Motorola Mobility making a move

3,000 jobs will go to Merchandise Mart; $300 million shift to bolster city's tech scene

BY WAILIN WONG AND KATHY BERGEN

Motorola Mobility is moving its headquarters from Libertyville to the Merchandise Mart in summer 2013. The relocation will bring 3,000 employees to downtown Chicago, the company and Mayor Rahm Emanuel announced Thursday. About two-thirds of the workers are engineers. Motorola Mobility, which was acquired by Google Inc. for $12.9 billion in May, will invest $300 million in the move. This figure includes rent on a 15-year lease for nearly 600,000 square feet encompassing the top four floors and rooftop of the world's largest commercial building.

"We think we can create a place where the best and brightest, whether they are already working in the industry or coming out of school, and who want to work in technology and who are from the Midwest, can go and have a career and create a product that millions of people can use," Motorola Mobility Chief Executive Dennis Woodside told the Tribune on Thursday.

Motorola Mobility is jumping into a blossoming startup community in Chicago's River North neighborhood, joining a growing number of entrepreneurs building Web and mobile technology. The city and the

Wanted: Ants of all sorts from Chicago

BY JESSICA M. MORRISON

A horde of ants on a food-gathering mission descends upon the remains of a Keebler Sandies Pecan Shortbread cookie, breaking off tiny crumbs. Normally such raids end with a victory march back to an underground labyrinth. But this is no picnic. It's a science project.

After leaving out the cookie pieces for an hour, Lake Forest College biology student Jeremy Boeing will scoop up all the nearby ants, freeze them overnight and ship them to a North Carolina laboratory for identification.

The collection, carried out near the Museum Campus, is part of a national effort to identify and map the diversity of ants in the U.S. Based in North Carolina, the School of Ants project is asking ordinary citizens to collect ants in metropolitan Chicago, New York and Raleigh-Durham, N.C. Anyone with an index card, a plastic bag and money for cookies and shipping can participate, as long as the

For ex-cop, pain of betrayal

Tragedy hits home for watchdog who dedicated career to limiting use of force

BY ROBERT MCCOPPIN

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Upscale City Winery looking to bring new touch to Chicago music scene

Chicago doesn't have a shortage of music venues. You can hear punk, rock, blues, jazz, world, indie, you name it. There are rooms big and small, rooms
you can get booze, rooms
you can get food. And
frankly, it boggles the
mind to think there is an
untapped way that we
can consume music.

And yet, there is. City
Winery, a room opening in
August, teams dining with a
functioning winery and
complementary music. Owner
Michael Dorf already has one in New
York that has made a name for itself,
but Chicago’s will be bigger, perching itself
right on the edge of the Randolph Street restaurant row.

So what’s the deal — what kind of music will it have and should
you care? Greg Kot and Steve Johnson answer all
of your questions, from how it all happened
to “Can I get my own barrel of wine?”

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City Winery’s first 10 shows

Aug. 15-19:
Lewis Black
(comedy ... with a bite)

Aug. 21:
Dave Alvin
(classic roots rock)

Aug. 22:
Jesse Harris,
with special guest
Jenny Gillespie
(eclectic folk-rock)

Aug. 23:
Howie Day
(soft-rock)

Aug. 24-25:
Sam Moore
(of “Soul Man”
fame; R&B)

Aug. 26-27:
Lindsey Buckingham
(pop-rock)

Aug. 28:
The Music
of T. Rex,
performed by
The Waco Brothers
(rock; wine pairing event)

Aug. 29:
Asaf Avidan,
with special guest
Julia Klee
(jazz-inflected pop)

Aug. 30:
Lost Bayou
Ramblers
(hard-hitting zydeco)

Aug. 31-Sept. 1:
John
Sebastian and
Jimmy Vivino
(jazzy pop)
New venue has vino with notes of music, bold anticipation

City Winery’s food, drink and concerts create a buzz before August start

Sonoma in the City: Workers assemble stainless steel fermentation tanks at City Winery, a new restaurant, working winery and 300-seat entertainment venue on the Near West Side.

City Winery opening its Chicago location in August features a wine bar, restaurant and performance venue in the Near West Side. In a first for Chicago, City Winery wows with its wine and music and should provide a cultural boost to the neighborhood.
In the first place, it's an upscale food, drink and music venue, so excitement, as a reaction, feels undersophisti-

The artists it has booked, from the mid-August opening through New Year's, tend to be strummers rather than bangers, introspective lyricists rather than primal screamers. There is much to admire in the music of, for instance, Rosanne Cash or Shawn Colvin, from the well-turned phrases to the seductive melodies and subtly driving bass. But it probably does not meet the common definition of musical excite-
ment.

The food, extrapolating from the City Winery New York menu before its Chicago cousin has been finalized, sounds like a more thought-out, more ambitious and Mediterranea-
tinged version of cuisine served in bars the country over. Here, though, the restaurant is going to be much bigger than in New York, in its own right with prices the owners hope will encourage a regular neighborhood clientele. Again, nice, potentially, and I wouldn't push away a plate of the braised duck tacos right now, but certainly not all the way up to thrilling.

Closer to flat-out exciting is the notion that, as the name implies, it actually will be a working winery, a little slice of Sonoma County on Randolph Street, and you'll be able to guide the making of your very own vintage there, with grapes carefully brought in from the West Coast. The cork floating in that particular glass, though, is that to do so you need to commit to making a barrel, which can yield up to 24 cases, which will set you back depending on the grapes, somewhere in the neighborhood of $5,000 to $10,000 and up.

Great idea, if you're a company trying to thank clients at the holidays or to — imagine this, fellow employees at will — reward your workers for another year of dedicated service. Less great, if you're someone who sees every major expendi-
ture as a sign that your kids will be able to attend.

But more than any of these individual caveats, City Winery Chicago is aiming so squarely at a type that to be a little worked up about its arrival is to admit that, yes, you fit into some very well-defined cultural categories. \(\text{Dan Leining,}\)

restaurant going, wine consum-
ing, pretty heavily into live music, but really into the pros-
pect of having a chair and a nice meal as you listen to it. Is there special parking for Volvos? There probably should be.

The kid who willingly en-
duled secondhand smoke and firsthand jostling to see shows at Lounge Ax years ago — and then gobbled down cheap Mexican food on Lincoln Avenue afterward — might laugh at you now. But that kid just hadn't lived enough to recog-
nize such values as comfort, civility, clean air and sound, and crisp sausage blanc. And so, in the end, you just have to face your slightly al-
tерed and reprioritized self in the mirror and say it: This is an exciting new venue. It's even more exciting if you live west in or of the city and find the jour-
ney to Old Town School of Folk Music up north of Lincoln Square or Evanston SPACE — probably two of the most directly comparable rooms, in terms of bookings — a little too long to make a habit of.

Greg Kot, in his column this week (Page 8), deals more specifically with City Winery's musical tastes, ambitions and the way the competition is moping there won't be as much competition as common sense seems to indicate there will be.

Where it really might contrib-
ute is in luring more pop-
ular artists to its smaller, 300-
seat venue — Richard Thomp-
son played Thursday.

Lindsey Buckingham is playing Chicago in September — and in drawing New Yorkers who've been reluctant to perform here.

Founder and CEO Michael Sorf, like those of us in his potential audience, is also a graduate of the crowded night-
club scene: He founded the Knitting Factory in New York and has said more than once he now wants a place to enjoy music, food and wine together, in comfort.

Musiсally, he seems intent of contin-
ing the interest in jazz from the Knitting Factory, known for its association with, for instance, avant-garde sax-
ophonist John Zorn. At City Winery Chicago, Esperanza

On tap: When City Winery is complete in mid-August, it will feature a 450-bottle wine list; 30 beers; food by chef John Fuente, formerly of Spruce and Prix Fixe; and, next year, Chicago-made wine.

Esperanza

Spalding is booked for three nights in October and Kurt Elling for two.

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But there is also comedy on the Chicago list (Lewis Black, the club's first headliner), country (Jimmie Dale Gilmore, blues (Shemekia Copeland), klezmer (all Sunday brunches), Cajun (Lost Bayou Ramblers), cover bands (ersatz Rolling Stones) and nostalgia (Jorma Kaukonen).

The food, wine and beverage prices, meanwhile, have high ambitions and more focus. The bar is set really high with the entertainment, and that's really where it starts," says John Fuente, the chef. "We have a menu for the concert venue, a menu for the restaurant. You're always trying to reach the bar of the performance that's going on.

Fuente, who has cooked at Spruce and most recently tried to make a go owning Prix Fixe, in Lincoln Square, says he learned City Winery was the job for him. He was a professional musician, a classically trained tuba player, earlier in life and a music major in college.

He says he'll be basing his menu on what's available in New York, especially at first, but will bring some Chicago touches. One that he men-
tioned specifically is red and white burgers, beef hamburgers meant to pair with wines of said colors. So the white will feature goat cheese and a fenugreek ketchup, while the red will be dressed with blue cheese, zinfandel braised onions and rosemary.

As in New York, he'll do cheese and salumi plates but source the food in the region: cheeses from Wisconsin, Illi-

nois, Indiana; bread from Red Hen, hopefully do the charcuterie in-house.

Fuente spent time in New York learning the operation and came away impressed by the quality of the house-made wine. (New York Times wine experts were effusive in praising the left-of-center bottle selections.)

"I think people are going to be really pleasantly surprised by the wine that City Winery produces and the really cool flavor profile," he says. The sauvignon blanc, for instance, instead of being just drinkable like some New Zealand ver-
sions, is more reminiscent of a Sancerre, he says.

"I've always thought if you've got three items on a plate, you could probably pull one item off and substitute the wine," Fuente says. "It should be that integrated."

The Chicago-made wine won't be ready until early next year. grapes in the first year, pro-
ducing 3,000 to 5,000 cases. Capacity, he says, is about 70 to 80 tons annually.

Koval is excited about run-
ning the winemaking side in Chicago, but less so about the "winemaker" title that comes with it. "The vines and the soil and the vineyard and sun make the wine. I facilitate it," he says. "I try to stay out of the way of the wine."

He prefers the term "vintner" and wants people really to get wine on the level that he does: "It conveys a sense of place, time, history, seasons, of the people who picked it, the day it was harvested. That makes it more than something that's just a yummy mealtime beverage."

So even as the winemaking operation ramps up, with the first grapes arriving in September to give the beautiful steel fermentation tanks visible through a Randolph Street window a working purpose, a full menu of wine classes will begin right away, says beverage director Rachael Driver Speck-
an, formerly general manager of Lush Wine and Spirits.

There'll be 30 beers on the list, about half of them local, she says. And just two taps, which will first serve beer from Three Floyds and cider from Virtue, the local startup founded by Gregory Hall, former brewmaster at Goose Island.

Her 450-bottle wine list is "kind of a balance between nerdy wine stuff and then kind of the usual suspects" with a goal of "making any level of wine drinker comfortable with out list," she says.

To bring its several spheres together, the venue will be doing some wine-and-music pairings, she says. So when the Cerny band is in town, wine will showcase pinot Noir and chard. When California guitar and songwriting wizard Dave Alvin plays, the focus will be on Golden State wines.

And local favorites the Waco Brothers, performing the music of British glam rockers T. Rex, will be paired with "a British view of the world of wine," Speckan says.

City Winery will have "all these things going on simulta-
neously. You also could do just one of those things at a time," Speckan says. "There's something new going on all the time."

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TURN IT UP

By Greg Kot

Will wine pair nicely with music?

In a live music scene already stuffed with clubs, City Winery promises something different: music and food in a wine-country atmosphere.

"We've always been about food, and we're always about music," says Michael Dorf, who is bringing his City Winery concept to a restaurant row on Randolph Street from New York City, where it has thrived since 2008. The venue is scheduled to open Aug. 15 at 1200 W. Randolph St., with a five-night residency by comedian Lewis Black. Dave Alvin, Jesse Harris, Sam Moore and Lindsay Buckingham are also to follow, in a schedule heavily weighted toward veteran artists and bands that encompass rock, folk, soul, jazz and world music, with a smattering of comedy. Later in the year, Rosanne Cash, Kurt Elling, Shemekia Copeland, Bettye LaVette and Mavis Staples will headline.

"For the Boz Scaggses of the world," Dorf says, "we've created the perfect milieu for them." Dorf and a group of investors have poured $9 million into the project, building a 300-capacity cabaret-seating concert hall inside a 28,000-square-foot winery and restaurant, plus a 5,000-square-foot courtyard. The emphasis is on the wine (450 varieties) and food as much or more than on the music entertainment.

Not that the bookings are an afterthought. The chief talent buyer is Colleen Miller, who booked shows at the Old Town School of Folk Music for 17 years. Dorf ran the Knitting Factory, one of New York's most respected music venues, for nearly two decades before opening City Winery there. Between Miller and Dorf's extensive contacts in the business, they've filled most of the dates through New Year's Eve, when Los Lobos headline. Tickets are pricey; a prime seat for Black is $85 and Moore will sell you back $55. But advance sales have been climbing along at a pace of more than 1,000 tickets per week, Dorf says.

"We have expensive tickets," Dorf acknowledges, but adds that patrons who join the venue's Wine Club get service-fee and valet-parking discounts. What customers get in return is a more mature, elegant way to want a dinner-and-a-show evening without driving all over town, and want to be at a reasonable hour to pay the baby sitter. Talent buyers at clubs around the city have taken notice.

"There will be some overlap between our schedules (for a few months)," says Bau Graves, executive director of the Old Town School of Folk Music. He notes that before she left, Miller had booked most of Old Town's schedule this year, and she will book many acts at City Winery that she helped nurture at Old Town. Even before, Graves hired Troy Hanksbrough, 40, a talent scout at Rounder Records, to replace Miller.

"We're aiming to explicitly distinguish between Old Town and all the other food-and-drink-based venues in town," Graves says. "Chicago that if it's done in a smart way and there is communication between clubs and agents," Samuels says, "it could be healthy for all of us.

Dorf mentions the possibility of collaborative efforts with the Old Town School, though so far nothing has been worked out. Several City Winery bookings, he says, are artists such as Joan Osborne who are being flown in for residencies, which means they could possibly come through town six months later and play a different venue. "We have one or two things a week that are an added cultural piece -- we're not just taking away from other clubs," he insists.

He faces a stiff challenge on two fronts: musical and culinary. Besides established music venues such as Old Town and SPACE, his food-and-beverage competition includes some of the hottest restaurants on Randolph Street, including Girl and the Goat, Blackbird, and Nellcote. Dorf's counter: City Winery isn't just about music or food or even its vaunted wine selection. It's about the combination of all these elements.

"How do you classify Ravinia?" he asks. "They present high-end entertainment. But your memory of the night is not only the show, but the wine and the food you had with it. The whole package is very important. We want to create an experience for an audience that's aging but not dying -- patrons who want to drink wine out of a glass, not a cup people who want to sit and not stand while they're watching a show. You're in wine country, not the Cubby Bear.

Greg Kot co-hosts "Sound Opinions" at 8 p.m. Fridays and 11 a.m. Saturdays on WBEZ (FM-91.5).