond came from being from California and having similar backgrounds and stories," Lamar says, high-

lighting Coogler's Oakland roots. "In our first conversation, he told me about how [the film] was centered in the Bay Area. I'd never heard anything like that, as far as for a film in the Marvel universe. I was immediately all in."

"Homegrown" crops up frequently in a conversation with Lamar. He uses it to describe both himself and Coogler. It's a linguistic crutch but accurately characterizes their work. In his debut feature, 2013's "Fruitvale Station," Coogler captured an impromptu New Year's Eve BART dance party to the strains of Vallejo hero Mac Dre. In the big-budget "Black Panther," Too Short's classic "In the Trunk" opens the film. Lamar's career is similarly full of strictly-for-the-real-ones moments. Take "King Kunta" from 2015's Grammy-winning "To Pimp a Butterfly," a funk anthem of black liberation that takes inspiration via a deep cut from Compton icons DJ Quik and his fallen protégé, Mausberg.

"There's always that undertone of the homegrown [in Coogler's work]," Lamar says. "Even if he's not confronting you with it, it's something that's still there. And that's something I can appreciate ... someone who never forgets what inspired them."

Lamar wears a black zipped-up windbreaker, dark pants and a gray argyle hat slung so low that it almost blocks all eyesight. During a photo shoot, a request to smile goes unmet, as though it would require the jaws of life. He's livelier in conversation but still guarded, which you'd expect from someone whose offhand statements are analyzed with Talmudic scrutiny. When asked about new music, he demurs — claiming that he's merely been jotting down thoughts, ideas and questions.

When prodded about what questions he's asking, he cagily quips: "That's personal."

All political talk is ruled off the table. He's friendly but cryptic, inclined toward vague generalities open to interpretation. He's been writing long-form but declines to articulate what it's about, what themes are reoccurring and in what form it will eventually see release. He claims he hasn't been working on a new album, but says that he's constantly working. Someone in his camp mentions they're going to the studio immediately after this.

Mostly, he'd prefer to discuss the importance of "Black Panther."

"It was something I dreamed of as a kid," he says. "A superhero who looked like



THE IDEA of a black superhero "was something I dreamed of as a kid," Lamar says.

KEVIN MAZUR Getty Images for Coachella

us, talked like us and liked the same music."

The proposition to collaborate came from Coogler toward the end of Lamar's "DAMN" tour. Working closely with TDE in-house producer Sounwave and the label's chief executive, Anthony "Top Dawg" Tiffith, Lamar and company wrote roughly 80% of the ideas for the hooks and beats for the film after two-hour nightly arena sets. To spur their inspiration and ensure stylistic coherence, Coogler frequently showed them new scenes from the film.

After rough skeleton tracks were completed, Lamar and Sounwave brought them to the guest artists, explaining the vibes and sonics that they aspired toward. The finished tracklist doubles as a litany of Lamar's favorite contemporary artists: 2 Chainz, Swae Lee, SOB X RBE, Vince Staples, Jorja Smith, James Blake, Anderson .Paak, Future, Mozzy, Travis Scott and the Weeknd. His TDE brethren Schoolboy Q,

Ab-Soul and SZA appear too — the latter delivering a bravura hook on the album's hit single, "All the Stars."

"I just didn't want to do ... that was corny just because there were certain names behind it," Lamar notes. "I wanted to make it feel good for me and the listeners."

He stresses the need for a connective tissue to the film, invoking canonized '90s hip-hop film soundtracks like "Above the Rim" and "Menace II Society." And it's difficult to remember a rap anthology since the early Clinton years that so closely and effectively mirrored the cinematic ambitions. There are African tribal drums and lyrics about ancestral kings and heavy crowns. "Seasons" is sung entirely in Zulu. Straight from the East Bay, SOB X RBE trades frantic verses with Lamar about paramedics in the streets. On "King's Dead," Future freaks it and interpolates Three Six Mafia at the same time. It's both

'I'm not only representing myself, but I'm representing ... people I've been familiar with since I was born.'

— KENDRICK LAMAR,
who wrote songs for "Black Panther"

block-by-block local and galactic in scope, atomically familiar and extraterrestrial.

But the soundtrack's emotional weight is inextricable from the thematic gravity of "Black Panther." In the film's dueling rivalry between T'Challa and Killmonger, it's easy to see the internecine conflict within Lamar: the unstinting desire to make the world better, but the need to hermetically preserve a sense of self. Despite the nature of his fame, Lamar is notoriously private, eschewing social media and rarely mentioning his personal life. He's acquiesced to some of the expectations of a pop star by appearing on Taylor Swift and Maroon 5 singles but regularly invokes his Compton roots in both his music and financial contributions to the community.

"[The film's themes] reminded me of why I made 'To Pimp a Butterfly,'" Lamar says. "It was survivor's guilt. You want to be homegrown and help folks back home and give them game. You want to be there for them, but if you're there, then you can't go out and explore."

As he famously said, "I don't do it for the 'Gram, I do it for Compton." And its residents will surely be among the millions watching Lamar during awards season as he makes the leap from perpetual Grammy darling to a Golden Globes and perhaps Oscar favorite. The good kid from the M.A.A.D city taking center stage, supplying volume for the voiceless, speaking for far more than just his friends, family and his agent.

"I don't know what I'll say if I win," Lamar says. "A lot of different emotions will be running through me, and I usually just say what I'm inspired to say at that moment ... It's just a great thing to know that these bodies of work come from a simple thought and you put that simple thought down on wax, and then you give it to the people and it goes from there."

THE ENVELOPE latimes.com/envelope



KATIE FALKENBERG Los Angeles Times

By Margy Rochlin

A

s Richard E. Grant waits in a room at the Four Seasons Hotel at Beverly Hills, Melissa McCarthy sweeps in and drops into the chair next to him. Within seconds, Grant buries his nose into McCarthy's neck and inhales deeply. "He's smelling me," says McCarthy, dissolving into one of her now-familiar, body-shaking laughs. She identifies the fragrance that Grant finds so intoxicating: "It's hairspray," she says, shoulders heaving merrily. ¶ In "Can You Ever Forgive Me?," directed by Marielle Heller and written by Jeff Whitty and Nicole Holofcener, Oscar nominees McCarthy and Grant use their obvious chemistry to drive the depiction of a true-life incident born of financial desperation. ¶ In 1991, Lee Israel, a celebrity biographer faced with no work and mounting bills, began selling what she claimed were the letters of such literary giants as Dorothy Parker and Edna Ferber, all of which she had fabricated on old-timey typewriters in her grimy West 82nd Street apartment.

By the time she was served with a federal warrant, she'd become a prolific forger, cranking out an estimated 400 pieces of fake correspondence, at least one of which McCarthy is trying to locate. "I very much want to buy one of her letters," says McCarthy.

‘They [constructed] this real narrative that makes you understand these two people and their friendship.’

— RICHARD E. GRANT

Turning to her, Grant says teasingly, “There’s no end to geekery, is there? Melissa McCarthy wants to buy one of these letters.” More sincerely in tone, he adds, “Lee literally ventriloquized many, many writers of disparate style completely convincingly. I think it was astonishing.”

In the movie, Grant is Jack Hock, an aging, scarf-flinging dandy who attaches himself to McCarthy’s Israel and eventually becomes her accomplice. One of the first things Grant did when offered the part was eagerly dive into the slim book upon which the movie is based — Israel’s entertaining confessional autobiography of the same name.

“I thought, ‘Oh, it’s a gift because in those 123 pages of her memoir there will be a Wikipedia-load of information about Jack,’” says Grant, who was deflated by book’s end to discover that Hock was something of a screenwriter’s device: “They concertina-ed scenes together to make this real narrative that makes you understand these two people and their friendship,” Grant says of the fact that Hock is mentioned so fleetingly in Israel’s book.

He rattles off a summary of what he learned about Jack from the hardback: “He was tall, blond, rakishly louche, from Portland, died of AIDS when he was 47 and was in jail for two years for not paying a taxi driver and holding a knife to his throat. And I thought to myself, ‘Is that it?’”

Ultimately, Grant says he decided that the key to Jack was giving him unabashed scoundrel’s charisma.

“I had a friend who was a complete crook but had such charm that he could take the false teeth out of your grandmoth-



MARY CYBULSKI Twentieth Century Fox Film Corp.

IN “CAN YOU EVER Forgive Me?” Melissa McCarthy and Richard E. Grant play literary fraudsters, above. The Oscar-nominated stars, off-screen at left, engage in more innocent high jinks at the Four Seasons Hotel at Beverly Hills.

er’s face, polish them up and sell them back to her at a discount and make her feel that she’d got a good deal,” says Grant, whose joyously squalid performance has inspired reviewers to compare it to “Withnail and I,” the 1987 black comedy that ignited his character actor career.

As for McCarthy’s own search to find performance-enriching tidbits about Israel, she remembers finding very little, ending in a beseeching phone call to Heller. “I said to her, ‘Mari, I’m not super computer-savvy, but am I missing all the interviews and the interesting stories?’” says McCarthy, who finally turned to “Forgive Me?” producer David Yarnell, who knew Israel from back in the day.

In the end, she settled on conveying an emotional truth about her antisocial, bourbon-swilling grouch of a protagonist. “She just couldn’t be flexible — she was her own

worst enemy,” says McCarthy, who in an early scene goes to a cocktail party at her agent’s house, steals toilet paper from a hall closet, swipes another guest’s overcoat and then leaves in a huff.

“She was always backing herself into a corner, isolating herself yet at the same time fancied herself the smartest person — and I tend to think she probably was.”

Aside from a single-mother role in 2014’s “St. Vincent,” audiences mostly connect McCarthy to broad, occasionally unhinged appearances in comedies such as “Bridesmaids” or “Spy.” Though McCarthy says she didn’t give much thought to shifting into dramatic gear (“To me, it’s always the story and character,” she says), her director admits to having had some anxiety about it.

“My biggest concern was never about her ability — I knew she could do it,” says

Heller, who is quick to point out that she cast sketch goddess Kristen Wiig in “The Diary of a Teenage Girl” and is married to Jorma Taccone, one-third of the comedy trio the Lonely Island. “What I worried about was that people feel an ownership over Melissa. Her fans are incredibly loyal. They love what she does. What I worried about was whether the world would want to see her in this other light.”

And what about Israel, who died in 2014? What might she have thought of a film version of her life, one that portrays her as a rumpled cat lady who drank too much and was completely lacking in social graces? “I’m not about to say that I know what she would or wouldn’t have liked,” says McCarthy. “But she was an amazing writer who was not acknowledged. I think that getting out that part of the story would have really pleased her.”



Taikko Studios

A COBBLER'S DAUGHTER dreams of being an astronaut — and is supported by her dad — in “One Small Step,” whose title plays off the Neil Armstrong quote.

SHORT FILMS

A LOT PACKED INTO A LITTLE

By MICHAEL ORDOÑA >>> The 91st Academy Awards boast a particularly strong field of short-film nominees in all three categories. The animated selections range from wacky animal cartoons to moving meditations on parenting. Live-action contenders feature an alarming number of kids in peril and an elderly woman gently finding her way to herself. The documentaries explore the roots of Nazism in America, racism, refugees, a sober look at death and a life-affirming project empowering women in Indian villages. Here's a quick look at each nominee:

ANIMATED

“Animal Behaviour”: An often very funny visit to a group therapy session for non-humans. Come for Lorraine the leech's codependency issues and Cheryl the mantis' relationship problems (“I've got a thousand kids ... also I kill and eat my boyfriends during sex”); stay for the dark revelations from one of the group's cuter members.

“Bao”: Seen by millions as the appetizer to “The Incredibles 2,” “Bao” is a fluffy-but-meaty (and sweet) trip through the entire cycle of parenting — through the prism of a woman making a steamed bun that becomes her child.

“Late Afternoon”: A wistful Irish film that wanders through the sometimes-comforting haze of an elderly woman's

mind, possibly afflicted with dementia.

“Weekends”: A distinctive-looking, hand-drawn series of visits with a boy going from his mother's to his father's house on a schedule. The portrait of divorce captures the boy's incomplete parts of the picture.

“One Small Step”: About Luna, a young Chinese American girl who dreams of becoming an astronaut and the shoe-maker-father who quietly supports her. Co-director Andrew Chesworth says that occupation served as a visual conduit for the famed Neil Armstrong quote: “It's one of the most basic things you can do to support somebody,” he says of making shoes. “Then you can track the journey, literally, of your path to your dream by the steps that you take.”

LIVE ACTION

“Fauve”: A haunting French-Canadian film about two roughhousing boys who encounter actual peril, it feels like a short story about regret.

“Madre”: This Spanish short is a rarity — a true thriller that manages to upset and terrify in about 16 minutes. A feature-length version of this tense story of a mother discovering that her son is in danger has already wrapped.

“Skin”: Shifts from a bare-knuckles look at a child being indoctrinated into his parents’ culture of racial hatred to a very different, almost fantastical ending to make a point about judging people by their skin color.

“Detainment”: Based on the real-life murder of a toddler by two 10-year-old boys. With dialogue from actual police interview transcripts, the two young actors deliver breathtaking performances. The mother of the murdered child has strenuously objected (via Twitter) to “making myself and my family have to relive this all over again!” Director Vincent Lambe has apologized for not alerting the family before making it, but his film’s veracity has not been questioned. “Detainment” is profoundly disturbing.

“Marguerite”: An elderly woman receiving home care is inspired by her empathetic nurse to open up about what is possibly her greatest regret and to make peace with her past. “For me, it’s about embracing who you are, completely,” director Marianne Farley says of this quiet and lovely film. “It’s inspired by the difference between my grandmother’s generation and my generation — how we’ve come a long way when it comes to women’s rights and how we perceive sexuality in general.”

DOCUMENTARY

“A Night at the Garden”: Seven minutes of a 20,000-strong pro-Nazi rally in 1939 — at New York City’s Madison Square Garden. The footage of the “Pro-American Rally,” presented without comment, includes the organizers’ juxtaposition of George Washington with Nazi iconography and thousands of Americans giving the infamous straight-armed salute.

“Black Sheep”: A first-person narrative of how a teen destroyed his identity as a



MARIANNE FARLEY

IN “MARGUERITE,” a nurse (Sandrine Bisson) helps an elderly woman (Béatrice Picard) open up about a regret.



RAYKA ZEHTABCHI

INDIAN WOMEN are empowered in “Period. End of Sentence.,” a documentary that was initiated by a teacher and female students at a Los Angeles school.

black person to survive in a racist enclave in England. He goes so far as to wear blue contacts, bleach his skin and take part in brutal violence to fit in with a white gang.

“Lifeboat”: A look at the ongoing refugee crisis that has led to more than 15,000 deaths since 2015 among those trying to

make it to Europe from Northern Africa. Rescue workers with a German NGO try to save people on the journey, and refugees tell horror stories of what they’re fleeing. “Maybe hope in the humans is some mad, irrational thing we’ve got,” says a thoughtful captain, “but we’ve got it anyway.”

“End Game”: By two-time Oscar winner Rob Epstein and Jeffrey Friedman, this is a thought-provoking, unsentimental look at the decisions to be made as death approaches, including whether to forgo treatment that could afford a few more weeks or days but at a questionable quality of life.

“Period. End of Sentence.”: First-timer Rayka Zehtabchi follows a group of female Indian villagers as they not only address one of the country’s greatest taboos — menstruation — but empower themselves by starting a sanitary-pad business. The Pad Project was begun by a teacher and female students at the Oakwood School in Los Angeles who raised funds for the machinery and initiated the documentary.

“At the first meeting, I walked into a room of 15- and 16-year-old girls and was told they were going to be our producers,” says Zehtabchi, laughing. But the far-reaching effects of the project are no joke. “The women are actively selling pads, and it’s doing very well. We’ve since installed two more machines now in neighboring villages, so it’s really starting to take off.”

SHOWSTOPPER

RUN FOR COVER — THIS OSCAR CEREMONY LOOKS TO BE DRIVERLESS

By Roy Rivenburg >>> No host? No problem. ¶ Thanks to a surprise breakthrough in artificial intelligence, tonight's Academy Awards show will be run by the same software technology that powers smartphones, self-driving cars and Donald Trump's hair. ¶ All jokes, introductions, ad-lib remarks and even several new award categories will be crafted entirely by computer algorithms. ¶ Here's how we've arrived at the first "driverless Oscars" and how they will unfold (in at least one alternate awards universe):

Feb. 13: Siri and Alexa agreed to emcee the broadcast after first-choice Google Assistant acknowledged helping Kevin Hart order takeout last July.

Feb. 14: Angry that no CGI characters were nominated for lead actor or actress, rogue bots flooded social media sites with #OscarsSoHuman.

Feb. 15: Academy of Motion Picture Arts and Sciences CEO Dawn Hudson found herself locked out of Hollywood's Dolby Theatre, where show preparations were underway. When she demanded that the door be opened, the voice of HAL 9000 calmly replied through an intercom, "I'm sorry, Dawn. I'm afraid I can't do that." Hudson was later reported missing after last being seen in a downtown parking garage, surrounded by 50 Roomba vacuums.

Feb. 16: IBM's Watson supercomputer took over as academy CEO and announced a new award category, "best achievement by a number between 1 and 10." The nominees: "Ocean's 8," "Ready Player One," "Deadpool 2" and "Hotel Transylvania 3." ("Creed II" was disqualified for using Roman numerals.)

Feb. 17: The stock market jumped 1,000 points after the academy announced it had solved world hunger, negotiated a new U.S.-China trade deal and — most important — figured out how to reduce the Oscar telecast to 90 minutes.

Feb. 20: Academy officials revealed that, in fact, Beale Street *can* talk and will be presenting the Oscar for supporting



VALERIA PETRONE For The Times

actor. In related news, the list of nominees for that category expanded to include Will Ferrell for his little-known role as Freddie Mercury's teeth in "Bohemian Rhapsody."

Feb. 24, Oscar night, 5 p.m.: The 91st Academy Awards telecast opens with a spoof of best picture nominee "Roma" called "Tony Roma." Filmed in black and white at a chain restaurant known for baby-back ribs, it features a busboy played by former Dallas Cowboys quarterback Tony Romo. It immediately goes viral.

Oscar night, 5:45 p.m.: During the acceptance speech for the visual effects prize, given to "Solo: A Star Wars Story," the producer admits that "Solo" isn't a reference to main character Han Solo, but rather a description of the target audience demographic of lonely single men between the ages of 18 and 34 who saw the film by themselves.

Oscar night, 6 p.m.: In a move designed to reduce audience boredom, the Oscar for sound mixing is replaced by a new category, "best use of a colon in a film title." The nominees include "Avengers: Infinity War," "Fantastic Beasts: The Crimes of Grindelwald" and "Sicario: The Day of the Soldado." The winner is "Mission: Impossible — Fallout," which is honored for its added use of a dash.

Feb. 25: Special Counsel Robert Mueller begins investigating possible Russian interference in Oscar balloting after the award for best picture mysteriously goes to 1965's "Doctor Zhivago."

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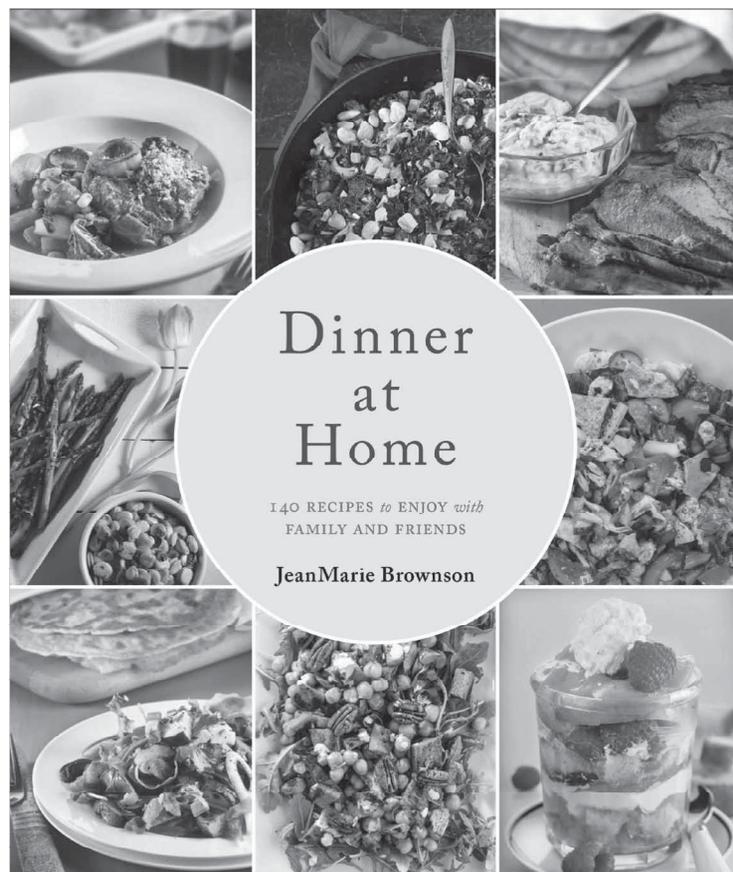
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Cooking at home doesn't have to be difficult, but it should always be delicious. Since 2007, JeanMarie Brownson, culinary director for Rick Bayless' Frontera Foods, has been helping readers put inventive, yet simple, dishes on the table through her Dinner at Home column for the *Chicago Tribune*. Her book includes everything you need to create spectacular food any day of the week, including sample menus and recipes for everything from prosciutto parmesan puffs to roasted chicken with tomato-olive relish.

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ANSWER ANGEL

HOW DOES NANCY
PELOSI HANDLE
THOSE HEELS?



FASHION

SLICKER, SLEEKER
SMARTWATCHES

VIOLA
DAVIS
GIVES
COMEDY
A TRY

FUNNY BUSINESS

Viola Davis tries her hand at comedy

BY MATT DONNELLY

Variety

You don't see Viola Davis like this often, the Academy Award winner said of her new film "Troop Zero," which premiered at the Sundance Film Festival.

Yes, there are still roles that the powerhouse dramatist cannot get — or, according to her, ones that seem like a natural fit. Namely the fun ones, she said.

"This is not a movie where I would think I'd be the person whose name would automatically pop up," said Davis of the comedy, which came to her through producer and frequent collaborator Todd Black ("Antwone Fisher," "Fences").

Davis said Black "knew me and my personality, which other people don't know. Which is the fun part, the part that has levity."

Davis plays a "bawdy, brass and funny without knowing it" troop leader to a pack of misfit girls in the 1970s, who rally around one young lady out to win a competition that would place her in NASA's Golden Record — a time capsule that was put on board the Voyager space craft, and intended as a record of humanity for any extraterrestrial life out there looking.

"Somewhere in there is a heart that she has for these children who see her as a leader. They see her as one of those beautiful, on-the-periphery types," she said.

Davis is no stranger to playing characters on the periphery, from an abandoned wife in "Widows" to a weary domestic worker in "The Help." She made waves last September when discussing the latter film, saying she regretted the experience because "at the end of the day it wasn't the voices of the maids that were heard."

Davis said she loved working with the cast and creative team, but the sentiments still made some bristle given the commercial and critical success of the film.

"It's in the zeitgeist ... people fighting to be seen, and unapologetically doing so. What that means, especially for people of color, is that we want autonomy. I personally want people of color to be seen as the complicated people that we are. And I think, sometimes, that who we are is watered down to get butts in seats," she said.

Rich portrayals of complicated women in films like Jane Fonda's "Klute," Jill Clayburgh's "An Unmarried Woman," and Meryl Streep in "Kramer vs. Kramer" brought her into the business, she said. For people of color, she finds, "what you get is an almost cartoon,



"This is not a movie where I would think I'd be the person whose name would automatically pop up."

one-dimensional version of who we are. I feel, as an artist, that is not acceptable."

Davis said a lack of artistic exploration of people of color is a "cultural more. Just to put them in there. I'm not satisfied with just being in the movie. I want to be explored, I want that black character to be a meal."

She got that meal in "Troop," from no less than

two chefs: the female directing duo Bert & Bertie.

"How many situations do you know of where there are two women directing, and they make it work? They are a walking metaphor of the word collaboration. And (there's) that feminine energy — which is about connection and sharing and love and nurturing their actors," she said.

"Troop Zero" is set for release in 2019.

VALERIE MACCON/GETTY-AFP 2018

ANSWER ANGEL

How does Nancy Pelosi keep going in those heels?



ELLEN WARREN

Dear Answer Angel

Ellen: I am not political at all, but watching U.S. House Speaker Nancy Pelosi has raised a style question that maybe you can answer. How can a 78-year-old woman wear 4-inch heels without falling flat on her face or limping as she exits the White House after a meeting with the president?

— Judith F.

Dear Judith: I'm steering clear of politics here, but let me answer that with a personal anecdote. A journalist friend and I covered the White House together, and this required a lot of walking and sometimes even running, and she did it in high heels. I found this astonishing and asked her how she could do that. She told me that over the years, her calf muscles and tendons had shortened from wearing heels, and now she found it actually uncomfortable to wear flats.

It turns out that a British study suggests there is scientific evidence to back this up. The study found calf-muscle fibers were 13 percent shorter in high-heel wearers and that Achilles tendons of high-heel wearers were thicker and stiffer than those who didn't wear heels, making it more comfortable to wear heels rather than flatter shoes.

This is one explanation for how Pelosi seems to walk with ease in 4-inch heels. Last year, she stood and spoke for more than eight hours on the House floor wearing her trade-



MARK WILSON/GETTY

At age 78, House Speaker Nancy Pelosi, shown leaving the White House, continues to walk with ease in 4-inch heels.

mark stilettos. There was plenty of news coverage of her remarkable feat of walking as she argued for protection of immigrants who arrived in the U.S. as children.

Dear Answer Angel

Ellen: I have a fair complexion, and my eyelashes are very light in color and sparse. Is there mascara that will not clump, stick to or dry my lashes to the point that they fall out? I have tried the reasonably priced popular brands, and when the mascara is applied, my lashes stick together. I'm looking for mascara that

does not have the junk added to lengthen them or any added extender ingredient. Any suggestions would be appreciated.

— Elaine K.

Dear Elaine: It would be helpful to know what you're using to *remove* your mascara, which is where the damage to your lashes is likely to happen. Very gentle use of an oily makeup remover is a place to start. As for the clumping, you'll need a little patience, but here are some guidelines:

■ Carefully use the mascara wand, applying multi-

ple thin coats instead of one thick one.

■ Give each application 15 seconds to dry before the next round.

■ Instead of using the wand that comes with the mascara (where gunky buildup is inevitable), use disposable wands (amazon.com, starting at \$4.99 for 50).

Angelic readers 1

My plea to readers for a foolproof swim cap to keep hair dry and chlorine-free has been a bust so far, but Sandra R. writes, "Invest in clarifying shampoo and

products for colored hair care that you spray on your hair before swimming to help protect against color loss and chlorination. (I use Pureology Colour Fanatic hair treatment spray.) Plan to include a little extra time for drying your hair after a swim, and incorporate conditioning treatments into your regular hair care routine. Swimming is such fantastic exercise that it's worth the hassle."

Angelic readers 2

A simple and elegant solution to the boot zipper

that snags reader Kathleen's skirt hem is shrinkable electrical tubing. It can be cut to length, comes in an assortment of sizes, is inexpensive and can be shrunk to seal the offending pull tab with a hair dryer or even dipped in a cup of boiling hot water. Plus, unlike tape, it is a permanent but removable answer. Any hardware or craft store should have it.

— Tom S.

Reader rant 1

I have noticed increasing ads for BOGO. Often it is buy one and get a second one free, or buy one and get the second one for 50 percent off. I don't want to buy more than one!! Just give me the sale price on one. I have seen these "sales" on clothing, groceries, cosmetics, supplements and beverages, etc. The latest was buy three 12-packs of pop to get the fourth at a sale price. I won't purchase these items and will go somewhere else. Thanks for letting me vent.

— Margaret C.

Reader rant 2

Any reader suggestions on this from Nancy K.?

"I wear a lot of cotton knit turtleneck shirts in cold weather. I do not have an oversize head, but these shirts consistently lose their stretch in the neck, to the point where they are gapping away from my neck and collapsing onto my shoulder. I have one very old one that still has its stretch, but my later purchases are pretty hopeless. Anyone know a good brand of turtlenecks that keep their stretch and bounce back? Thanks for any help!"

Ellen Warren is a freelance writer.

Smartwatches getting slicker and sleeker

BY DAVID LAZARUS
Los Angeles Times

A friend recently looked at the smartwatch on my wrist and said, “Why are you wearing that?” He held up his cellphone. “This can do everything that can do.”

More, in fact — which is why smartwatches will never be for everyone.

But as the technology rapidly improves, wearables are becoming gotta-have-it gadgets for people who want data served up quickly and conveniently, and who still appreciate the personal statements that come with timepieces.

I’ve been checking out some of the newest smartwatches to hit the market, as well as models that came out in recent months that merit consideration.

The Apple Watch Series 4 remains the best all-around wearable, but I’ve grown increasingly partial to the versatility of non-Apple watches running Google’s Wear OS operating system.

They offer many more watch faces than the limited number available in the walled garden of the Apple Watch’s curated functionality, and you can set them for always-on viewing, which is something the Apple Watch can’t yet do.

The industry trend is clearly that the clunky nature of early smartwatches has given way to sleek, slick styles that will suit any look and attitude (and almost every budget).

If the Apple Watch is the Mercedes of smartwatches, the Samsung Galaxy Watch is the Lexus. It runs on its own proprietary Tizen

operating system, which limits to some extent the available apps. But it still offers one of the best wearable experiences around.

Along with a touch screen, the Galaxy Watch has a rotating bezel that makes it easy to interact with. Samsung wants you to be monogamous with its ancillary services, so the Galaxy Watch features Samsung Health rather than the Google Fit of Wear OS devices, and Samsung Pay instead of Google Pay. \$280 to \$300

I wasn’t sure what to make of the LG Watch W7, which has both a fully functional touch screen and analog hands — that is to say, simultaneously old school and new school.

The more I wore it, the more I understood what LG was going for. Glance down at most smartwatches and all you’ll see at first is a dark, chilly screen with nothing to say until woken up. The W7, with its silver metal hands, maintains its “watchiness” at all times, with a distinctly Movado vibe when set against a dark, sleeping face.

Wake it up, and its digital background switches on, imparting whatever data you immediately desire. In my case, that’s blood sugar numbers from the glucose monitor I wear for my diabetes. It could just as easily be your heart rate, or stock market figures, or email notifications. \$329.99

Top of the line is the Withings Steel HR Sport, which offers the best of both worlds in a 40 mm case. The analog hands are about as watchlike as you



Samsung’s Galaxy Watch can be navigated with a rotating bezel.

SAMSUNG



The LG Watch W7 combines a touch screen with analog metal hands.

LG



The high-end Montblanc Summit 2 delivers lots of bang for lots of bucks.

MONTBLANC



Withings Steel HR Sport is a classy hybrid with analog and digital features.

WITHINGS

can get, while there’s a small digital complication that can handle basic fitness tracking, such as sleep, step count and heart rate.

This isn’t a device for people with lofty digital ambitions. The electronic portion runs on proprietary software, which means you’re not going to have

access to lots of apps. There’s no touch screen. You operate the digital aspect via the crown.

But if you’re looking for a wearable that makes a strong statement, lasts for a few weeks on a single charge and accomplishes a handful of basic functions, this one rocks. \$200

I test-drove the Montblanc Summit 2, which costs about \$1,000, making it one of the priciest wearables available.

The steel case feels exceptionally well built, the 42 mm diameter is the perfect size, and the high-grade leather, quick-release band can be easily adjusted

to snugly fit any wrist. And you get exclusive Montblanc faces that, while completely digital, can deceive with a convincing analog look.

It is, by any measure, a superior smartwatch.

But is it worth \$1,000? Yes, for anyone who doesn’t have to ask the price.

Create a retro-inspired dining room

BY MEGAN McDONOUGH

The Washington Post

Winter is here, and for many of us, that means a lot of quality time spent around the dining room table. It's the perfect place to share good meals and conversation with friends and family.

Interior designer and stylist Ginny Macdonald's cozy, retro-inspired dining room caught our eye on Instagram. The standout space looks warm and inviting — a perfect place to swap stories and laughs with guests around the holidays.

"My main inspiration for this room, and the house in general, was heavily taken from having grown up in the U.K.," said Macdonald, of Ginny Macdonald Design.

The designer, who lives in Los Angeles, incorporated a mix of vintage furnishings and contemporary accents to create a curated look.

While the dining table and Eames chairs are new and speak to a midcentury era, most of the other pieces of furniture are flea market finds, she said.

Want to get the look? Try these tips.

■ For dining room chairs, don't be afraid to mix and match styles. "Start off by selecting the main pieces, whether it be the dining table or the chairs," Macdonald advised. "If you choose a modern dining table, then look for vintage chairs, and vice versa." To "add a layer of eclecticism," she mixed two modern Eames armchairs with her beloved vintage bentwood dining chairs.

■ An 8-by-10-foot striped mattress ticking woven cotton rug from Dash and Albert complements Macdonald's dark and moody walls, painted Farrow & Ball's Stiffkey Blue.

■ Macdonald was planning to swap out the art deco-inspired light fixture that came with the house, but she decided to keep it after receiving compliments. She also used a round brass tray to add color and shine against the stark white table. "It not only breaks up all the negative space but allows you to corral water glasses and snacks."



ZEKE RUELAS

A retro-inspired dining room by interior designer and stylist Ginny Macdonald.



REJUVENATION

Rejuvenation's Hollywood Pendant is inspired by the glamour and luxury of the art deco period in the 1920s and '30s, \$399, rejuvenation.com



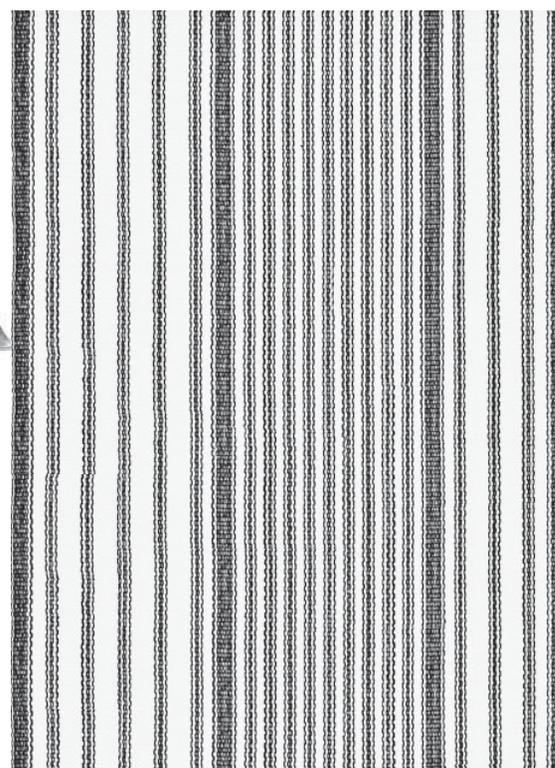
SCHOOLHOUSE

Schoolhouse's oversized brass tray puts the spotlight on whatever it holds, \$714, schoolhouse.com



Charles & Ray Eames molded fiberglass armchair from 1948 is available in both arm and side chair formats in eight archival colors, \$675, hivemodern.com

HIVE MODERN



ANNIE SELKE

Annie Selke Mattress Ticking woven cotton rug is at home in any room, \$12-\$518, annieselke.com



CRATE & BARREL

Crate & Barrel's Vienna Walnut Dining Chair is a take on Michael Thonet's 1859 bentwood chair, \$149, crateandbarrel.com

5 quick ways to reduce your heating bills

BY **DEBBIE CARLSON**
Chicago Tribune

Heating bills are looming large. Check out these five tips to quickly cut your energy costs without sacrificing comfort.

1. Stop leaks

Drafty rooms suck (the heat out of your home). Single-pane, older windows without reliable storm windows can lose heat quickly, so use plastic sheeting — like the 3M Window Kit — to seal them. If drafts are coming in around the frame, fill those with caulking.

Sealing leaks around windows and doors will instantly raise the comfort level in the room and save money, said Keri Murschell, director of product and business innovation for NRG Energy. Your front door can be a big culprit, so add weather stripping. Heat gets pulled from attics and escapes out the front, something she discovered at her home after an energy audit.

Matt Sundeen, store manager at Lowe's Wicker Park location in Chicago, said light switches can be an unseen source of cold air. Products like White Foam Outlet Switch Weatherstrips fit behind the wall plate to prevent drafts.

While you're at it, give your water heater a hug by wrapping it in an insulation blanket. "Cold basements make water heaters work harder, increasing everyday energy use," Sundeen said. "It's cheap and a quick, easy way to cut back on your heating bill," he said.

2. Get smart

Smart thermostats, like the Nest Learning Thermostat and Ecobee, can reduce heating bills by learning your schedule and programming temperatures



JGI/JAMIE GRILL/GETTY

Wearing layers is an easy way to save on heating costs.

around your activity. Murschell said she likes being able to access her thermostat on her phone when she's away, so if she forgets to turn it down before leaving for vacation — or wants to raise the heat before she returns — she can do so remotely.

"It also gives you reports on how you're doing, what your energy history is like and other insights into energy that people haven't traditionally had to think about," she said.

Although smart thermostats are still pricey, many utilities are offering rebates to homeowners who want one, and some even install the devices if purchased through the utility.



ECOBEE/NEST

Two popular smart thermostats are the Ecobee 4 and the Nest Learning Thermostat.

If you want to measure your total energy consumption, a professionally installed home energy monitoring system, like Sense, will monitor all your electricity use and give you choices of how and when to use energy smartly.

3. Turn down the temps

The U.S. Energy Department says setting your thermostat to 68 degrees when you're at home and active and then lowering it

when you sleep saves money. Lowering the thermostat 7-10 degrees for eight hours daily from its normal setting can save as much as 10 percent a year, on average, depending on where you live.

4. Heat just a small space

Work from home, but don't want to heat the whole house all day? Consider a single-room space heater. New space heaters can be much more stylish — and many are programmable, which means they use less energy. Sundeen says an attractive option is the Lasko 1,500-Watt Ce-



LASKO

Lasko's Ceramic Tower electric space heater is a stylish and effective way to heat a single room.

ramic Tower Electric Space Heater, which has a seven-hour auto-off timer. Freaking out because you left the house with the space heater running? Relax. Use a smart plug like iHome to turn it off with your phone and you won't have to worry about burning down the house.

5. Layer up

Now that you've saved money on heating bills, splurge on a beautiful cardigan or gorgeous throw. Sure it's an old-fashioned way to stay warm, but you get a twofer, being both stylish and practical. Check out the fashionable sweaters from X[D1] and X. Or find a snuggle buddy, and invest in an heirloom-quality throw from Imperial Yarn, whose all-American blankets are woven using fiber from America-raised sheep and alpaca.

Debbie Carlson is a freelance writer.

Journalist chased stories worldwide

BY JAE-HA KIM
Tribune Content Agency

Former NBC News anchor and “Today Show” co-anchor Ann Curry has won multiple Emmys and Edward R. Murrow Awards for her outstanding work in journalism. She has also been honored by the NAACP, Refugees International and Save the Children. Her latest project is PBS’ docuseries “We’ll Meet Again with Ann Curry.” The photojournalist is an avid traveler, who has covered news stories around the world. “I live in New York City but I am often on the road for my reporting projects and for fun with my family,” Curry says. “I have learned to let go of the idea that I could predict what I was about to experience. I’ve realized we don’t truly see the world if we look only from our own perspectives and that opening up to the possibilities of something completely new, is what makes traveling fun.”

An edited version of our conversation follows.

Q: What was your favorite vacation destination?

A: Ecuador, where our family stepped over blue-footed boobies in the Galapagos and met tribespeople in the Amazonian jungle. I loved seeing our children’s eyes light up with delight as they witnessed a world completely different from their own. We were awakened by howler monkeys. We found out you need to move out of the way for iguanas. We realized you can actually swim with piranha without getting bitten. We experienced the swiftness of a dugout canoe. We learned how to use a blowgun effectively. And ultimately, we understood that the world is much more fascinating than we can possibly imagine.

Q: What untapped destination should people know about?

A: Croatia’s Dalmatian coast. It is a picturesque place, enough so that scenes of “Game of Thrones” have been shot there. But most might not know that parts of Dalmatia were once in the Venetian Empire, including the lovely island of Korcula which, as does Venice, claims to be the birthplace of Marco Polo. And even lesser known is another island off the Dalmatian coast, on which locals say Ulysses once found refuge, in his travels to return home. They will even point to what they call “Ulysses’ Cave,” and to dogs on the island they say descended from one that kept Ulysses company.



DAVID TURNLEY PHOTO

I have learned to let go of the idea that I could predict what I was about to experience.

Q: What was the first trip you took as a child?

A: Japan, where the Navy sent my father. Japan was stunning in every way. Everything was new: the food, the clothes and the manner in which people spoke to each other. What I remember most, though, was the storm that caught the ship we took to Japan. While everyone else was seasick below deck, I was able to sneak above to the top deck where, holding onto the railings, I watched the huge, crashing waves with awe. It was just glorious. But it also did get me into big trouble with my mother.

Q: What would be your dream trip?

A: My dream would be one heck of a road trip, with the historian Yuval Harari and the scientist Spencer Wells, traveling in the footsteps of our ancestors out of northeastern Africa, across the Middle East toward the point where Homo sapiens diverged, some east, toward Asia and others back west, toward Europe.

For more from the reporter, visit www.jaehakim.com.

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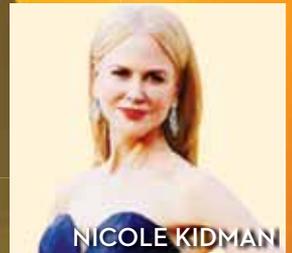
PLUS

Rob Lowe Goes
Mental! p. 2

Star Style for
Real People, p. 4



WHAT DO
THESE
OSCAR
WINNERS
HAVE IN
COMMON?
P. 6



KELLY & RYAN
go to the

OSCARS

Behind the
Scenes of
Hollywood's
Biggest
Night

WALTER SCOTT'S

Personality Parade



WALTER SCOTT ASKS...

SCOTT FOLEY

The *Scandal* star, 46, headlines the new series *Whiskey Cavalier*, an hourlong action spy-couple dramedy (Feb. 27 on ABC). He stars as FBI agent Will Chase (code name: Whiskey Cavalier), who is teamed with CIA operative Francesca Trowbridge (Lauren Cohan of *The Walking Dead* fame) for action-packed, globe-trotting adventures.

What about *Whiskey Cavalier* made you say yes to the series? *Whiskey* is the show that I've always wanted to do—a light-hearted, funny, one-hour show with a character I relate to. It's [like the] kind of shows I grew up watching: *Moonlighting*, *Simon & Simon*, *Hart to Hart*.

Describe superagent Will Chase. Will is our answer to the stoic, unsmiling, humorless leading man—he's a "woke" James Bond. I think of him as an emotionally aware and in-tune hero, as comfortable in a fist fight as he is talking about his belief in love and the importance of family.

What's it like filming in Europe? My three children attend an international

school in Prague and my wife [actress Marika Dominczyk] has a recurring role on the show. When the idea of Prague was first floated, I knew that was a big ask of my family. Pulling kids out of schools, leaving behind friends and family and moving to Eastern Europe was exciting but a bit scary. Ultimately, I left the decision up to Marika.

After *Scandal* ended last year, did you take any time off? I could've—and probably should've—taken a little breather after *Scandal* ended. As it turns out, I went directly from my last shot on the *Scandal* set in Hollywood to the airport to catch a flight to Prague to begin shooting the *Whiskey* pilot the next day.

"When I was 15, I won big on *The \$10,000 Pyramid*. I've loved mental competition shows ever since. This very simple game is almost impossible to crack."

Rob Lowe Goes Mental

The actor who never seems to age hosts the upcoming series *Mental Samurai* (March 5 on Fox), a new game show that challenges both intellect and agility as contestants compete to answer questions while zipping around at high speeds in spinning, swirling capsules.



What's the "secret" of his code name, Whiskey Cavalier? Go to Parade.com/foley to find out.

Kate Beckinsale Goes Husband Hunting

The British actress, 45, is best known for starring as the vampire Selene in the *Underworld* film series and appearing in action films like *Van Helsing*, *Pearl Harbor*, *Whiteout* and *Total Recall*. Now she's deep-diving into a mystery-thriller in the eight-episode Amazon Prime Video thriller series *The Widow* (streaming March 1). Beckinsale plays Georgia, a woman who sees her "late" husband on the news and rushes to the African Congo—where he supposedly vanished—to seek the truth about his disappearance.



OSCARS AMAZING TRANSFORMATIONS

This year several stars underwent chameleon-like transformations for their movie roles—and got nominated for it. See who wins during the 91st Academy Awards, Feb. 24 on ABC.

Christian Bale

Vice
Bale, 45, ate to gain 40 pounds for his role as Vice President Dick Cheney. To step into Cheney's skin, the British actor also wore 100 pieces of sculpted silicone to re-create Cheney's bigger head, receding hairline and jowls. He spent four to eight hours each shooting day in the make-up chair.



Rami Malek

Bohemian Rhapsody
When the *Mr. Robot* star, 37, learned he was being considered to play Freddie Mercury, he immediately bit into the role with a set of fake teeth to help capture the feel of the late Queen front-man. He also rocked a prosthetic nose, various mustaches and a variety of wigs.



Melissa McCarthy

Can You Ever Forgive Me?
McCarthy, 48, left her vanity—and her slapstick comedy—at the stage door, donning a drab wig with gray roots and frumpy clothes to get into character as down-on-her-luck celebrity biographer Lee Israel.



EMAIL YOUR QUESTIONS FOR WALTER SCOTT TO PERSONALITY@PARADE.COM



Ask Emily
By Emily Thacker

Dear Emily: I'm allergic to perfumes, chemical smells plus many other things. Cleaning has gotten to be a problem as manufactures seem to think everything has to have a fragrance in their product. Can you recommend a natural way to freshen air?

- B.A., Newport, PA

Dear B.A.: I will give you my natural Fresh Air freshener from page 108 of my latest book *The Vinegar Anniversary Book*. Put the following into a pump spray bottle: 1 teaspoon baking soda, 1 tablespoon white vinegar and 2 cups of water. After the foaming stops, put on the lid and shake well. Spray for instant freshness.

Hello Emily: I have a natural limestone walled shower. I also have hard water stains. Any suggestions?

- C. A., King of Prussia, PA

Dear C.A.: Yes, vinegar could eventually etch the limestone and slate. You might find that a quick rinse with vinegar, followed by a thorough rinse with lots of cool water will minimize the damage it could do. You may also want to look into the benefits of a water softener to minimize the problem.

Emily Thacker is the author of over 17 books. Her best-selling books about common household products have appeared in USA Today, Parade Magazine, and The Saturday Evening Post.

Send Questions to: Emily Thacker C/O James Direct, Inc., 500 S. Prospect Ave., Box 980, Hartville, Ohio 44632.

If interested in Emily's latest book and a FREE Special Bonus please read the articles on this page.

Vinegar, Better than Prescription Drugs?

by James Victor

Thousands of years ago ancient healers trusted apple cider vinegar, and modern research shows - *Vinegar truly is a wonder cure!*

The Vinegar Anniversary Book by Emily Thacker reveals over 1000 new vinegar remedies that help:

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- Soothe sore feet
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TO ORDER A COPY of the *Vinegar Anniversary Book* see Savings Coupon with Free Gift Offer

Eliminate Belly Fat with Vinegar! Find Out How...

by James Victor

If you want to lose weight and keep it off -- hate dieting and are tired of taking pills, Emily Thacker's *Vinegar Diet Book* will help you lose

weight and keep it off.

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losing weight the Vinegar way.

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Hydrogen Peroxide Can Heal WHAT?

by James Victor

Hydrogen peroxide is trusted by hospitals and emergency rooms because it kills deadly germs like E. coli and swine flu virus.

Now *The Magic of Hydrogen Peroxide* by Emily Thacker reveal hundreds of home remedies

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Vinegar Diet helps mother of the Bride

This is kind of embarrassing, but here goes.

My name is Sarah Pierce. I am 58 years old, and through the years (in my mind's eye) I always thought I looked pretty decent.

Especially so when our second daughter was married. I really considered myself a rather 'smashing' Mother of the Bride.

That is, until the wedding pictures came back. I just couldn't believe it.

Here I am, definitely portly - not lean and svelte like I thought. Unfortunately the camera doesn't lie.

Since then, I heard about Emily Thacker's Vinegar Diet and decided to give it a try. What surprised me most was how much I could eat yet I was losing weight and inches. It was like I was getting thin, thinner and thinner yet with the Vinegar Diet. I just thought you should know.

- S. P.

N. Canton, Oh.

Vinegar Heals Ear Ache in 2 days.

I have been plagued with an itchy ear for several months. It then developed into an earache. I was able to cure both the itch and earache in two days.

- J. D.

Jacksonville, Fl.

NEWS & RESEARCH

Scarlett Johansson confesses her apple cider vinegar beauty secret

When celebrity beauty Scarlett Johansson needs to keep her skin looking beautiful and glowing one would think she would turn to high priced beauty creams.

Not so, according to an article in the February 2013 issue of Elle UK. She uses simple apple cider vinegar and its natural pH balancing properties to keep her skin looking amazing.

*Testimonials are atypical, your weight loss may be more or less. ©2019 JDI.MPJ112S02

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Martin. Tablets dissolve under the tongue. *"Those little tablets are like relief in a snap."* - Patsy, CO.

MagniLife® Leg & Back Pain Relief is available at Walgreens, CVS, Rite Aid, Duane Reade and Walmart. Order risk free for \$19.99 +\$5.95 S&H for 125 tablets per bottle. **Receive a FREE bottle** when you order two for \$39.98 +\$5.95 S&H. Send payment to: MagniLife S-P4, PO Box 6789, McKinney, TX 75071 or call **1-800-517-2534**. Satisfaction guaranteed. Order now at www.LegBackPain.com

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If you experience painful headaches that may pulse or throb, or sensitivity to light and sound, you are not alone. Over 50 million Americans suffer from migraine headaches, and many are not aware of this effective treatment that targets five symptoms of migraines.

MagniLife® Migraine Relief contains ten active ingredients to relieve symptoms, such as Coffea Cruda for piercing headaches and sensitivity to noise. *"This is my go to product now when I have a migraine."* - Sandra C. Tablets

dissolve under the tongue. *"Within 15 minutes I felt my headache leave, dizziness was better. Love this product."* - Angel, WV.

MagniLife® Migraine Relief is sold at CVS and Amazon. Order risk free for \$19.99 +\$5.95 S&H for 90 tablets. **Receive a FREE bottle** when you order two for \$39.98 +\$5.95 S&H. Send payment to: MagniLife M-P4, PO Box 6789, McKinney, TX 75071 or call **1-800-517-2534**. Satisfaction guaranteed. Order now at www.MLMigraine.com

SHINGLES PAIN OR ITCH?

Are you suffering from burning or tingling pain or itching even after the shingles rash is gone? Many people are putting up with the discomfort and itching because they are not aware of this new advancement in skin care.

MagniLife® Pain & Itch Relief Gel contains 16 powerful ingredients such as arnica and tea tree oil to deliver fast relief from burning, shooting and stabbing pains. Although this product is not intended to treat or cure shingles, it can help relieve pain and itching. *"The*

MagniLife [gel] is the only thing that gave me relief after my case of shingles." - Michele G., CA.

MagniLife® Pain & Itch Relief Gel is sold at Rite Aid, located in the first aid section and Amazon. Order risk free for \$19.99 +\$5.95 S&H for a 1.8 oz jar. **Get a FREE jar** when you order two for \$39.98 +\$5.95 S&H. Send payment to: MagniLife SH-P4, PO Box 6789, McKinney, TX 75071, or call **1-800-517-2534**. Money back guarantee. Order now at www.PainfulRashRelief.com

Parade Picks

Visit PARADE.COM/PICKS for more

You've Got Red Carpet Style

Don't just ooh and aah over the red carpet looks at the **91st Academy Awards** (Feb. 24 at 8 p.m. ET on ABC). High-style yourself with these star-inspired finds.

—Megan O'Neill

Get the Blues

All eyes were on Golden Globes Best Actress nominee **Lady Gaga** (*A Star Is Born*) in her periwinkle blue Valentino couture gown, an homage to Judy Garland's performance in the 1954 version of the film. The pale shade of blue is showing up everywhere in spring and resort fashion and accessories. It would look so pretty on your arm: **Olivia Burton Bejeweled Floral Watch**. \$140, nordstrom.com



Make a Statement

Puff, bell, ruffled or ribbed—statement sleeves are all the rage. If you swooned over *Mary Poppins Returns* star **Emily Blunt's** one-shoulder Roland Mouret gown, update your basic blouse with the **Tularosa Otis Top** with a micro shoulder puff. **\$158, revolve.com**



Turn on the Sunshine

The *Marvelous Mrs. Maisel* star **Rachel Brosnahan** stunned at the Golden Globes in a marigold Prada gown. Create your own sunny look with these **Melayna Drop Earrings** in chartreuse. **\$42, baublebar.com**



Peachy Keen

Our favorite **Emma Stone** look this season (she's nominated for her supporting role in *The Favourite*) was her beaded Louis Vuitton dress and peachy makeup. Get your peach glow on with the **ColourPop Yes, Please! Palette**. **\$16, ulta.com**



From Elizabeth Taylor's to Halle Berry's awards-night gowns, visit Parade.com/fashion for 37 of the best Oscar looks of all time.



Ask Marilyn

By Marilyn vos Savant

What are the chances of two students answering 60 questions with the same multiple choice (a through d) answer? Eleven questions were answered incorrectly, each with the same wrong choice.

—Mary Coleman, Grand Forks, N.D.
Assuming no cheating, the larger the class, the greater the chances. Correct answers are less relevant, as knowledge—not chance—mostly accounts for them matching. And students with comparable knowledge and the same instructor may have a similar misunderstanding of the material in the questions answered incorrectly, leading to more matches. Plus, one of the incorrect choices for each question is commonly the most tempting to students who don't know the right answer.

Send questions to marilyn@parade.com

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67				7
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Visit Parade.com/numbrix for more Marilyn vos Savant Numbrix puzzles and today's solution.

FEBRUARY 24, 2019 | 5

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OSCARs

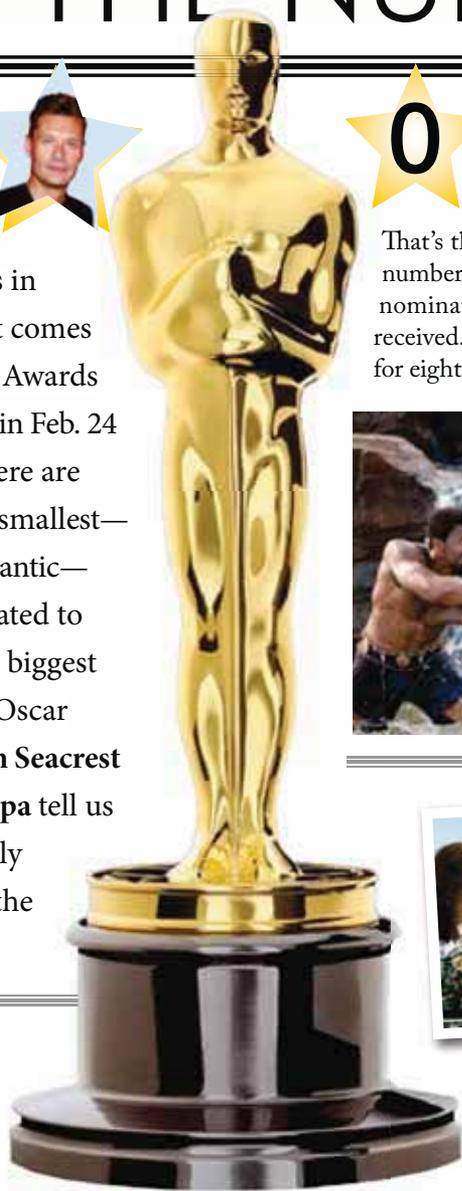
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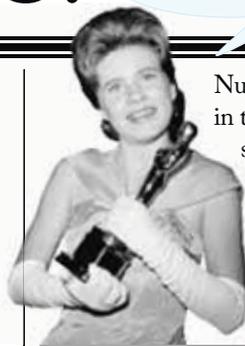
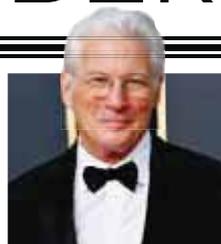
Count us in when it comes to Academy Awards trivia. (Tune in Feb. 24 on ABC.) Here are some of the smallest—and most gigantic—numbers related to Hollywood's biggest night. Plus, Oscar experts **Ryan Seacrest** and **Kelly Ripa** tell us what it's really like behind the scenes!

By Mara Reinstein



0

That's the number of nominations **Richard Gere** has received. Go to Parade.com/awards for eight more actors who got zilch.



Number of words in the shortest acceptance speech ever

Who said it?
Patty Duke accepting her Best Supporting Actress award in 1963 for *The Miracle Worker*

2



1

Weekends it took Best Picture nominee **Black Panther** to outgross the entire run of 2018 Best Picture winner **The Shape of Water** at the box office



5

Number of actors/actresses who've pulled off consecutive wins, including **Tom Hanks'** Best Actor trophies for *Philadelphia* (1994) and *Forrest Gump* (1995)



COVER CLOCKWISE FROM LEFT: WALT DISNEY/DTCL; STEVE GRANITZ/WIREIMAGE.COM; LIGHTSTOCKY VIA GETTY IMAGES; MICHAEL BROOKE/HEINEKEN/GETTY IMAGES; JON KOPALOFF/FILMMAGIC/GETTY IMAGES; CRAIG SLODIN/ABC VIA GETTY IMAGES; FEATURE FROM LEFT TO RIGHT: AXELER/BAUER GRIFFIN/PHILMAGIC/GETTY IMAGES; TAYLOR HILL/WIREIMAGE.COM; ALBERT WATSON/AMPAS; OJ STANLIEE/MIRAPLOR/SIPA USA/NEWS.COM; 2) BETTMAN/GETTY IMAGES; 1) MATT KENNEDY/MARVEL STUDIOS 2018; FOX SEARCHLIGHT PICTURES/EVERETT; 5) PARAMOUNT PICTURES/NEWS.COM; STEVE STARR/CORBIS VIA GETTY IMAGES

7

Number of times *The Wife* Best Actress nominee **Glenn Close** has contended for a trophy since 1983. She's never won (yet).



10

Age of **Tatum O'Neal** when she won for Best Supporting Actress in 1974 for *Paper Moon*

14

Most nominations ever for a film in a single year

La La Land >
(2017)



< *All About Eve*
(1951)



Titanic >
(1998)



12

Minutes of **Charlie Chaplin's** standing ovation in 1972 when he received his lifetime achievement award



19

Number of acting nominations that have gone to performers playing British monarchs, including **Olivia Colman**, who is nominated for Best Actress this year for portraying Queen Anne in *The Favourite*. Five have won: Colin Firth, Helen Mirren, Charles Laughton, Katharine Hepburn and Judi Dench.

Katharine
Hepburn



The Lion in Winter
(1969)

Judi
Dench



Shakespeare in Love
(1999)



Seeing Stars



★ WITH KELLY AND RYAN

Live With Kelly and Ryan hosts **Kelly Ripa** and **Ryan Seacrest** take us behind the scenes of their Oscars shows.

Roughly three hours before start time of the 91st Academy Awards ceremony, Ryan Seacrest will take his usual perch on the *E! Live From the Red Carpet* platform and talk to jittery celebrities. "He does it so seamlessly that it's phenomenal," Kelly Ripa raves.

During the ceremony, Ripa will stand off to the side of the stage and get immediate reactions from presenters and winners. "She's literally waiting in the wings for them," Seacrest says.

Then, at 6 a.m., mere hours after the final award is presented, Ripa, 48, and Seacrest, 43, are back at the Dolby Theatre in Hollywood welcoming the Oscars' biggest and, ahem, most caffeinated winners for the syndicated *Live* show's popular annual after-Oscars special. Many of the stars who were just there only hours before swing back by to chat after a night of celebrating.

"For me, the Oscars seemed like a place in a faraway fantasy land," says Seacrest, who grew up in Atlanta loving movies like *Arthur*, *Star Wars* and anything with Michael Douglas in it. "As a kid, I saw these people from the movies go up to the stage and be honored for what they did. I wanted to come to L.A. just to see where they shoot these movies."

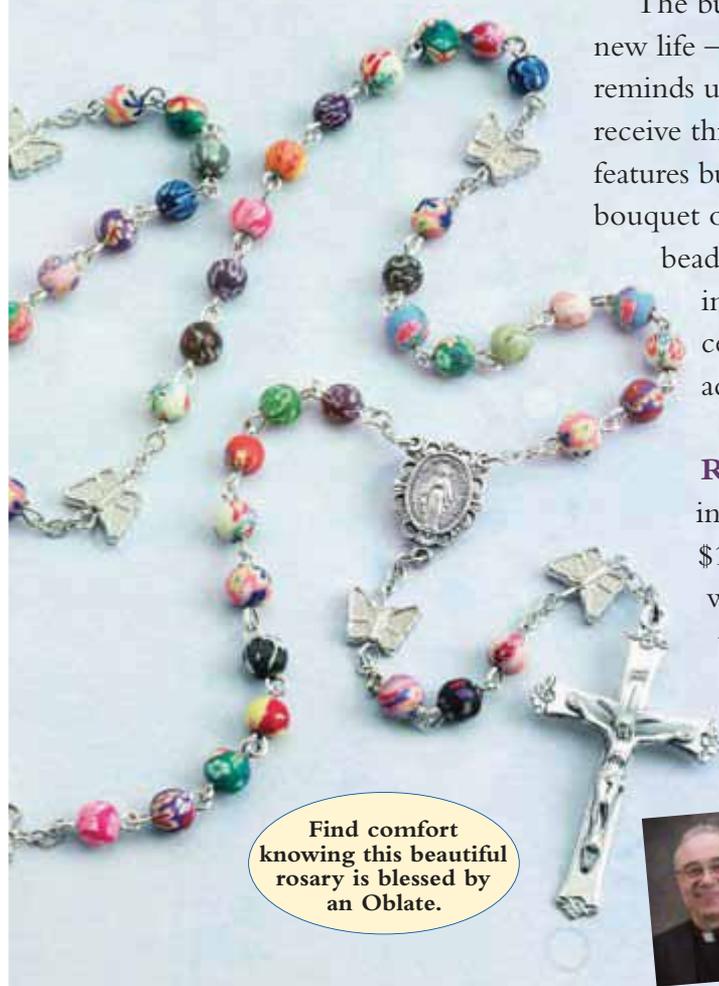
Ripa, who grew up in Stratford, N.J., loving drive-in movies, agrees. "It never dawned on me that I'd be on that same stage talking to people in the movies. It's very emotional when we walk out and look at each other and think, *Oh, my gosh, we are doing this!*"

When you're around big-name celebs as much as

continued on page 8

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from page 7

this pair is, it's no wonder there are some tales to tell. Ripa still isn't over the time Jack Nicholson, a three-time winner, dropped by backstage unannounced and worked his magic. "He's every bit a movie star you'd imagine." And Tom Cruise, she says, "makes you feel like you're the only person who's ever asked a question ever!"

As for Seacrest: "I still get nervous when I hear in my ear that Meryl Streep has arrived—like 'Ahhh, she's coming!'" he says.

Turns out the stars may have a case of the nerves too. "Most don't even remember [later] that we spoke," Ripa says. "I'll see

continued on page 10

THEIR FAVE FILMS

Vice "Christian Bale said he even studied Dick Cheney's breath!" Seacrest says.

A Star Is Born "As a music guy, I thought [the movie] was fascinating," Seacrest says. "I'd like to know how Bradley Cooper compartmentalizes being an actor and director on the set." Seacrest has known Best Actress nominee Lady Gaga for more than 15 years. "To see someone who you've known work hard for something and be recognized—that's great."

If Beale Street Could Talk

Ripa is pulling for Best Supporting Actress nominee Regina King, a Golden Globe winner for her performance as a protective mother in the drama. "No matter what role it is, she makes it seem like you're watching a real person," Ripa says. "And she's paid her dues." Fun fact: King directed Ripa's husband of 22 years, *Riverdale* actor Mark Consuelos, in an episode of the TV series *Pitch* a few years ago.

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– Janet F.

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PAR0219CL

from page 8

them at parties and tell them they were great backstage and they say, 'What? Did you see me?' They're not really in their bodies."

Some are also crushed that they forgot to thank everyone in their acceptance speeches. "I always make sure we work in their thank-yous on the show," Ripa says. Anne Hathaway, who nabbed a trophy for *Les Misérables* in 2013, asked if she could express her gratitude to her agent.

But Ripa refuses to divulge which VIP provided one of the most memorable backstage moments of all. Let's just say it was a wardrobe malfunction that involved a high-slit dress.

Visit Parade.com/ballot to get our Oscar ballot and make your predictions before the ceremony.



Number of times **Bob Hope** hosted the ceremonies between 1940 and 1978



Nominations for **Meryl Streep**, a record among all actors and actresses. She has three Oscars total, second to Katharine Hepburn's four. Jack Nicholson has 12 nominations and three wins.



Nominations for **Walt Disney**, the most ever. He won 22.



The number of actors/actresses who've won for playing real people, including **Julia Roberts**, Meryl Streep, Colin Firth, Nicole Kidman and Jamie Foxx (on our cover)



Age of *Call Me by Your Name* screenwriter **James Ivory** when he accepted his award in 2018, becoming the oldest winner ever

BEFORE THE SHOW

HOMWORK

Seacrest: He preps three questions for every celeb who approaches his microphone.

Ripa: She memorizes all the pages in a binder of info about the presenters, films, nominees and past performances. They'll both have seen all of the films.

RITUALS

Seacrest: He'll box at the gym and visit the local farmers market with his girlfriend, model Shayna Taylor.

Ripa: After coffee, she'll head to back-to-back SoulCycle classes near her L.A. hotel. This year, she hopes her youngest child, Joaquin, who turns 16 on Oscars day, will be with her in L.A. (Her 17-year-old daughter, Lola, is a high-school senior; son Michael, a college student, is 21.)

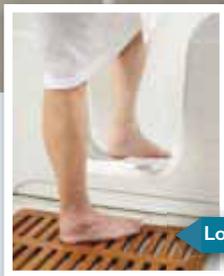


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