



QuOTeD

The Question of the Day Podcast

QuestionPodcast.com | Rebekah Smith, Host

Episode II: What's going on here in Chicago?

WE'RE HEADING OUT AFTER BREAKFAST

00:00;00:00

BJH: It's Saturday in the summer in Chicago.

RJS: We're leaving our hotel room to go to the park.

BJH: The what?

RJS: To the ballpark.

BJH: That's correct.

RJS: That's correct. And we're walking down the hall. We have a housekeeper to our left. Would you like to say hello?

HOUSEKEEPER, RJS, BJH:

[Laugh]

RJS: She's a little shy.

This is Rebekah Smith. You're listening to QuOTeD, The Question of the Day Podcast. It's an audio montage of on-the-spot answers to life's big questions. In this episode we ask, "What's going on here in Chicago?"

Earlier this month, Brian and I got ourselves to the train station and headed out for Chicago. I was attending a conference there, while Brian went to baseball games and museums. After the conference we took an extra day to go to a White Sox game and breeze through the Taste of Chicago. Later we stumbled upon Dr. Seuss' secret life as a taxidermist and a vegetarian enchilada that came with a side of steak and free drinks.

We pick up after breakfast. We are about to head out of the hotel into a place that has a specific sound. Sometimes Chicago sounded like a casino. Other times a war zone with its relentless wailing of sirens and whirring of helicopters that hovered almost within

reach of the crowds at Millennium Park. Black Lives Matter is trying to get our attention. Sometimes Chicago sounded like a carnival. Sometimes a church.

VOICE: God invented us and put us on this earth.

RJS: Mixed in there were the street musicians playing for change, reminding me of getting lost in Brussels as I tried to make my way to the safety at the Sleep Well.

This is not Saint Paul or Minneapolis. It makes me wonder if a person would be able to identify their hometown based on a recording, sort of like the sound of a mother's voice.

BJH: Hi.

MAN 1: Hey, how you doing?

RJS: What are you doing in Chicago?

MAN 1: I'm out here for the Taste of Chicago and with my travel group hanging out.

RJS: And where are you from?

MAN 1: I'm from Texas.

RJS: So what are you going to see at the Taste of Chicago that you're looking forward to?

MAN 1: Well I've, I've already been out there and ate and everything so I'm just trying to tour the city to see what's out there.

RJS: Alright. See you. Have fun.

Okay. So now we're walking out the door. Now we're on the street. We're going to walk to the train. Yeah, it's weird to be in a town where Donald Trump's name is on the building. This is what we see people. In addition to a bunch of busses that have tourists on top of them baking in the sun.

SALESMAN: ... our little league baseball team. Trying to get to our state championship game for compet(?) top three teams in the league. Anything will help.

RJS: What are you selling them for?

SALESMAN: For my baseball team.

RJS: I mean how much money would you like?

SALESMAN: Prices start out today ma'am, one for five, two for ten, four for twenty. You buy four for twenty today, ma'am, you'll be the best customer of the week and you'll put three kids on the bus to go down to...for our...ceremony.

BJH: I don't have a five but I have a one. Can we just donate you a dollar?

SALESMAN: Thank you. God bless.

BJH: We're going to go down a block or two and then we'll cut over.
Here are all the cabs honking.

RJS: It's a beautiful day for Comiskey Park.

BJH: Yesterday morning, early afternoon I was at the Art Institute and I was wandering around the modern wing and the question I have for anybody is why do people take photos of the paintings. It's what I don't understand. Why?

RJS: Where are we? What's going on?

DOORMAN: Hard Rock Hotel. I'm a doorman. Keeping the drive clear of cars, making sure the traffic runs smoothly and helping guests as they need it.

RJS: What's a good guest verses one that's kind of annoying?

DOORMAN: I would say, you know, just treat, treat everybody with kindness, I guess. You know, it's the guests that are immediately wanting something, you know, that immediately want to get their hands on something free or if they are immediately aren't happy, you know, they like voicing it. It's...We're all here to help. You know, that's really the only thing. So, just come in and be open to change. If something is not the way you want it, give us a chance to fix it.

RJS: Is texting an issue?

DOORMAN: Well, I mean, you do this job enough, yeah you feel like, "Hey man, I'm a person." Put it down for a sec and then we'll chat, we'll make some eye contact and then go back to it.

00:05;03:00

TALKING TO A BULL'S FAN AND WHAT WE LEARNED ABOUT OUR MAILMAN BECAUSE OF A BOSTON RED SOX HAT

BJH: Don't talk to that guy.

BROOKS: The Boston Red Sox ain't but half a game out, what's going on?

RJS: Did you hear that? A man in a wheelchair yells, "The Boston Red Sox ain't but half a game out, what's going on?" He sees that Brian is wearing a Red Sox hat and like a lot of people do, he takes a chance to engage him, or at least nod to a certain brotherhood among fans.

BROOK: My name is Albert George Book. I need, I need, I need a dollar. Can you all help me out, please? Real Talk. A penny. Nickel. Change. Anything.

RJS: So where do you go?

BROOKS: Where do I go? I stay with a friend. I stay with a friend on Eighty-seventh. I grew up over there. I got hit by a car over there on Eighty-seventh Street Christmas Eve. But the thing is, my name is Albert George Brook. I was named after my daddy's uncle. But they are no longer with us. But you know what? God got my back. That's the main thing.

RJS: Do you feel like you're taken care of in this world?

BROOKS: Yeah, I'm good. This old leg ain't no good though. I wish I could... I wish I could go in... and take whatever is making me hurt in this leg and put it back on like a toy. Yeah, but everything's good.

RJS: I don't know what it's like with other ball caps. But for some reason a Red Sox hat elicits a lot of comments, usually in passing. "Nice hat!" A woman yells on her way to catch a train. At first I was confused by this. What are they talking about? It still can catch me off guard. Oh, yeah. I'm wearing a Red Sox hat. I could be wearing a brand new Easter bonnet and nobody would say a word. But a Red Sox hat, people say stuff. It happens all the time.

So one day our mailman says, "Nice hat." Except this time, there was no hurry to get anywhere. No pressure to keep things moving or to get out of the way. So it occurred to me to ask him, "Are you from Boston?" And that opened things up.

RJS: You're our mail carrier.

GREG, OUR MAILMAN:

Right.

RJS: And you're waiting for us to get a mailbox.

[Laughing]

GREG, OUR MAILMAN:

No. When I get here I know I'm half way.

BJH: Because I was wearing a Red Sox hat, it gave us an opportunity to chat a little bit. And one of the things that I learned when you were talking about it is that your brother had played for the Red Sox. Jeff McNeeley, right?

GREG, OUR MAILMAN:

Jeff McNeeley, yes.

BJH: In what was it, about '93, you said?

GREG, OUR MAILMAN:

About eight... About eighty-eight, eighty-eight to ninety... about eighty-eight about ninety-six something.

He got into baseball and I got into masonry.

BJH: So where did you guys grow up, again?

GREG, OUR MAILMAN:

We grew up in Monroe, North Carolina. The Atlanta Braves and the Pittsburgh Pirates used to come in the hometown and they used to play every summer with the Negro League there and...

BJH: Oh, sure, sure.

GREG, OUR MAILMAN:

...and play ball. We didn't have anybody but the Atlanta Braves back then.

BJH: I see.

GREG, OUR MAILMAN:

...and so.

BJH: So you were a Braves fan growing up.

GREG, OUR MAILMAN:

Growing up.

BJH: But then things changed once... because your brother was drafted by the Red Sox...

GREG, OUR MAILMAN:

And I went Red Sox all the way.

BJH: So that must have been kind of fun when he got the call and got a chance to play for them.

GREG, OUR MAILMAN:

Yes. Yes. He did. I was overseas in Manheim, Germany then with the army. He called and my grandfather and all that everybody was so excited for him, especially him coming from a little small town like Monroe.

BJH: So he played in the minor leagues for awhile. So when did he, when did he debut in the majors? Do you remember?

GREG, OUR MAILMAN:

Ahh... I think he played in about, I want to say eighty-nine, ninety.

BJH: Okay. Alright. Did you get to see him at Fenway?

GREG, OUR MAILMAN:

No I didn't get to see him at Fenway, but I got to see him at Lynchburg and New Haven.

BJH: So you saw him in the minor leagues.

GREG, OUR MAILMAN:

In the minor leagues, right.

Him and my grandfather, my grandfather, he was a... he played back in a long time in the Negro Leagues and they were just like two peas in a pod. You couldn't separate 'em and he sort of... Well he had a father too. We had a father too but he took a lot of his advice from his grandfather. See my brother Jeff, now he had scholarships to go to Michigan State to play football as a linebacker. He was like outstanding in football in high school. But my grandfather talked him out of it. Go baseball.

BJH: Probably just as well.

GREG, OUR MAILMAN:

Go baseball. Yeah and I think he's better off.

You know he played for them for a while but then he tore that rotator cuff and then that was it.

BJH: So who did your grandfather play for in the Negro Leagues?

GREG, OUR MAILMAN:

He, um, the Monroe...What's it called? Monroe...

BJH: Oh, right in your hometown.

GREG, OUR MAILMAN:

Right in the hometown, yeah. We had a semi-pro team... They used to have like the Cincinnati Reds and like I said, the Atlanta Braves and the Pittsburgh Pirates. They used to rotate...

BJH: Oh, they'd come in and play like the barnstorming kind of stuff.

GREG, OUR MAILMAN:

Right.

BJH: So what's your brother doing now?

GREG, OUR MAILMAN:

Well, he's assistant principal a high school in Charlotte, North Carolina. And he's over all AAU baseball in the state of North Carolina.

BJH: So he's kind of administrating and doing a little coaching as well, right?

GREG, OUR MAILMAN:

So his summers is over.

PARENT OF A MEGASTAR PLAYER (Read by Cory Mottaz)

"Jeff has given my son the one thing I will always be thankful for and that is the opportunity to play the game. When we were at a point where we weren't sure we had a place to play, Jeff stepped in. He didn't make promises, he was honest with us from day 1, (this is our 3rd season with the Megastars), and told us that it was up to my son to do the work and strive to get better and as long as we did that he would continue to provide us with the opportunity. I don't know of any person who is more loyal to his players than Jeff. He was instrumental in allowing us the opportunity to be exposed to the showcases and tournaments that made my son better not just as a ballplayer, but as a person."

GREG, OUR MAILMAN:

And he loves it. He loves it. Every summer, you know he tell us all "This summer I'm gone." And we know as soon as school's out, it's over. But he uh... he teaches, I'm gonna say, he uh, he got instructional leagues and all that he uh bring a lot of kids in and get 'em started off, you know, leaving high school and try to get 'em to advance, advance more and more. And he's doing that and he's doing a lot of charity, he do a lot of charity work.

BJH: Nice. So do you get down to visit him?

GREG, OUR MAILMAN:

Oh, yeah. I've still got my mother there.

BJH: That's good. That's good.

GREG, OUR MAILMAN:

Yeah. I see him every, I see him like every year or he comes up here. He come up here maybe... I've been up here nineteen year, about every three years.

BJH: So you came up here for other reasons...

GREG, OUR MAILMAN:

Yes. I retired from the army and I came here with two of my aunts trying to help, help a couple of her sons out. And like living and stayed up here.

RJS: What did you like about it?

GREG, OUR MAILMAN:

What did I like about it? Well it was friendly, friendly and a little faster paced than down south and you know it was just nice.

RJS: It turns out that Mister Brook also wanted to talk about sports.

BROOK: Can I ask you all a question?

RJS: Sure.

BROOK: What you all think about the Bulls. We ready now. We got rid of the... We got rid of the trouble makers, Derek Rose stayed hurt. Noah, that my man, I like him but he had a shoulder problem. Now we got the real deal. How about that?

RJS: Come on over here. I need some help.

BJH: Dwayne Wade.

RJS: Dwayne Wade. Okay.

BROOK: Dwayne Wade.

RJS: So, we, we have your... See I'm a wol... oh... may caps not... We're from Minnesota... And so we have your coach, right? We have your old coach.

BROOK: I've got a buddy of mine. He just passed, he... I don't know what happened. His brother live in Minnesota. And what get me on that. Look what get me on that? He had a, he get a, he got check a month. He mess around. And man! His room caught on fire.

RJS: Oh, my gosh.

BROOKS: And he passed away. I ain't, I, I didn't know where he lived but I been over there one time. But the thing was whatever he was drinking or whatever he was getting high off of, he gone. And I know his uncle, I know his nephew, his sister. And he cuts his sister

out from A to Z. He tell his sister, my daddy left this all to me. Come on man. God just, God just put us here. Don't man, don't, don't, don't, don't do your sister like that. God put us...God invented us and put us on this earth to be... look. He was... God was walking the street with no shoes on. We got shoes on. You see what I'm saying ma'am? And the thing is, I said man, don't do your, don't do your sister like that, man. You [inaudible] And he got son a [inaudible]. His name is Victor Alter and his son's name is Victor Alter. Come on man. You don't do that. You know what I'm saying? Real talk, man. And the thing is, I be thinking about it. But you know what? God don't like ugly and he sure ain't crazy about pretty. Yep.

00:14:19:00

THE RED LINE, WATER-SODA-JUICE, FOR YOUR SAFETY

RJS: We're walking down to the station. It doesn't smell too bad of pee. It's actually pretty clean.

00:17:03:00

1919 WHITE SOX SCANDAL, SHOELESS JOE JACKSON, CHARLES COMISKEY

BJH: The White Sox were involved in a scandal in 1919, where they made the World Series and then several players get in trouble for throwing the World Series for, for gambling money. And of course part of the big argument, was, is that one of the reasons they did that is because Comiskey wouldn't give them enough money to... you know. They could make more money doing that than they could actually winning the Series. It was a bad thing those players did but it was also set up by this owner who was cheap. You know those guys were, I mean, they, they paid dearly for what they did. Joe Jackson who was a Hall of Fame caliber, he was minimally involved. So there is, there is reason to believe that perhaps he should have been forgiven. But a hundred years later, they're still not forgiving him.

[Ballpark sounds]

BJH: Yeah he ran the ah... He ran the White Sox back in the, ah I don't remember exactly how long he lived. But he was part of that 1919 thing. It was the original park across the street that was named after him. That was torn down after the 1990 season. And when this was first built, they also named this after him until they started doing the commercial stuff.

It's funny. This, this park is kind of interesting because it was built 1990, 19... it's... The first season was 1991. So it's 25 years old now. This, this all, strangely even though it's not a very old park, looks a little older than a lot of the new ones.

RJS: You like that feeling?

BJH: Strangely, yes.

BJH: Top of the fourth inning here. The White Sox have a 5-1 lead against the Atlanta Braves. We have a gorgeous day. A nice breeze coming in. We're sitting on the first base side in the shade, very nice. Lovely breeze. Good ballgame.

Chicks dig diamonds. You can put it on the chalkboard.

RJS: T-shirts seen at the game.

BJH: The story probably behind the "You can put it on the chalkboard" is the long-time television announcer for the White Sox. Whenever a White Sox player hits a homerun, will say, "You can put it on the board! Yes!"

[Crowd sings *Take Me Out to the Ballgame*.]

00:20;20;00

BLACK LIVES MATTER MAKE AN APPEARANCE AT THE TASTE OF CHICAGO

BJH: We are at Millennium Park just outside of where the Taste of Chicago is. It's pretty hop'n' at the corner of Michigan and Van Buren. We'll walk up the hill here.

RJS: Was that the line to get in, back there?

BJH: That's what I'm worried about. If it is, I'm not sure it's worth it.

What is going on?

[Crowd sounds. Police officers talking.]

PROTESTOR: Rahm Emanuel closed 50 schools to make the Taste of Chicago bigger. Rahm Emanuel closed 50 schools to make sure that his, that his banker cronies and his friends on Wall Street could make sure that teacher pensions were going to get cut. Rahm Emanuel attacks teachers. Rahm Emanuel helps cover up Laquan McDonald's murder. I mean, for thirteen months, he knew, he knew what happened to Laquan McDonald. They knew that video existed and they didn't do anything. Rahm Emanuel and the entire City Council are just as guilty of murder as Jason Van Dyke is.

This protest was in response to the brutal killings of Alton Sterling and the brutal killing of Philando Castile. I mean these were two like just awful cold-blooded murders by police officers. And you know, whenever something happens to a police officer, it's on Black Lives Matter to condemn the entire, any violence against a police officer. But when the cops shoot and kill with impunity they, they team up and they have a wall of silence to make sure that their story stays, stays the same. And that does not help any of us. Like there's not a, there's not a single person in this city that is being protected

better because the cops don't talk and they don't turn in the cops that are supposedly, quote unquote dirty. But, I mean, the entire system is corrupt.

RJS: Where do you see this going?

PROTESTOR: There is no getting out of this as long as we live under a system that allows for this type of oppression to occur. Like we live under a system that is for and by the rich and it's not for and by us. Like it's, like if we under a system that took care of people, that made sure that people had schools to go to that people had homes to go to every day that people were fed... We live in the richest country in the history of the world and we don't have our basic needs met. One in six Chicagoans go hungry every single day. That is a criminal act by the current system that we live under. So until the system that we live under changes and we have a system that is made for us...

00:24:18:00

CONDEMNED TO SLAVERY

RJS: So what is your group? Is it a religious group or... I can't tell.

MAN 2: No. We don't believe in religion.

RJS: Okay.

MAN 2: Nah. We're the ahh...real Hebrew Isra.. We're the Israelites.

RJS: Okay.

MAN 2: The real true troll of the people of the Bible.

MAN 3: The Negros, Latinos and Native Americans are the real Hebrew Israelites. If you're not Negro, Latino, Native American you're going into slavery. Thus say the Bible.

MAN 4: Give me a hundred dollars.

MAN 3: Somebody like your skin tone could be an Israelite. We don't know. But just going off of your spirit. Going off of your spirit. I could already tell you're not. You'll be considered an Edomite according to the scriptures. The Earth is given to the hands of the wicked is 'cause your people are in rulership.

MAN 5: Are you from Black Lives Matter?

RJS: No.

MAN 5: Where you from?

RJS: I'm from Minneapolis.

MAN 5: What organization are you from?

RJS: I'm not from an organization.

MAN 5: We're not giving any interviews. If you want to hear the truth, you can just listen.

RJS: Oh. Okay.

MAN 5: We're not... We'll tell you whatever you need, but we're not giving any interviews....

00:26:00:00

GETTING OUT OF THE CROWD PROVED TO BE IMPOSSIBLE

RJS: Is this the Institute of Art?

BJH: Yeah.

RJS: This is where some people might answer your question.

BJH: What was that?

RJS: The question about why do people take pictures of artwork. I think it's the same reason people take pictures of Mount Rushmore. It's the same thing. I'm standing in front of this famous thing. That's what they're doing.

BJH: Which is fine except that what you see people actually just standing and just framing and all they're taking a picture of is the painting. Just... It absolutely befuddles me.

RJS: Practice looking at the world without looking at it through your i-Phone.

BJH: Well, yes. Especially with something as obvious as art. Which... You know that's... The reason you see this... the, the originals is because they don't reproduce well. You know. Even when people, you know, try to put them in books and all that other kind of stuff you can kind of see what the pictures... but you don't... it doesn't, you know. I guess what I'm saying is that it's really not part of the memory.

RJS: Is that the same guy that was at the show?

BJH: What was that?

RJS: Is that the same guy that was at the show? With the guitar?

BJH: No.

RJS: Are you sure?

BJH: Yes. Definitely not.

RJS: It's interesting the way the corners change. I think they have a schedule or something.
It's a constant helicopter sound.
I'll be happy to have a nice cool drink in my hands.

00:27:55:00

SALESMAN 2: Free rides on Lyft. Free account credit. We now service O'Hare and Midway airports.
Fifty dollars in free credits.

RJS: What is this?

SALESMAN 2: We're Uber's competitor, ma'am. Have you ever used Uber?

RJS: No.

SALESMAN 2: Oh, my. It's ahh... You download an app on your smart phone. It's car service. It's half the price of a taxi cab. Basically you download an app. And there's literally thousands of drivers around you right now that are waiting to pick you up. It has your address. You put in where you're going to go. The driver gets a message to come get you. He knows where you are. You see a picture of the driver with the car and the license plate. Then they take you where you need to go. Your credit card information and your credits are stored in a smart phone so you exchange nothing with the driver. It's a completely cashless system. When you get out he ends the ride. Your card is charged. You rate him on his performance. He rates you on your performance. And that's how the system works.

RJS: Okay.

SALESMAN 2: You rate each other because what it does is create a system of respect.

RJS: Like eBay.

SALESMAN 2: Kind of, yes. So you... the passenger is going to behave and the driver's gonna be... you know what I mean. You don't have this rudeness that you usually do in taxi cabs where they're on the phone, there may be smoking, the car is filthy, because all of the things that keep the driver having a job is the review that you give him. So if they drive a certain amount, the car is dirty, he was rude blah blah blah, he no longer has a job. And vice versa for the passenger. The passenger is belligerent, you know, obnoxious, drunk, something like that, they're gonna also get kicked off the platform. Whatever you normally pay in a taxi cab, slash that in half. That's what Uber and Lyft costs.

RJS: Okay. And then they're reliable?

SALESMAN 2: Oh, yes. There's literally thousands. If you... I don't know if you've ever noticed, but if you stand here, in the windshields you'll see they'll have little, uhh, either U's or pink

Lyfts. Just pay attention when you're out on the street and you'll see what I mean. On the passenger's side. Literally, I'm telling you, in five to ten years there will be no taxi cabs.

RJS: I was wondering.

SALESMAN 2: It won't exist anymore.

RJS: Do the drivers get paid better than a taxi service?

SALESMAN 2: Yes.

RJS: Is that like the point?

SALESMAN 2: The thing of it is, is that with taxi cabs they have to rent those cars by the week, okay. Our drivers are driving their own cars that are inspected. Those drivers have the option of working whenever they want. That's the pleasure of our company. You work when you want as much as you want as, you know, whatever. You're your own boss.

RJS: Right.

SALESMAN 2: So basically, whenever you want to make money, you turn on your app, you know, if you're a driver. And then when a passenger needs a ride it blings. "Opp, I need to go pick her up on Michigan Avenue." And they come and get you and you know who it is nnn That's how it works.

RJS: Wow. Okay.

SALESMAN 2: It's really neat.

RJS: Maybe we'll try it.

SALESMAN 2: Yeah, I hope you enjoy it.

RJS: Thank you for explaining that.

SALESMAN 2: You're welcome.

00:30;35:00

RJS: So now we have a protest marching down the street. There are a lot of police that were gathering. A lot of sirens.

[Black Lives Matter marches down Michigan Avenue "Hands up! Don't Shoot!"]

RJS: It's seems like a fairly small group...

BJH: Yeah.

RJS: ...for the number of police officers that are at the front and the back.

BJH: They clearly had a permit.

RJS: Yeah. But do you see what I mean? It's a lot of law enforcement for a few hundred people.

BJH: Yeah.

RJS: There's probably one officer for every ten people.

BJH: Probably, yeah.

RJS: I kind of noticed that the police started lining the street. I'm like, something's going on. So...
I get the sense... I don't know. I'm not sure what to think.
They're following with a paddy wagon.

BJH: I know. I know.

00:34:43:00

DR. SEUSS' SECRET LIFE AS A TAXIDERMIST

RJS: Let's go inside.

BJH: You want to?

RJS: Yeah, just for a second.

RJS: Dr. Seuss? Dr. Seuss.

GALLERY GUIDE:
Yes.

RJS: What do you mean? Like Doctor...

GALLERY GUIDE:
Theodore Geisle. Dr. Seuss.

RJS: Did these?

GALLERY GUIDE :

Yes. Ted Geisle was a formally trained artist and worked for a number of years in advertising. So, what you are seeing are reproductions of both his professional and

private pieces, all released by his archive, which is all under the auspices of his widow, Audrey Geisle. Audrey has all of the originals and they have already been bequeathed to a number of museums.

But what you are seeing here are part of his midnight painting collection. And Ted, considering his, uh, the prolific amount of professional work he did and then of course when we start to go into the books and all of the books that he wrote, one of his greatest respites was painting after midnight, painting up in his tower. And many of the pieces were hidden. You know I think Ted, as creative as he was, and I really think an amazing artist, he was really unsure about the quality the art. He never really knew if people were giving him an honest review of his compositions. So they typically hung in his private workspace or around the home. Sometimes he would use very Seussian monikers to sign his pieces as a way to maybe get true reactions to the work. You know, um, he'd ask his closest friends. "Oh I just, I acquired a Stroogo Von M. Have you heard of him?" And then he would test the waters to see if they were being honest. I think each and every piece is really a remarkable example of just a tremendous imagination.

Ted was heavily influenced by different art movements of the periods throughout his life. And there were some periods that were really influential. Cubism. Surrealism. Abstraction. Even earlier Art Deco. Later more modern movements of art. The Green Cat in the Uleagorg Finway Subway is an homage to Frank Stella. If you look at the works of Frank Stella this is very reminiscent. But the collection itself is a mix again of both iconic subjects from his books and then original compositions, water colors ink drawings, pastel, oil and mixed media sculptural pieces.

This is the unorthodox taxidermy collective. And this year's is the culmination. There were seventeen sculptures that were going to be reproduced by the archive. This year marks the last release, the seventeenth sculpture, which is the Powerless Puffer. And he is here dead center. This is from the Marine Mug collective. The unorthodox taxidermy, I find to be quite engaging. These are reanimated creatures all from the mind of Ted Geisle.

Ted was born and grew up in Springfield, Massachusetts. And just a little earlier information, his parents, his family, when they immigrated here to the States they had a brewery in Massachusetts and then Prohibition started. So they had to close the brewery. Now his dad was a very influential man about town and he was given a park superintendent position and so this allowed him full access to the zoo. And he would take his son all the time to go visit the animals. And one of the things that he was able to do was he could collect horns, antlers, beaks, shells from deceased animals. He gifted them to his son, I'm sure to learn about nature. Ted held onto these. And then into his late teens, early twenties he started to fashion his taxidermy. And these were sculptures that were primarily papier-mâché, oil paint, organic matter. I think, again, very Seussian. It's a term that we all use because you're not quite sure but they have that very Seussian look about them.

RJS: So what is that specially?

GALLERY GUIDE:

I think these are, well certainly the Sea-Going Dilemma Fish, to me looks very much like, he almost has the look of the um the Grinch. Or the Cat in the Hat. You kind of see these very distinctive facial features. The coloring certainly and even the eye color 'cause it looks kind of like the Grinch.

RJS: So his eyes are orange and his coloring is...

GALLERY GUIDE:

His coloring is more aquatic. These beautiful teals and blues. The sculpture right there on top, the Blue Green Abelard was the first release from the archive. The Tufted Gustard right next to it, the original incorporated his dad's shaving cream brush. Kind of an homage to his dad.

RJS: So the brush is his, the top of his head?

GALLERY GUIDE:

Yes. And then... in the original it's his shaving cream brush. The Two Horned Drouberhannis here who I think is, has a very sweet face.

These pieces, these more aquatic creatures are base upon a campaign. One of Ted's biggest campaigns was for Esso Marine Motor Boat Oil. And Ted wrote about these marine mugs, these fantastic creatures of the sea. So from his illustrations they have recreated these creatures. The Turtleneck Sea Turtle has been everyone's favorite. You'll even see he's got a little fur tail.

RJS: Oh my gosh, they're wonderful.

GALLERY GUIDE:

Aren't they tremendous? It think, again, they're, they're so captivating. And I really think these faces are so endearing and whimsical. And, you know, Ted has said that he reanimated these creatures as they wanted to be. They aren't really even animals to him. They're more people because they have such character. And I'm sure they're inspired by people that he knew. I get a sense of that. I don't find them to be disturbing at all. In fact I love them. And we have clients who have all of them. And you know, uh, CEOs that have these in their boardroom because they're great conversation starters, educators, pediatricians. I mean they certainly have a very playful kind of childlike aspect, but then I think there's a real sophistication to these too because they were so inventively done.

After Dark in the Park was actually a commission. It was the cover of a Judge magazine. Again, this kind of golden thread that just goes through all of his work.

You see kind of the beginnings of Yertle the Turtle, the turtle tower there. And *One Fish, Two Fish*. It's kind of fun to see these little pairs...

RJS: Kind of mixed together.

GALLERY GUIDE:

Mixed together.

This piece is entitled *Raising Money for the Arts*. Ted had talked often about the bird women of La Jolla. And how, when he moved out to California and La Jolla, certainly a more affluent area. He was really taken by some of the attitudes and the airs of the people that lived there. And so he would kind of jokingly call many of the women there "the bird women", their plumage. So this was actually a really special piece. This was commissioned to raise money and then when the archive did this reproduction, a percentage of the proceeds that were garnered from sales went to support different arts programs for kids. Which is a great, certainly, idea. And it just really speaks to Audrey Geisle's continued generosity and the archives as well.

This is a fun piece. This is a brand new release. *The Winter Spring Came Late*. And it's actually an amalgam of both his childhood home and his grandparent's house which was literally right around the corner from their house. So to look at pictures of the home, there were two stone lions at the top of the stairs and then of course here's Ted's bike just ready to go, go go. You see the cat up in the top window. Even the stripes on that stained glass window are very reminiscent of the Cat in the Hat's hat. But the colors, and I think just all of this kind of scrolly detail, to me looks very Seussian. When you look at his kind of collective oeuvre and the styles in which he worked and certain kind of design elements...

RJS: I see a rocking horse too.

Food. Do you have suggestions?

GALLERY GUIDE:

Yeah. Do you have a taste for anything in particular?

RJS: I think we were going to wander until something looked good. But we like everything.

GALLERY GUIDE:

Sure. And in truth you've got everything around you. Labriolla behind us has great, like thin, like really a Italian style pizza, salad, sandwiches. Bandera upstairs, it's American grill. They've got a wonderful bar. Great Margarita. Amazing banana cream pie. But I

like to go up there because they do rotisserie chicken well, steak, fish. They've got a tremendous ahi tuna salad. Across the street and a little bit down , The Purple Pig. It's all like tapa size plates and everything beyond pork. Kind of in the vein. Just little small plates. Around the corner, Sayat-Nova, Mediterranean. Down the stairs here, Burger Bistro. They do burger, beer. Every few feet there's a place to eat. And these are kind of some of my favorites. Around the area.

RJS: I think we should choose between one of those.

GALLERY GUIDE:

Take peek upstairs because Bandera, the entrance is just two doors down. You'll see two gold doors and an escalator. There's usually a line but it moves pretty quickly and you can sit at the bar and eat as well. It's just great because you get a great view of Michigan Avenue from the second floor. So a lot of people wait 'cause they want a table near the window. But uh... No there's a lot of food options. If you want like Chicago pizza, like deep dish pizza, Gino's East is down at Superior right off Michigan Avenue.

RJS: Gino's East.

GALLERY GUIDE:

Gino's East, yeah. You'll see Neiman Marcus is on the corner. And it's right behind Neiman Marcus. You want a Chicago dog, Portillios is down Ontario. It's a great, you know, mustard only... green relish.

RJS: We needed you this morning when we were trying to find breakfast.

GALLERY GUIDE:

People ask us all the time for recommendations and we all order lunch and have been here for long so we know all, all the top spots.

00:45:21:00

DINNER UPSTAIRS OVERLOOKING MICHIGAN AVENUE AND THEN BACK TO THE HOTEL

RJS: Okay, Brian. What sounds good to you? Do you want to just go upstairs?

BJH: Sure.

RJS: That makes it easy.

RJS: Oh, my god. I just saw...

BHH: What's the matter?

RJS: I look terrible.

BJH: Your face is a little red. I don't know if you got...
RJS: Sunburned?
BJH: Or, something but...
RJS: I look frightening. Oh, well. She was nice, she was nice to me anyway, even though I look frightening.
RJS: Excuse me? Do you know if they're still here?
MAN 6: I think, yeah I think they got up.
RJS: You think they got up?
MAN 6: I think they just got up.
RJS: Okay. I'm gonna gamble on that and hope that's true. This is open. Could you go take our name off the list?

[Restaurant sounds]

RJS: Are you thinking of going in there?
MAN: Sorry?
RJS: You looked like you were contemplating going in there. I was just going to recommend it.
So that was Bandera.
You don't want to sit in those flowers?
The number of people. It's just like my boggling. Is this, is this, is this a Saturday or is this The Taste of, The Taste of Chicago?
BJH: I have a feeling it is, it's Saturday in the summer in Chicago.

00:47:56:00

RJS: Who's here? Is it basketball this week? Is it? Anybody else?
HOTEL CLERK:
There's also a tax forum.
RJS: Okay. Thanks. It's basketball and taxes.
BJH: Where you headed?

HIGH SCHOOL BASKETBALL PLAYER

Fourteen.

BJH: Fourteen it is.

RJS: So what's going with basketball?

HIGH SCHOOL BASKETBALL PLAYER

Um, there's a big college viewing basketball tournament going on this weekend.

RJS: Wait now. I'm going to record you.

HIGH SCHOOL BASKETBALL PLAYER

Um, a big college viewing basketball tournament.

BJH: Viewing?

HIGH SCHOOL BASKETBALL PLAYER

Yeah. Like...

BJH: What's that mean?

HIGH SCHOOL BASKETBALL PLAYER

A whole bunch of college coaches come and they watch us play...

BJH: Got it. I see.

HIGH SCHOOL BASKETBALL PLAYER

And then, yeah. So it's like we're getting scouted for basketball.

RJS: What team would you want to be on if you could, you could uh be anywhere?

HIGH SCHOOL BASKETBALL PLAYER

I would go to UConn or Boise State.

RJS: Come to the Lynx! Come to the Lynx!

"What's going on here?"

Here's the curtain opening.

[Sound of curtain opening]

RJS: I don't know why that cracks me up.

But we open to a view of Navy Pier. It's amazing. We have a great view from the thirtieth floor at the Hyatt, room 3014.

We have to go check out some snacks in the morning. In the meantime, I might have my third gin and tonic.

[Sound of door opening]

RJS: That is so sweet. He was directing me to, to record the sound of the door.

And then there's that sound that all hotels have, if you listen. That's the sound of like the ice machine and stuff.

BJH: And the air conditioning.

RJS: Oh, air conditioning.

BJH: Both.

RJS: There's that, hotels always have that buzz. It's kind of exhausting.

Here's the sound of Brian pressing the button.

[Sound of elevator button being pressed.]

RJS: Do that again.

[Sound of elevator button being pressed.]

BJH: I can't. It doesn't matter where I shift. So if I want to pay attention, I can look over there and see what's going on, so...

RJS: What I think is funny is I thought you were shifting to be near me, like close, like romantic. But you were shifting to see the TV better.

BJH: I'm sorry.

SERVER: Hi. How we doing?

BJH: We're good. How about yourself?

SERVER: Good. What can I get for you?

CASHIER: Next guest in line.

RJS: I didn't see a price on that.

CASHIER: \$6.70.

RJS: I never made it to basketball camp where coaches came to watch me.

BJH: No.

RJS: I didn't make it passed the seventh grade.

[Sound of hotel opening, shutting, locking]

BJH: Well played, cow.

RJS: Brian, how did it come to this?

BJH: How did it come to what?

RJS: Why don't you describe what we're doing and where we are?

BJH: We're at the Union Station train station in Chicago getting ready to board a train and go back to Minneapolis-St. Paul. But we've got probably 45 minutes before they're going to start to board us.

RJS: Tres comfy.

BJH: Yes. Very comfy sitting on the floor. But, you know, we'll be alright. We won't be here too long.

RJS: Can I offer you a croissant?

[Show wraps up. Go to the website www.QuestionPodcast.com, etc]

[Bonus material]

RJS: Hey, are you still there? I've got one more thing. The show in less than 200 words.

Read by Cory Mottaz:

Named after my daddy's uncle

He took a lot of his advice from his grandfather.

Childhood.

Ted's bike just ready to go, go, go!

Full access to the zoo.

They aren't really even animals to him.

Little league baseball.

College coaches come and they watch us play.

Tore a rotator cuff .

Put it back like a toy.
Stroogo Jackson.
Have you ever heard of him?
A criminal act.
A hundred years later
They're still not forgiving him.
Leaving high school.
Advance more and more.
Strangely, yes.
Closed 50 schools.
Hungry every single day.
One in six.
Cover up Laquan's murder.
You rate him.
He rates you.
A completely cashless system.
The Earth is given to the hands of the wicked.
Something as obvious as art.
It's really not part of the memory.
They had to close the brewery.
In ten years there will be no taxi cabs
Work.
Charity work.
Anything will help.
Arts programs for kids.
Nickel. Change. Anything.

The bird women.

I've still got my mother there.