

11-8-2004

Columbia Chronicle (11/08/2004)

Columbia College Chicago

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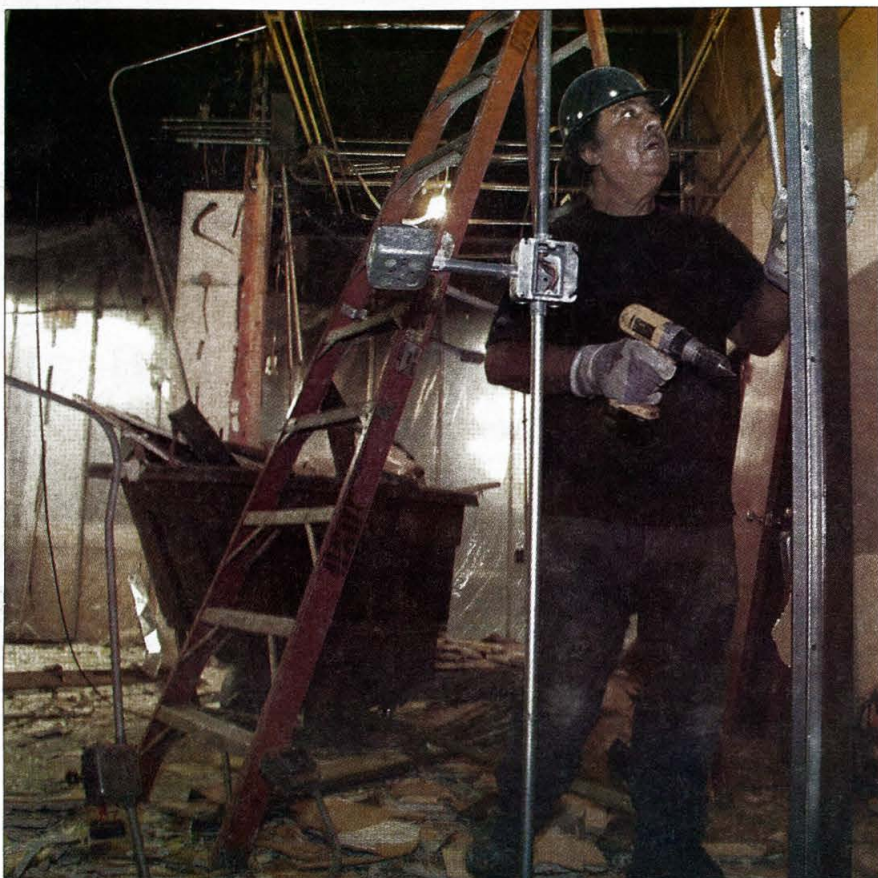
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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper



Eric Davis/The Chronicle

Jose Gonzalez of US Demolition destroys walls Nov. 4 in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. The Annex closed for repairs Nov. 1 to create better stage visibility and more space for student gatherings, as well as storage space for exhibits. The Annex is expected to re-open by Dec. 17.

Hokin broken for upgrades

○ Renovations force Big Mouth event to relocate

By Scott Carlson
News Editor

The Hokin Annex shut its doors for renovations Nov. 1, and it won't re-open until mid-December.

Julie Caffey, assistant director of C-Spaces, said the biggest change slated for the Annex, located in the Wabash Campus Building, 623 S. Wabash Ave., is the destruction of its office directly to the right of the main entrance for the sake of creating more space.

The office, which provided room for student work aides and acted as a green room for event performers, will be knocked down and left open, Caffey said. The office's absence, she said, would grant a better view of the stage and offer a much larger congregating area.

The elevated area kitty-corner from the doomed office will then be built up with walls and turned into a conference room and a tech booth next to a pair of new offices—one for a full-time employee and one for desperately needed Annex storage space.

"We put on about 32 exhibi-

tions, produce 60 events and host an additional 300 [events per year], and so we have very little storage space for any of them," Caffey said.

The walls of the new offices will provide more display space for the gallery in front of the Annex. Caffey said the gallery is currently limited in terms of space, and the renovations will allow some breathing room for exhibits.

However, the renovations have imposed on the Annex's regularly scheduled program-

ming. Since the Annex isn't scheduled to re-open until Dec. 17, events such as the monthly Big Mouth—usually a staple of the Annex—have been redirected to other Columbia spaces. The next Big Mouth event, scheduled for Nov. 18, will instead be held in the Conaway Center of the 1104 Center, 1104 S. Wabash Ave.

Not that it's going to be a problem for Caffey; she welcomes a change of venue for campus events, as well as the chance to prove to students there are other

See Hokin Page 6



'Up Close' and personal

○ School officials mum on appearance price tag of actress Lauren Bacall

By Andrew Greiner
Editor-in-Chief

Columbia students will have the chance to get up close with veteran actress Lauren Bacall at a school event Nov. 11—if they're lucky enough to score one of the last few \$35 tickets.

To kick off a new development initiative, called "Up Close With ...," the Office of Institutional Advancement is bringing Bacall to campus for a brief lecture and a Q-and-A session, emceed by Theater Department Chairman Sheldon Patinkin. The \$35 tickets are all but sold out for the 300-seat Dance Center theater, 1306 S. Michigan Ave., where the event will take place.

Future guests of the "Up Close With" series include James Earl Jones and Mary Tyler Moore.

Bacall's 60-year film career began in 1944 with the release of *To Have and Have Not*, star-

ring Humphrey Bogart, and this year Bacall stars in the recently released *Birth*, featuring Nicole Kidman.

Bacall was selected to kick off the series because, according to college officials, she authored the culture of her times, echoing the college's slogan.

Although Bacall's visit takes place on campus, the event is not geared toward students. According to college officials, the "Up Close With" series is designed to attract wealthy donors to the school.

But bringing the 80-year-old actress to Columbia does have a price tag. Estimates for Bacall's personal appearance fee range between \$40,000 and \$75,000, which is the price range set by Bacall's agency.

College officials declined to release the actual cost for Bacall's visit despite repeated requests by The Chronicle.

Nelson Boyette, director of

constituent relations at Columbia, who is heading up the event, said he could offer only a "guesstimate" of the appearance fee.

"I don't have the actual figure because I did not put together the contracts," he said. "But I would put it between \$40,000 and \$50,000, based on my experience with booking agencies."

"It is unlikely that we will give access to that number," said Mark Lloyd, assistant vice president of marketing and communications.

However, Lloyd said whatever the fee for the event, it did not come from tuition dollars.

"The money comes from a category of unrestricted funds [such as donor gifts]," Lloyd said. According to Lloyd, 90 percent of college revenue comes from tuition dollars and 10 percent from outside funding. The fees for Bacall will be taken from the outside funding

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KRT

Legendary actress Lauren Bacall greets the press with her dog Sophie at the Viennale Film Festival Oct. 24 in Vienna, where she was the invited guest of honor. Bacall will visit Columbia Nov. 11 through the school's 'Up Close With' series, which is also slated to bring James Earl Jones and Mary Tyler Moore in spring 2005.

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Andrew Greiner

Editor-in-Chief

Don't be a fool with your school

Kimberly is 14 years old and she loves to dance. My kid sister has the frame for it: thin and tall, with long, graceful legs and nimble toes. She takes dance classes and plans to become a pom-pom at her high school—right now Kim is just a freshman.

Kim is ahead of the curve among her high school cohorts because she has already decided what she would like to do for a career. She wants to dance. To that end, Kim has already started scouting colleges with solid dance programs.

Just the other day, I called my little sister for a chat. During our conversation she said to me, "Andy, I'm going to go to your school. I think I am going to go to Columbia for college."

My initial reaction, although I didn't tell her, was: "NOOOO! Don't do it. You don't know what you are getting yourself into. Go somewhere else. Major in science, or engineering or botany. Just stay away from Columbia."

We wrapped up our phone call—being a 14-year-old, Kim had about 87 more phone calls to make and a pending date with instant messenger buddies to keep up on all the juicy 14-year-old gossip. She moved on, but I remained perplexed.

Why, upon the mere mention of my sister possibly attending Columbia, did my skin begin to crawl?

I still haven't figured it out and it keeps me up at night.

Columbia is a good school and I am loyal to the institution. I believe that I am receiving a quality education and, more importantly, building contacts

for my career.

But the thought of Kim attending Columbia is disheartening.

For some reason, I don't want her to walk down Wabash Avenue and be assaulted by aggressive panhandlers. I don't want her to go to the South Loop Club. I don't want her to eat at Chicago Carry-Out. I don't want her to live in the "Superdorm"—which, by the time Kim is ready, will probably be a little less super. I don't want her to pay the increasing rates for the CTA. And I don't know why.

Kim deserves the true college experience. Lecture hall classes by day and warm keg beer by night; bad roommates, jocks and fraternities; a student center with a cafeteria; college bars that expect the obviously fake ID's from thirsty youngsters.

But by the time my little sister is ready to enroll at Columbia, the finishing touches officials will be applying to the Columbia 2010 plan, and if things go well with it, my unease could be baseless.

Hopefully the Office of Campus Environment will have successfully taken over the South Loop, branding it Columbia property.

Hopefully the college's endowment will be huge and students will not have to foot extraordinary tuition bills just to keep the place running.

Hopefully the school will be a true 24-hour campus, and Kim can go to the library at 2 a.m. to cram for her midterms.

Hopefully Columbia will span more than just the 14 buildings it has now. And hopefully Kim won't be stuffed into antiquated classrooms with 50 other stu-

dents vying for educational attention.

Hopefully the school's security guards will keep an eye on the students' safety and not stand outside to bum cigarettes from them.

Hopefully, hopefully.

Columbia is moving in the right direction.

There is a new fund-raising team gunning for outside dollars and trying to lift the financial burden off the students, and put it on the backs of wealthy donors and alumni.

And a new team of planners in Campus Environment looking for space, and sprucing up the place.

Enrollment is up due to a new recruitment initiative and the students who do come here are staying longer.

But it is too early to tell how much progress will be made. There is still a good chance that tuition will skyrocket, that buildings will become overcrowded and enrollment will have to be stalled.

As it is right now, I still don't want Kim to come here. A lot still has to change. But she should continue to keep her eyes open, watching Columbia during the next few years. Keeping tabs on its progress. Making the school own up to 2010, and settling for nothing less.

If six years from now Kim thinks Columbia is truly the best student-centered arts and media school in the world, she should come and dance. If not, she should look elsewhere—and go easy on the warm keg beer.

—agreiner@chroniclemail.com

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Announcements

Latin jazz?

From Nov. 10 to 14, the HotHouse, 31 E. Balbo Drive, holds its inaugural Latin Jazz Festival.

The festival features performances by Latin jazz musicians Andy Gonzalez, John Santos and Eddie Palmieri.

For more information, call (312)362-9707 or visit www.hothouse.net.

'Bank'-ing on radio

Columbia College alumna and Chicago radio personality Denise Jordan Walker presents an evening with radio legend Doug Banks, host of ABC Radio's "The Doug Banks Morning Show."

On Nov. 10, Banks will speak at the Jacks Java Café, 9649 S. Western Ave., about his life, his career and what he overcame to make it in radio. Doors open at 6:30 p.m. and Banks speaks at 7:30 p.m. Admission is free, but seating is limited.

To RSVP for the event, e-mail jdwalker@aol.com to save your spot.

Hire and hire

The Center for Teaching Excellence announced a new administrative assistant. Joanne Hinkel joins the CTE team this month and has a variety of experiences under her belt.

Hinkel did freelance writing for *The Boston Phoenix* and worked as a gallery director for the Rena Sternberg Gallery in Glencoe, Ill.

Dixieland jazz at Columbia

The Chicago Jazz Ensemble performs Nov. 8 at the Jazz Showcase, 59 W. Grand Ave., as part of "Big Band Monday Nights."

The performance features the music of Thad Jones and is open to the public. General admission is \$15, \$5 for Columbia students with IDs.

For more information, contact Kat Ryan at (312) 344-6269.

Let there be love, Bobbi



Jazz vocalist Bobbi Wilsyn (right) and saxophonist Jim Gailoretto perform Nov. 4 at the Concert Hall of the Music Center, 1014 S. Michigan Ave. Wilsyn performed selections from her 2001 album 'It's About Time' and other jazz pop songs with the Time Release Band, under the direction of Miguel de la Cerna.

Weather

AccuWeather 7-day forecast for Chicago

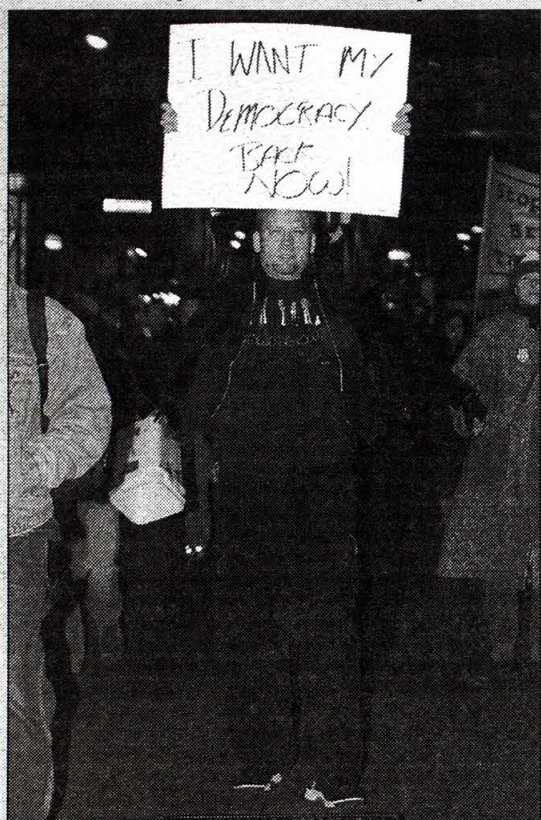
	Monday, Nov. 8 Breezy and cool with clouds and sun	High 48° Low 34°
	Tuesday, Nov. 9 Mostly sunny	High 52° Low 38°
	Wednesday, Nov. 10 Sunny to partly cloudy	High 54° Low 38°
	Thursday, Nov. 11 Mostly cloudy with showers	High 48° Low 36°
	Friday, Nov. 12 Partly sunny	High 46° Low 32°
	Saturday, Nov. 13 Mostly sunny	High 44° Low 32°
	Sunday, Nov. 14 Mostly cloudy	High 41° Low 27°

All forecasts provided by—
AccuWeather.com—©2004

CAMPUS NEWS

November 8, 2004

All sales (and elections) final



Theresa Scarbrough/The Chronicle

Disgruntled voters take to the streets Nov. 3 after the announcement that President Bush won the 2004 presidential election. The protests began at Federal Plaza, paused at Millennium Park, then continued on to City Hall.

Forthcoming institute to celebrate roles of women

○ Location, finishing date for Columbia's women's institute still unknown

By Jennifer Sabella
Assistant News Editor

Columbia will soon be home to the first and only Institute for the Study of Women and Gender in Arts and Media in the country.

While women's studies programs thrive in colleges nationwide, the institute will be the first to offer information focusing primarily on the arts and media.

Cheryl Johnson-Odim, dean of the School of Liberal Arts and Sciences, along with Ellen Stone-Belic, a member of Columbia's board of trustees, worked with other faculty members to develop the institute.

"[The institute] has been a dream of many women at Columbia," Johnson-Odim said. "This is certainly a dream come true."

Unlike the Women and Gender Studies minor, the institute will not offer degrees. Instead, Johnson-Odim said, it will work to bring in guest speakers and artists in residence. It will also develop and plan public programs that celebrate women's roles in the arts and media community.

"We're hoping curriculum will

be developed by faculty and students," Johnson-Odim said.

She wants the institute to inspire teachers to spend more time analyzing the importance of gender in the different areas of study at Columbia. She pointed out that some departments—such as Film and Video, Photography, and Art and Design—have classes that already focus on gender.

After extensive planning, a committee of faculty and staff was assembled, and it started looking for a director to head up the program. By early October, the committee narrowed down its list of candidates from 80 applicants to four women.

Jillana Eenteen, Charlotte Saenz, Jane Saks and Amy Shore make up the four candidates chosen as possible directors of the institute.

Johnson-Odim said the committee is presenting its recommendations to the Office of the President and will have a director chosen soon.

While the location for the institute is still unknown, its mission is clear.

"The institute will carry out its activities by fostering research and analysis, curriculum development,

public programming and a visiting artist and media professional program," Johnson-Odim said.

Funding for the institute came from private donors, as well as a grant from Congress. U.S. Congresswomen Judy Biggert and Jan Schakowsky support the institute and helped in attaining the grant.

The response to the institute has been limited, since everything is just falling into place, but the few people who know about it are excited, Johnson-Odim said.

The institute is starting small and working its way up.

"Initially, there will just be a director and an administrative assistant," Johnson-Odim said.

She wants faculty, staff and students to get involved with the institute to help bring the topic of women and gender in the arts and media into Columbia classrooms and beyond. She hopes their work will reach K-12 classrooms and ignite community interest.

"This new institute will be just another way in which Columbia distinguishes itself in arts and media education, production and scholarship," Johnson-Odim said.

Council hears concern over search for seminar director

○ Campus Environment office awarded grant to renovate Columbia's lights

By Jennifer Sabella
Assistant News Editor

Keith Kostecka, president of the Organized Faculty of Columbia College, or CCFO, raised concerns about the search process for a director of the First Year Seminar Program, as well as the program's academic relevance, at the Nov. 5 College Council meeting.

Kostecka's concerns center around the fact that he believes there is no faculty representation on the search committee, though he said the position is being marketed as an "academic staff" position.

"It is stated in the CCFO bylaws that any department director is a member of CCFO," Kostecka said. "There is no one on the search committee that taught the freshman seminar program recently. The committee should include members that have taught before."

Kostecka is concerned with the committee assembled to choose the director of this program, as well as the position itself. Listed as an "academic staff" position, Kostecka said the director would not be responsible for teaching the class, which differs from similar programs at schools nationwide. Schools such as the University of Colorado and Valparaiso University list directors of such programs as faculty.

"The job is 75 percent administrative," said Cheryl Johnson-

Odim, dean of the School of Liberal Arts and Sciences. "Faculty will always be in control of the curriculum. We felt it should be treated as an administrative position, but [the director] will teach a couple of classes."



Johnson-Odim set forth the proposal for the Freshman Seminar requirement as part of the changes to the liberal education curriculum,

which was voted into effect by the council last fall. Johnson-Odim said that the seminar was important for incoming freshmen and after going through the approval process, the program is now in planning stages.

"It will be required," Johnson-Odim said.

The college placed an advertisement in the Chronicle of Higher Education in an effort to make the available position known to a community of higher education professionals.

Kostecka called the ad "misleading" and feels that further clarification is needed for the director position.

After Senior Seminar was cut from the curriculum last year, the new freshman program was suggested, with hopes of changing the existing freshman seminar program, and make it more valuable to new students, Johnson-Odim said.

The course would begin in fall

2005 and be phased in with 25 percent of students taking the course over four years.

According to Johnson-Odim, the program aims to ease the transition for students into college life, and help them make decisions about their future careers.

Kostecka, along with other council members, suggested that Johnson-Odim create a written statement informing them of the goals, plans and ideas for the new program.

Johnson-Odim plans to present the council with this written statement at their next meeting.

Also at the College Council meeting, Alicia Berg, vice president of campus environment, announced that her office received the Illinois Clean Energy Grant, a \$250,000 grant to renovate the school's lighting. Berg's office will match the grant up to \$190,000.

"[My office] is gearing up for replacing the light bulbs and light sources on campus," Berg said.

She said the new light bulbs will last longer and are more environmentally safe.

Light bulbs are not the only environmental project Berg's office is working on.

Columbia's cleaning supplies are also getting into the eco-friendly mix. Berg said she negotiated a deal with Columbia's cleaning crews, to have them move to green cleaning supplies, which, according to Berg, are better for the environment.

College to tear down Oasis

Oasis will no longer be the place to go for student information.

Officials from the Office of Student Affairs are set to debut a new web portal page that contains student information, such as campuswide events, career opportunities and links to college departments on the Columbia website.

The portal page, which can be accessed through the student link on Columbia's homepage, will supplant Oasis as the main purveyor of student information.

"We're tearing down Oasis as a portal," said Mark Kelly, vice president of student affairs. "It'll debut in a couple of weeks."

The site will be maintained and updated daily by Norman Alexandroff, son of former Columbia president and founder Mirron "Mike" Alexandroff.

As recently as last fall, Alexandroff ran Columbia's now defunct, award-winning alumni magazine Gravity. Alexandroff's new title at the college is director of student communication.

"Norman has been working on this for six months," Kelly said.

The new page has been tested by student focus groups, and Kelly believes it is ready to launch.

"What I was trying to do was to consolidate or streamline the info that students normally get from flyers," Alexandroff said. "Usually, when a student saw something that interested them, it had already passed because the cacophony of flyers stay up for weeks."

"The site is filled with informa-

tion that students said they need," Kelly said.

Along with the new site design, the Student Affairs Office plans to send out weekly e-mail "blasts," aggregate messages which contain a compilation of the week's student news. The lobby of every building will have postings of the week's events, "so we can start to make sense of the incredible array of student info at Columbia," Kelly said.

The portal re-design comes after disappointment with the Oasis system as a news outlet.

"Oasis was incredibly lame as a place for information," Kelly said.

"[It] works great as a transaction tool," he said. "But as a source of information, it is a mess."

"[The new portal] is modeled after an MSN or Yahoo site where you start your computer or browser and are hit with the news of the day," Alexandroff said.

One major benefit of the new portal is that it costs nothing to implement. Alexandroff and Ebony Saunders, who writes the HTML code for the site, are already on staff, and the page already exists, Kelly said. It is just a matter of updating the site.

Kelly said that he expects the site to take a few months to catch on with students, but once they get used to the one-stop site for student affairs news, it will be widely accepted.

"I don't think you will find any students who disagree that Oasis is a bad portal," Kelly said.

—Andrew Greiner

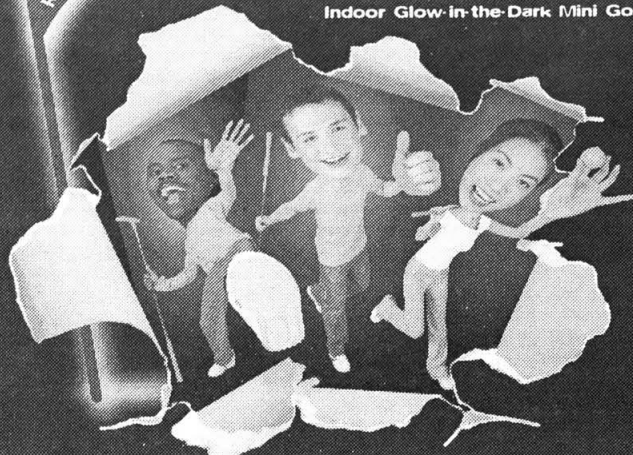
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Jazz Gallery

in the lobby every Monday at 12:30 PM

Tuesday November 9

Doug Lofstrom and the New Quartet in Concert
12:30 PM

Wednesday November 10

Chicago Zither Orchestra in Concert
12:30 PM

Thursday November 11

Peter Lerner Quartet in Concert
12:30 PM

Friday November 12

Doug Lofstrom and the New Quartet in Concert
7:30 PM

Tickets for Friday night's concert are \$10 for adults,
\$5 for children and Columbia students.
To purchase tickets for this event call 312-344-6300.

Hall events are free unless otherwise stated. For more info: 312/344-6300
Music Center pianos provided by Origara's Musicville, Inc

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Columbia College Television Dept.
Program Guide for University Center on Channel 32

Campus Update

Columbia's forum for campus news, announcements, events, weather info & more...
MWFSu: 6a, 8a, 10a, 12p, 2p, 4p, 6p TRSa: 7a, 9a, 11a, 1p, 3p, 5p, 7p, 9p, 11p

Exposure

Profiles of Columbia's faculty, staff & students in their field of expertise.
This week's featured artist: Ron Fleischer, Film & Video faculty
MWFSu: 10:30a TRSa: 7:30p

Reel Stuff

A profile of student film, video, animation & documentary projects.
This week's featured artist: Vanessa Herrera, Television major
MWFSu: 11a TRSa: 8p

Hot Spots

A fast-paced, entertainment program that visits different venues around Chicago.
Featured: Gourmands Coffee House, Quimby's Bookstore, Frankie J's
MWFSu: 11:30a TRSa: 8:30p

A Dance Marvel

A documentation of classical Indian dance.
MWFSu: 12:30p TRSa: 9:30p

Reel Stuff

A profile of student film, video, animation & documentary projects.
This week's featured artist: Terry Hahin, Film major
MWFSu: 1p TRSa: 10p

College Town, USA (NL)

The crew visits college campuses, hang-outs and students around the country.
This week's open house: UCLA
MWFSu: 8p

Gamers (NL)

Video games of all genres and game platforms are explored.
MWFSu: 8:30p

A/V Squad (NL)

Meet musicians and dj's from around the country while visiting some hot clubs.
MWFSu: 9p & 9:30p

Comedy Night School (NL)

Join Professor Doug Gordon on various comedic adventures and lessons.
MWFSu: 10p

The Gleib Show (NL)

Gleib and his crew venture to many events and talk with various celebrities.
MWFSu: 10:30p

Half Baked (NL)

A hip and entertaining cooking show with various personalities.
MWFSu: 11p

Master Debaters (NL)

Students from different universities debate bizarre topics.
MWFSu: 11:30p

(NL) National Lampoon Network Programming

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Paintballers aim for first outing of the semester

○ Team to travel to Detroit for college tournament

By Jennifer Sabella
Assistant News Editor

Several Columbia students are asking for \$40 so they can shoot their friends.

Columbia Paintball, a student organization, began gearing up last week for its first outing of the year.

A pre-registration, which took place Nov. 2 and 4, was an attempt to gauge how many people would be interested in the Nov. 7 event.

Columbia's one and only paintball club made

plans to pack up the bus and head to Fox Paintball in Millington, Ill., on Nov. 7 for a day of recreation.

Brian Smith, the club's vice president, said the advance registration is a first for the club.

"We're hoping people will just show up the day of," Smith said. "Usually, we get there to wait [for the bus] and everyone shows up."

Outings usually bring 20 to 60 people, Smith said, and paintball club members were hopeful that early registration would give them an idea of who was interested and get the word out around campus.

"Every event we've ever had has been a blast," said Curt Flowers, the club's founder and president.

Flowers said the club has grown in popularity during its four years, but hopes it will grow even more.

"A lot of people play paintball here [at Columbia]," Flowers said. "They just don't know about us."

Since the new student convocation in September, club membership has grown to nearly 120 people.

Despite the high number, Smith said there are only about 10 guys who "run the show" and consistently attend meetings and events.

The club is open not only to Columbia students, but the general public as well. The cost for the Nov. 7 event was \$40 for Columbia students and \$45 for anyone else attending.

"Hopefully, as we raise more money, we can make trips cheaper," Smith said. "But if you went

alone, you would be paying \$10 more, without the bus."

Funding has been an obstacle for the paintball club this year, since its money was cut to a third of last year's total, leaving it with \$500 to spend compared with its previous budget of \$1,500. The Student Organization Council is recommending more fund raising for the club.

"A lot of organizations were taking advantage of the money," Smith said. "They would take the money and have pizza parties with it. They cut the funds to encourage fund raising."

Dominic Cottone, director of student leadership, confirmed Smith's statement.

"It wasn't fair that some organizations would take the \$1,500 and buy food with it," Cottone said.

Each organization receives a \$500 base and is encouraged to fund raise with that base. The SOC doubles whatever money is made.

The paintball club is planning a Krispy Kreme fund-raiser soon and wants to find more ways of fund raising as well, Smith said.

According to Flowers, the first outing of the year won't be the last.

"I'm trying to get more trips together, either public or team outings," Flowers said.

The team is traveling to Detroit on Nov. 13 to compete in a tournament organized by the National College Paintball Association.

There they will play against big-name schools such as the University of Illinois, Penn State University, and Purdue University for the ultimate prize—bragging rights.

"We're trying to make it more of a college-type sport," Smith said about the lack of an actual prize.

Despite the fact that so far the paintball team is all male, Smith hopes for a more diverse team in the future.

"Every trip we've had around five to 10 girls," Smith said, "but we'd like to see more girls involved."



SPORTS



Courtesy Dana Litoff

Columbia fiction writing students (from left) Bernadette Jones, Daniel Mac Rae, Christopher Jobson, Pat Noonan, Emily Pankow and Dana Litoff (front) visit the Old Town Square in Prague. During the trip, the students produced, "PRAGUEmalion," a collection of short stories published by Alisa Publishers in the Czech Republic.

Went to Prague, wrote a book

○ Fiction students' anthology is first book in English by a Czech publisher

By Andy Cline
Associate Editor

This summer, seven fiction writing students went to Prague to study and work in the land of legendary Czech writer Franz Kafka. The trip resulted in a published anthology of short stories and flash fiction from each of the students.

Led by part-time instructor Mark Davidov and Dr. Alexis Pride—both of Columbia's Fiction Writing Department—the students pulled together their writings and began assembling them into a representative collection of their work. It wasn't exactly how the trip was meant to end.

"Everything snowballed," said fiction writing student Dana Litoff. "About three weeks into the trip the whole process started and it kept moving to the next level."



LITERATURE

The anthology was entitled *PRAGUEmalion: an anthology*. Within its pages, each writer has his or her work showcased. Although some of their projects were not started overseas, the setting inspired most of the finished product. The art for the book cover was inspired by a tour of the places Kafka wrote about.

"Prague was the backdrop of where we were," anthology contributor Emily Pankow said. "For five weeks we lived, breathed, wrote, ate and drank in a place none of us had been before."

As the publishing process began, the writers were subjected to a serious time crunch under Davidov's leadership. Davidov had been through the process before and knew the students might benefit greatly from the experience.

Pride served as the editor of the anthology by individually

reading all the pieces and giving each student feedback.

"It was a very spur of the moment process," Litoff said. "We began to realize we had a product worth showing."

After the cover art for the anthology was finished, it was taken to Alisa Publishers in the Czech Republic, which agreed to promote and publish it. The group held a personal book release Aug. 20 at a bar where Kafka and his friends used to write.

Columbia students were the first American writers to be published by Alisa, and although the group did not have the ability to purchase many books, they managed to get copies of their work into a few local stores such as Women & Children First Bookstore and Quimby's, as well as some bookstores in Prague.

"To get our work published was a validation of abilities," Litoff said.

The students have been pushing to get copies of their anthology in the Columbia bookstore, but they have run into some complications. Because the book was published overseas, shipping costs to the states are high—approximately \$1 per book. But that doesn't mean the books won't ever hit Columbia shelves.

"The Columbia bookstore has agreed to sell the anthology," Pankow said. "We expect to have some copies there in the next four to six weeks."

Despite the lack of response from the Prague community as of yet, the students have received some positive feedback about their work.

New York Times best-selling author Lee Child said it was "an amazing book."

"It was awesome sharing our stories and reflecting on our time in such an amazing city," Pankow said.

Hokin *Continued from Front Page*

spaces on campus for them to congregate.

"It's kind of nice to mix up our spaces," Caffey said. "It's definitely a sacrifice. The truth is, congregating has always been a premium. Happily, the library is open more often, so there are additional areas for students to hang out."

Mike Debish, associate vice president of facilities and operations, said the renovation's cost has not been finalized because renovation projects tend to accumulate expenses as they progress.

"We originally had an idea that it would be between \$60,000 and \$70,000, but that could easily change," Debish said. "When you get into a rehab situation for buildings, you could end up finding something in the wall that could

drive costs further up."

According to Carol Ann Brown, director of the Hokin Center, both students and staff are going to benefit from a reformatted Annex.

"Opening up the Annex is going to make the space more conducive to the types of events we produce, as well as open up space for our staff," Brown said. "We've got two people who share an office in there, and they sit maybe a foot apart."

"We use it a lot for special events, and it always had to be jury-rigged," said Mark Kelly, vice president of student affairs. "Some relatively small changes are going to result in a far more attractive space and relaxation area for students."

According to Brown, the renovations will be the first major work

on the Annex since the space was used for Columbia's bookstore. Even after the bookstore became the Hokin Annex in 1992, a year after she took over as director of the Hokin Gallery, Brown said not much of the space was different.

"It really didn't change at all," said Brown. "They left the [office] rooms, put in the raised area and built a stage. It was minimally upgraded from the bookstore—the orange counter in the Annex is still a part of the original bookstore."

Columbia officials said plans for the renovations had been approved with money that was set aside nearly a year ago, but the necessary permits for the job did not come together until recently.

"This had been on the books to be done this summer, but because

of permits not being available, it only just now got pushed out," Caffey said. "This time made the most sense, because if we had tried to do it between semesters, it would have still run into the spring semester."

Brown said once the repairs are finished, possibly earlier than Dec. 17, she hopes students will make the redesigned Annex as popular as the Hokin Gallery.

"The bulk of our traffic and people congregating is more in the Hokin Gallery than in the Annex, which is something we're hoping to change as well—making it more of an inviting environment for people to come in and relax," Brown said. "So I don't think people will mind being displaced for a few weeks."



Theresa Scarbrough/The Chronicle

Theater students Danielle Boyd and Leah Morrow run through a rehearsal Oct. 20 for their performance at the 'Up Close With Lauren Bacall' reception on Nov. 11. Boyd and Morrow, the female leads in the Theater Department's December production of 'Guys and Dolls,' are slated to perform two songs from 'Applause' and 'Woman of the Year,' musicals Bacall performed on Broadway.

Bacall Continued from Front Page

dollars, Lloyd said. To help defray the costs, the college has searched for outside sponsorship for the event. At this point, Lloyd said, there are two sponsors for Bacall's visit, Ace Hardware and the Hilton Corp.

"We are seeking sponsorship for the entire series," Lloyd said. "Right now, this is an investment cost."

"We see this as a development program, not fund raising. The strategy here is different," Lloyd said. "The idea here is to cultivate long-range interest in Columbia."

The long-range interest could translate into donor sponsorship at future "Up Close With ..." events, Lloyd said.

"By engaging people and tying them to Columbia, then they will become donors," Boyette said. "We are finding other ways of engaging people and bringing dollars in that are not from students."

Boyette said this model has been used by other schools, particularly by Sam Ross, Columbia's current vice president of institutional advancement, while he was at St. Benedictine College.

There will be a Q-and-A session, where select students will be encouraged to participate. The lecture and Q-and-A will take place in the Dance Center of Columbia.

"Students will be selected to participate," Lloyd said. "But this is a donor development opportunity."

"There are only 300 seats," he said. "That's the biggest place we have on campus."

However, two students have been chosen to perform at the event. Singers Danielle Boyd, an acting major, and Leah Morrow, a musical theater major, will perform two songs from musicals Bacall starred in on Broadway, "Applause" and "Woman of the Year."

Regardless of student participation, Kim Clement, assistant vice president of institutional advancement, said Bacall's visit will be interesting for Columbia's film and theater students.

"It's great that Sheldon Patinkin will be interviewing her. It's kind of like 'Inside the Actors Studio,'" Clement said.

Patinkin is unsure of what questions he will ask Bacall, although she has said that no

topic is off limits.

"I will ask her about her various experiences working with different actors and about the difference of her performances on stage versus the screen," Patinkin said. "I won't be asking any James Lipton-style questions like, 'If you were a color, what color would you be?'"

Patinkin is aware that the "Up Close With ..." event is not designed with students in mind.

"Hopefully it means raising money [for the college]," Patinkin said. "We want to get a capital campaign going."

After her lecture and Q-and-A session, Bacall will be the guest of honor at an invite-only President's Club reception at the Center for Book and Paper Arts, on the second floor of the 1104 Center, 1104 S. Wabash Ave. The President's Club is a group of donors who commit gifts of \$500 or more to Columbia.

"The dinner is where the big money donors will be," Patinkin said.

Boyette said that the "Up Close With ..." evening is not a fund-raising event.

"We are not looking to raise any funds from the event itself, but to tie people to Columbia College through Lauren Bacall," Boyette said. "The main thing is that we are looking for an interesting way to market and brand the college as a whole. There are so many incidents of fabulous programming here, but it doesn't allow us to brand the college as a whole. ... The goal being that we want people outside of the college to know that we are a significant cultural institution."

James Earl Jones is slated for an "Up Close With ..." event on Feb. 14, 2005, and Mary Tyler Moore is expected to make an appearance on April 14, 2005.

Whistles, Broadway and Bogie: the life of Lauren Bacall

In the course of an interview with the popular British morning show "GMTV" for the promotion of the film *Birth*, veteran Hollywood star Lauren Bacall flashed red when interviewer Jenni Falconer asked what it was like to work with a "screen legend" like her co-star, Nicole Kidman.

"She's not a legend," Bacall told Falconer. "She's a beginner. She can't be a legend at whatever age she is—you have to be older."

Bacall backpedaled later, apologizing for her tone, but it's hard to criticize her protest. The Oct. 29 release of *Birth* marks a 60-year career of more than 30 screen roles and an impressive Broadway stint for the actress and former wife of Humphrey Bogart, who will visit Columbia as part of the "Up Close With ..." series Nov. 11 in the theater of The Dance Center, 1306 S. Michigan Ave.

Born Betty Joan Perske in 1924, Bacall intended to become a dancer throughout her childhood, then switched to dreams of newspaper reporting in her teens. A chance meeting with Bette Davis, star of *All About Eve* (1950) and *Whatever Happened to Baby Jane?* (1962), convinced her to switch her career again, this time to acting. She took classes at the American Academy of Dramatic Arts and premiered on Broadway in 1942, the same year she was crowned Miss Greenwich Village.

Bacall's film career started with a bang in 1944. The young actress was discovered by Slim Hawks, the wife of legendary director Howard Hawks, who saw Bacall's picture in Harper's Bazaar. She persuaded Howard to fly

Bacall out to California for a screen test.

Hawks cast Bacall opposite Bogart in *To Have and Have Not* (1944), where she uttered the now-famous movie line: "You know how to whistle, don't you, Steve? You just put your lips together—and blow."

Bogart and Bacall married the following year and eventually starred together in *The Big Sleep* (1946), *Dark Passage* (1947) and *Key Largo* (1948). The two also performed together in "Bold Venture," a syndicated radio program that aired from 1951 to 1952. Bacall remained married to Bogart until his death in 1957.

Besides their films, Bogart and Bacall also shared deep-voiced performances, which were caused by a throat disorder now named after the pair. The Bogart-Bacall Syndrome is a kind of muscle tension dysphonia or hoarseness that commonly affects voice actors, especially women, who perform using a low vocal pitch.

Bacall's other screen appearances include *How to Succeed in Business Without Really Trying* (1953), *Designing Woman* (1957) with Gregory Peck, *Murder on the Orient Express* (1974), *The Fan* (1981), *Misery* (1990) and *Dogville* (2003). Her role in *The Mirror Has Two Faces* (1996) won her a nomination for Best Supporting Actress, her first and only Academy Award nomination.

Bacall's stage performances include "Goodbye, Charlie" (1959), "Cactus Flower" (1965) and "Applause" (1970), which earned her first Tony Award. Bacall has also written two best-selling autobiographies: *By Myself*, which won the National Book Award in 1980, and *Now* (1994).

—Scott Carlson



KRT

Lauren Bacall and Kirk Douglas in a publicity photo from the 1950 film 'Young Man With a Horn.'

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These individuals will be honored at the annual Service Award Luncheon on November 5, 2004 at the Chicago Hilton & Towers.

25 Years

Diane Ambrose, Student Financial Services
Kevin Cassidy, Art & Design
Keith Cleveland, Graduate School
Wayne Tukes, Advising Center

20 Years

Yvonne Branch, IT
Joseph Gaszak, Building Services
Howard Hildebrandt, Admissions
Dorothy Horton-Jackson, Freshman Seminar
Mark Kelly, Student Affairs
Peter Radke, Student Financial Services
Anita Strejc, Creative & Printing Services
Ruby Turner, Advising Center

15 Years

Gordon Bieberle, IT
Patricia Brown, Accounting
Tracy Cargo, Payroll
Mike DeSalle, Finance
Kim Hale, Library
Felicia Holt, Library
Sharon Levine, Art & Design
Martha Meegan, Campus Environment
Morris Phibbs, CBMR
Gigi Posejpal, Enrollment Management
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Chris West, Television

The office of Human Resources congratulates the following employees for their years of service, dedication and contributions to Columbia College Chicago.

10 Years

Mark Brticevich, Fitness Center
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We thank you for your commitment to the mission of Columbia College Chicago. Your efforts make it possible for our students to experience a supportive and stimulating academic environment!



Columbia 

COLLEGE CHICAGO

**CREATIVE
NONFICTION
WEEK 2004
NOVEMBER 15-18**

Sharon Bloyd-Peshkin



Mark Kramer



Anne-Marie Oomen



Rita Coburn Whack



Lee Gutkind



Chuck Kinder



**Monday,
November 15,
2004**

5 p.m.

Student Reading,
FERGUSON THEATER,
600 S. Michigan.

7 p.m.

Jimmy Santiago Baca
(*A Place to Stand:
The Making of a Poet*),
FERGUSON THEATER,
600 S. Michigan.

**Tuesday,
November 16,
2004**

3 p.m.

Don Snyder (*Of Time and
Memory: My Parents' Love
Story*) and Anne-Marie
Oomen (*Pulling Down the
Barn: Memories of a Rural
Childhood*),
FERGUSON THEATER,
600 S. Michigan.

7 p.m.

Narrative nonfiction discus-
sion with Mark Kramer
(*Travels with a Hungry
Bear: a Journey to the
Russian Heartland, New
York Times Magazine*),
Wendy Cole (*Time* maga-
zine), and Sam Weller (*The
Bradbury Chronicles:
The Life of Ray Bradbury*).
Moderated by Journalism
Chair Nancy Day.
HOKIN HALL,
623 S. Wabash.

**Wednesday,
November 17,
2004**

3 p.m.

Crossing Genres: Nonfiction
writers exploring other liter-
ary forms. A panel discus-
sion moderated by Steve
Edwards (host of WBEZ's
Eight Forty-Eight) featuring:
Chuck Kinder (*Last
Mountain Dancer*), Rita
Coburn Whack (*Meant to
Be*), Don Snyder (*Of Time
and Memory: My Parents'
Love Story*), Michelle Citron
(*Home Movies and Other
Necessary Fictions*), Anne-
Marie Oomen (*Pulling Down
the Barn: Memories of a
Rural Childhood*).
COLLINS HALL,
624 S. Michigan, 6th floor.

7 p.m.

Lee Gutkind (*Forever Fat:
Essays by the Godfather*)
and Chuck Kinder (*Last
Mountain Dancer*) reading
and discussion.
FERGUSON THEATER,
600 S. Michigan.

**Thursday,
November 18,
2004**

3 p.m.

Faculty Reading with Jean
Petrolle, Karen Osborne,
Sharon Bloyd-Peshkin, David
Zivan, Alexis Pride, and
Sam Weller.
CONAWAY CENTER,
1104 S. Wabash.

7 p.m.

Insider Information: Editors
discuss the secrets to
getting published. Lee
Gutkind (*Creative
Nonfiction*), Dan Sinker
(*Punk Planet*), Todd Stocke
(*Sourcebooks*), and Jane
Feltes (*This American Life*).
Moderated by Jotham
Burrello.
COLLINS HALL,
624 S. Michigan, 6th floor.

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No cracking popularity of 'code'

○ 'DaVinci' still creating a stir on campuses and in churches

By Adam J. Ferington
Associate Editor

After spending more than a year on numerous best seller lists, author Dan Brown's *The DaVinci Code* is still going strong. In addition to a film directed by Ron Howard starring Russell Crowe and Kate Beckinsale scheduled for release in 2005, a new hardcover printing of the novel, complete with research notes and illustrations, has just been published. But all of these things are small indicators of the book's momentum.

With nearly six million copies in print, the book has sparked a controversy with its story. It details a Harvard symbologist's unwitting discovery of a 2,000-year-old plot by the Catholic Church to conceal the true history of Jesus Christ's life and final days. So great is the controversy that numerous col-

leges and universities across the country have arranged lectures, which feature prominent art and theology historians to debunk and discuss what some view as an attack on two millennia of Catholic tradition.

Notre Dame College in Ohio hosted a roundtable discussion and lecture in August featuring Joseph F. Kelly, chairman of Religious Studies at John Carroll

University in Ohio.

"It was quite amazing. We had over 200 people show up," said Library Director Karen Zoller. "He had a very easy, very straight forward presentation that resonated well with the students and faculty

that were present, and I think everyone left feeling that most of their questions had been answered."

Numerous institutions have hosted similar events with almost identical results, and many patrons were pleased by the presentations on the histori-

cal and religious aspect of the novel. In addition, some religious authorities found that *The DaVinci Code* is having a profound effect on the re-emergence of college age adults into the church.

"When [*The DaVinci Code*] came out, we had discussions on it every Tuesday for the first three weeks," said the Rev. John Sewell, minister at St. John's Episcopal Church in Memphis, Tenn. "The first week, we had about 700 people show up; people from all over [the community]. People were parking eight to 10 blocks away just to listen."

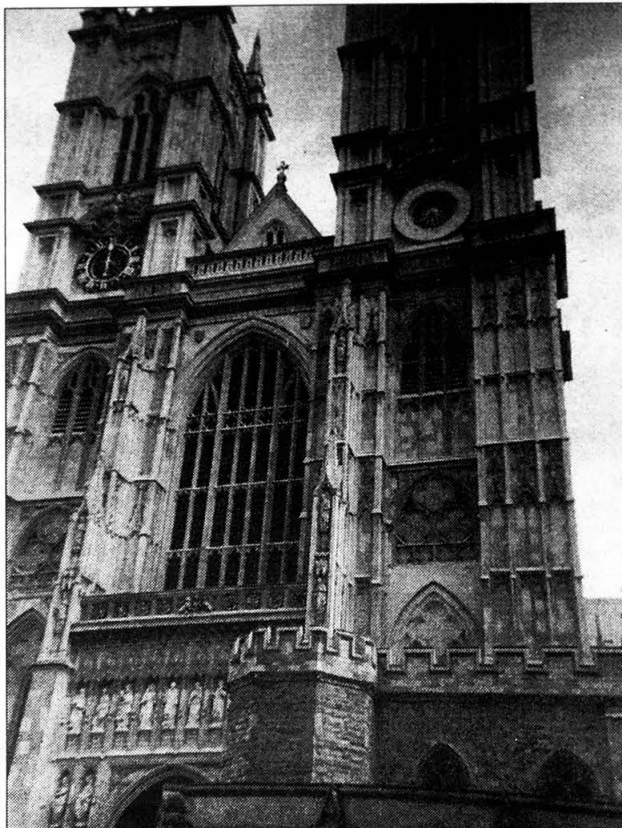
It may seem surprising to some that a work of popular culture, with such dissenting views toward millennia of doctrine and tradition, is partially responsible for a resurgence of youth spirituality, but Sewell finds it particularly apt.

"Brown's book is by no means a threat. It has revitalized the dialogue about people's place in the world in a way that engages them both intellectually and spiritually. We have a saying that goes, 'It's grace, stupid.' That's what this is: The feeling that perhaps something can make sense and still be applicable to real people's lives. In a way, Dan Brown has done me an immense favor."

Sewell's feelings and the majority of students' impressions based on scholarly presentations may not echo everyone's feelings toward the book's message. But with Leonardo DaVinci's legacy still going strong centuries after his death, the original Renaissance man may still have a lot to teach us.

"Brown's book is by no means a threat... It has revitalized the dialogue about peoples' place in the world. ... Dan Brown has done me an immense favor."

—Rev. John Sewell, minister at St. John's Episcopal Church in Memphis, Tenn.



Adam J. Ferington/The Chronicle
Westminster Abbey's western facade in London is the final resting place of numerous authors, scientists and former English heads of state. The Abbey is featured prominently in 'The DaVinci Code.'



KRT
A tour group in Milan, Italy, takes in the restored view of Leonardo DaVinci's 'The Last Supper,' a painting supposedly rife with hidden clues to Christ's last days.



KRT
Christ meets 'the women of Jerusalem' in the eighth of the 14 'Stations of The Cross' that depict his crucifixion.

Spirits are high for young drinkers, but beer gets left out in the cold

○ Many college students are tipping their glasses, but shunning the suds in favor of mixed cocktails

By Tom Daykin
Milwaukee Journal Sentinel (KRT)

MILWAUKEE—Just shy of her 22nd birthday, Kelly Bannen is the type of customer that big brewers such as Anheuser-Busch Inc. and Miller Brewing Co. pay dearly to reach.

Bannen's age group, people 21 to 24, account for 30 percent of the nation's beer consumption. Get 'em while they're young and you could win a lifelong customer, marketing experts say.

There's just one problem: Bannen is among a growing

number of young drinkers who don't like beer.

"I think it tastes really bitter," said Bannen, a senior at Marquette University in Wisconsin. "I like sweeter things to drink."

Since 2000, beer's share of the overall alcohol beverage market has eroded, while the share held by wine and spirits has gained ground, according to New York-based consulting firm Beverage Marketing Corp.

Much of beer's decline is tied to inroads that sellers of vodka, tequila and other spirits have made with consumers in their 20s. Propelled by aggressive marketing, a new generation of

drinkers is showing a growing preference for sweeter drinks, such as flavored martinis and other cocktails made with fruit-flavored spirits.

Some of those drinkers, including men, who account for more than 80 percent of U.S. beer consumption, still imbibe a frosty brew. But they are less loyal to suds and more willing to spend an evening at the clubs sampling a wide range of concoctions.

"They have a great thirst for variety," said Robert Lachky, Anheuser-Busch vice president of brand management.

St. Louis-based Anheuser-Busch launched a new beer in

early October spiked with caffeine, ginseng and fruit flavors to help broaden its appeal to young consumers. Other new drinks may follow, said executives at the company, the nation's largest brewer.

Meanwhile, Adolph Coors Co., based in Golden, Colo., is touting two new fruit-flavored versions of its Zima flavored malt beverage.

Miller, for now, is largely avoiding such new products and remains focused on selling beer. Company executives believe they can grab more customers, including young ones, by continuing to focus on core brands such as Miller Lite.

Miller also is ramping up its aggressive program of conducting sampling promotions at bars and clubs—something spirits distillers have also used during their recent growth spurt.

Miller executives say they are well aware of the threat beer sales face from the rising tide of vanilla vodkas, raspberry martinis and other sweet spirits. The stakes are high for brewers like Miller, which has around 1,800 employees in Milwaukee.

"Wine and spirits have done a great job of attacking us by creating consumer excitement,"

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Stories from colleges across the country

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Youth voter turnout for 2004 election almost identical to 2000 election, despite predictions of strong turnout ...

DALLAS— Despite predictions of a strong turnout, young people appeared to be voting in roughly the same proportions as four years ago.

Exit polls showed that those 18 to 29 years old accounted for 17 percent of all voters, about the same as 2000. They favored Sen. John Kerry, with 56 percent saying they went with the Democratic challenger, and 43 percent choosing President Bush, according to the polls.

According to exit polls, one out of five voters in Ohio, Pennsylvania, Michigan, Minnesota and Wisconsin were younger than 30—the same percentage of the electorate as voters older than 60 who regularly turn out.

Over the last year, a loose-knit coalition of organizations, including Rock the Vote, MTV Choose or Lose, Declare Yourself and the New Voters Project, spent more than \$40 million to get young people to the polls. The campaign hoped to reverse a steady decline in the voting rate of young people.

Except for an upswing in 1992, turnout among young voters has fallen one-third in the last 30 years.

Organizers were aiming for 20 million young votes, 2 million more than in 2000.

NASHVILLE, Tenn.— The number of non-black students enrolled at Tennessee State University has slightly decreased, despite a desegregation order to increase non-black enrollment. The number stands at 1,924, down from 1,985 last year, according to the 2003 Tennessee State University Fact Book and the Office of Institutional Effectiveness and Research.

However, there are no signs that the decreased non-black

enrollment is part of a trend.

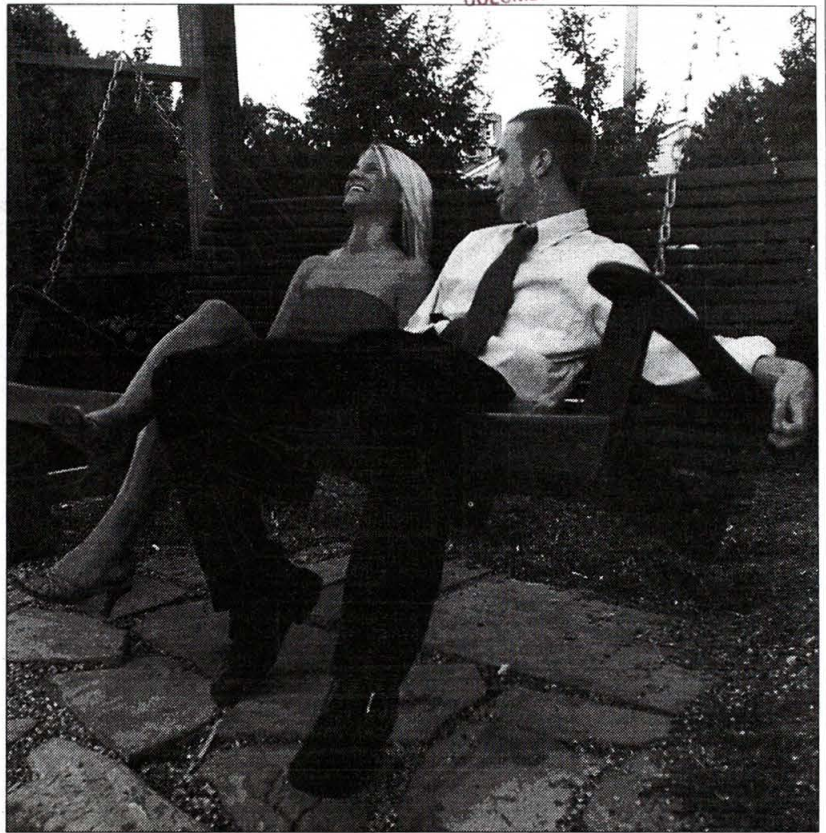
In 2001, a federal court issued the Geier Consent Decree, which gives Tennessee's public higher education institutions until 2006 to meet detailed minority recruitment and retention goals. The order was issued in response to a desegregation lawsuit filed in 1968 by Rita Sanders Geier, a former history instructor who is African-American at Tennessee State, to eliminate the state's dual system of higher education. Although schools were legally desegregated, blacks and whites still went to separate schools.

If Tennessee State follows the Geier mandates, the state has agreed to contribute \$1 million annually for 10 years to a Tennessee State endowment. And for the endowment's first 10 years, the state also expects to match every dollar raised privately, up to an additional \$10 million.

LAWRENCE, Kan.— There is a burgeoning number of American college students enrolled in Arabic courses. A growing interest in Arabic language courses led the University of Kansas to add a new section of Arabic this fall, and it's the same across the country. Arabic studies enrollment at the University of Kansas jumped 58 percent, compared with last fall. Enrollment has quadrupled in the past two years at the University of Pennsylvania. At Georgetown University, 370 students make up the largest Arabic program among U.S. colleges.

Arabic is the language of some 200 million people and the liturgical language of more than 1 billion Muslims. Europeans and other Westerners have studied Arabic

A day in the sun.



Brandon Nordhoff, right, an Iraqi war veteran swings with girlfriend Jill Reichold after a day of classes at Indiana University. KRT

language and culture for 1,000 years, experts said.

The most recent national numbers, which cover the period 1998 to 2002, show enrollment in Arabic language classes jumping from 5,000 to more than 10,000, according to the Modern Language Association.

WASHINGTON—Ralph Nader ended his campaign the way he started it, as a maverick figure with a pointed message and a shrinking base of support.

Down to 1 percent in early results Nov. 2, the independent candidate was well below his 2000 performance, when he won 2.7 percent of the national vote as the Green Party nominee.

Democrats, who charge that Nader's 2000 showing in Florida cost Democrat Al Gore the election, succeeded in keeping him off the ballot in such key battleground states as Ohio and Pennsylvania. Nader prevailed in getting on the ballot in Florida, with support from the

Republican secretary of state. He was on the ballot in 34 states this year, compared with 43 in 2000.

The suspicion, Democrats said, was that Nader drew support from Kerry, so Republicans were eager to help him get on the ballot. To many Democrats, that was a betrayal by someone who was essentially like-minded with Democratic positions.

—Compiled by Adam J. Ferington

Spirits *Continued from Page 10*

Miller President Norman Adami said in an October speech to a group of Illinois beer distributors. "Let's not kid ourselves about that seriousness of that challenge."

Beer is still the most popular alcoholic drink in the United States. Industrywide, sales volume dropped slightly in 2003, by 0.9 percent, according to Beer Marketer's Insights.

"As a category, we must collectively convince retailers that we are worthy of more of their confidence," Miller's Adami said in a July speech at a beer industry summit, sponsored by online trade publication Beer Business Daily.

It won't be easy, said Tom Pirko, who operates BevMark LLC, a beverage industry consulting firm based in Santa Barbara, Calif.

"There's a whole flock of

young people who have become absolutely bored with beer," Pirko said.

Part of Anheuser-Busch's strategy to cultivate young drinkers was seen with the debut of "B-to-the-E," a caffeine-infused beer flavored with ginseng and guarana, a tropical berry that grows in the Amazon region of South America. It also will have aromas of blackberry, raspberry and cherry.

The new drink will be aimed at people ages 21 to 27, and will be packaged in a slim, 10-ounce can, instead of the traditional 12-ounce beer can. That has drawn comparisons to Red Bull, the sweet, caffeinated "energy drink," sold in slim, 8.3-ounce cans, that has become a popular mixer with vodka at trendy clubs.

Lachky said B-to-the-E will compete with "the distilled spir-

its experience" at clubs and bars. He also suggested that Anheuser-Busch might look at producing other drinks aimed at the younger crowd.

At Coors, the strategy includes a focus on consumers in their 20s featured in TV ads for Coors Light, the company's main brand, said Laura Sankey, vice president of corporate communications.

Also, the company has test-marketed an 8-ounce can for Coors Light in Texas, the nation's second-largest beer market. That slim package is now being rolled out in other parts of the country, Sankey said.

Coors has also launched new products, including its low-carb Aspen Edge, which follows in the shadow of Anheuser-Busch's low-carb Michelob Ultra. This year, Coors also

added orange and black cherry versions of its Zima flavored malt beverage.

"Those are flavors we found are currently popular in bars," Sankey said.

Miller's focus on beer has helped revive sales of its Lite brand after a decade-long slump, said Robert Mikulay, executive vice president of marketing. Miller Lite's sales are up 11.4 percent through Sept. 5, compared to the same period in 2003, according to Chicago-based data tracker Information Resources Inc.

Now, Miller is putting more resources into developing its other brands, such as Miller Genuine Draft and High Life, Mikulay said.

This year, Miller launched Skyy Sport, a low-carb version of its Skyy Blue flavored malt beverage. Skyy Blue is one of

just four flavored malt beverages launched by Miller in 2002 that remains in the company's portfolio. The others were dropped because of slow sales as the flavored malt beverage fad began to fade.

Bannen and fellow Marquette senior Jill Johnson don't usually buy flavored malt beverages, or beer, when they hit the bars around campus.

Instead, Bannen prefers sweet cocktails, such as tequila sunrises or Long Island iced teas—the latter a potent mix that includes gin, rum, tequila vodka and triple sec. Johnson's favorites include a mix of Malibu rum and pineapple juice.

Beer, Johnson said, "has a very odd taste that I cannot get accustomed to, no matter how many times people tell me it's an acquired taste."

[C]

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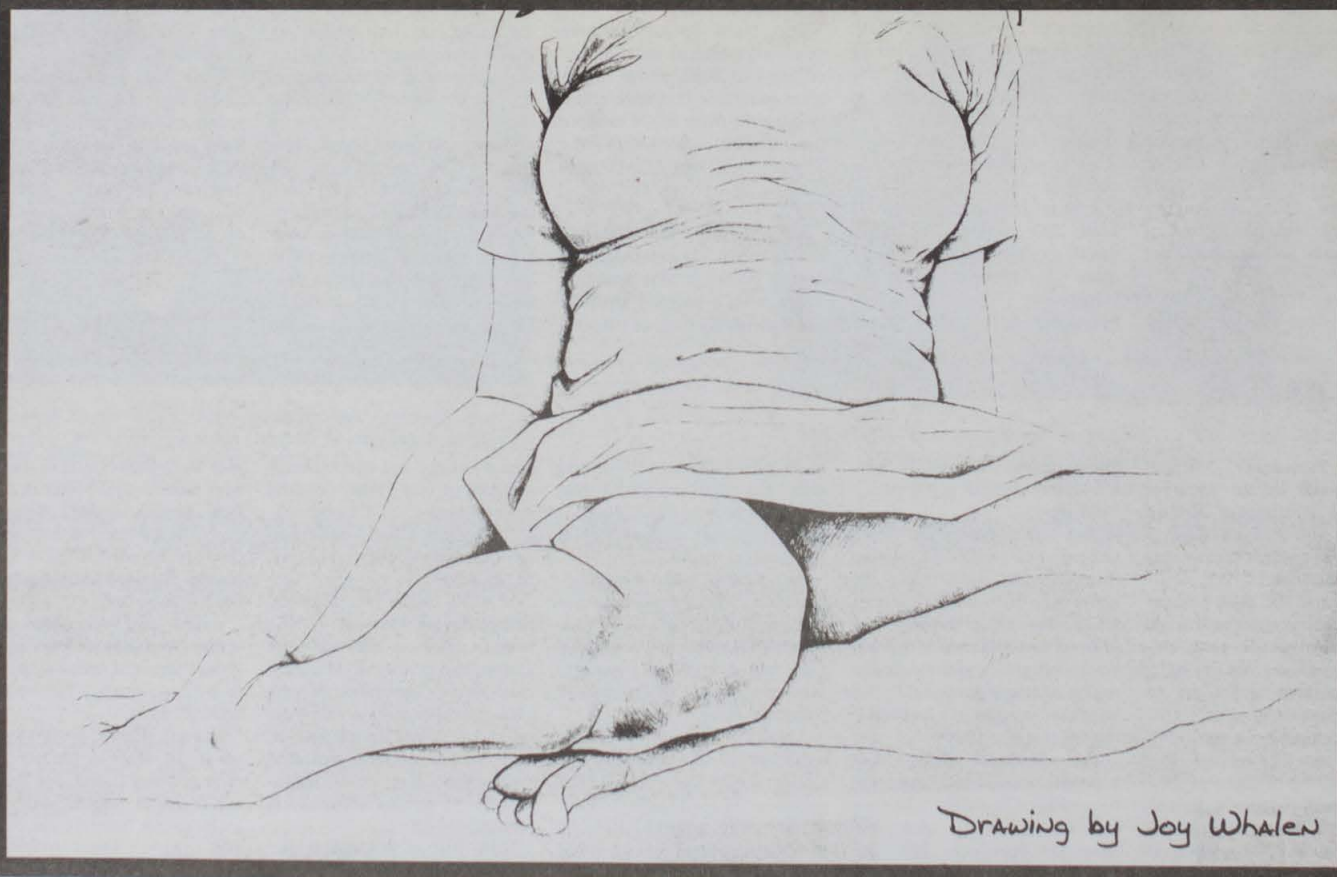
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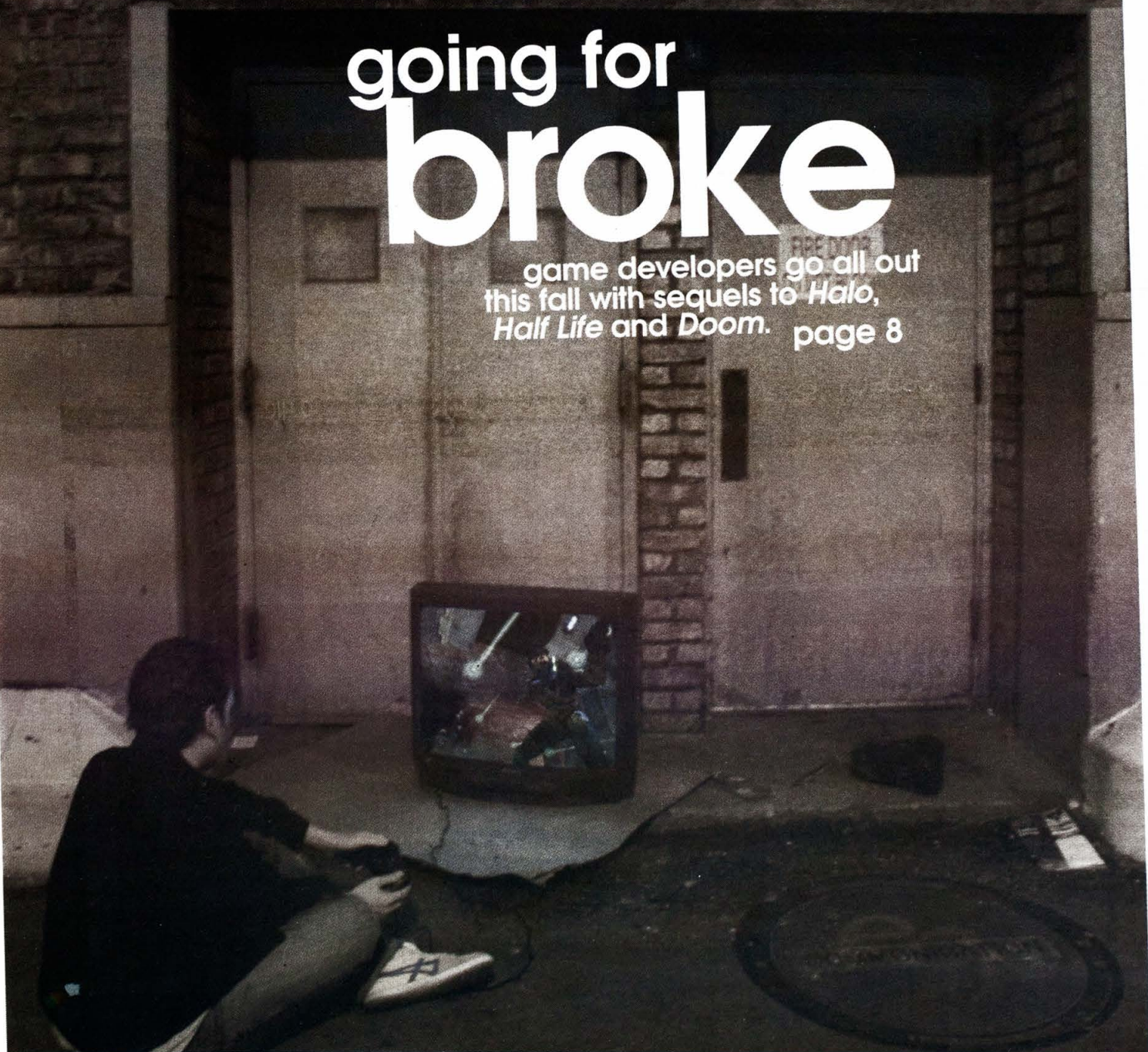
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AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

going for broke

game developers go all out this fall with sequels to *Halo*, *Half Life* and *Doom*. page 8



Dick, balls and rainbow sprinkles.

page 3



Not your average porno.

page 6

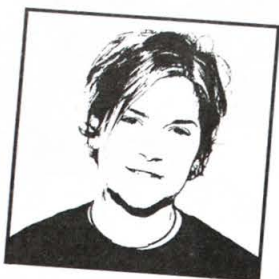


Election night heats up at HotHouse.

page 13

Lies! all lies!

BY JAMIE MURNANE/A&E EDITOR



OK, so last week my column *may* have said something about a move to Canada if I was unhappy with the election results. Well, I'm not happy. But, obviously, I'm still here. Why haven't I gone north yet? It's simple. I lied.

It's true. Not that you would believe me now, but I wouldn't move to Canada because a) I can't stand the cold and b) it's bad enough having a Chicago accent. I just lied again. I don't have a Chicago accent.

Though I'm from here, I've never once said "da Bears"—or "da" anything, for that matter.

The election has made me realize, and better understand, the reasoning behind some lies I *may* (or may not) have told in my life.

I figure if I can think like a politician, perhaps I'll be able to understand them. Wait, I've never once actually thought that. See, this is a vicious cycle. But, before I run for office of any kind, I figure now's just as good a time as

any to come clean about all the lies—or jussome—I may have told.

■ I did not inhale. Well, I did, but I was young, immature and everyone else was doing it. I definitely learned my lesson. I mean, I had to do dishes every day for a month.

■ I did not have sexual relations in the Oval Office. Really. I've never even been to the White House.

■ That one time I called into work and said I had a cold, I really just partied all night and woke up with a terrible ... flu—the bottle flu.

■ When I was 5, I cut my own hair while leaning over the bathtub. It wasn't my friend, like I said. Sorry, Mom.

■ Last week, a homeless person asked me for change, and I said I didn't have any money on me. That was a lie. I had just gotten paid and had \$35 in my pocket but I wanted to use it for dinner and a new CD.

■ Two years ago, I missed a friend's birthday party and told him I had to go out of town. Actually, I stayed in the city and went to a concert of a band he wanted to see. I know, that was horrible, but I already had plans with other people.

■ My freshman year at Columbia, one of my roommates was a pseudo singer. She even tried out for "American Idol." She sang all the time and would always ask how she sounded. I said she sounded great. I shouldn't have. She was horrible—per-

haps the worst singer I've ever heard.

■ In fifth grade, a classmate who had just gotten back from Disney World asked if I had ever been. "Of course I have," I said. But I hadn't. Nope, I've never owned Mickey ears.

■ When telemarketers call me at home, I speak in a fake language just to make them think I don't understand English—it's usually just gibberish, with a sporadic "si" thrown in. This is wrong, and I know it. It's disrespectful to those of whichever nationality I'm imitating and it's not nice to the poor saps—I mean, nice people—who are just doing their job as selling things people don't need or collecting bills. I don't even find this amusing, so I will stop doing it immediately. Maybe.

■ I pretend to have something of interest to say in this column. I don't. I know it's just a space filler. I mean, how big can the calendar be? In fact, I hate writing. I don't even want to do it any more. At least until next week.

I feel so much better now that I've gotten everything (well, some things) off my chest. It's been a nightmare living these lies. From now on, I'm an open book—completely honest—as long as no one asks me anything.

Now, it's Bush's turn to fess up. I'm sure he's got a few skeletons in his closet and I know he'll feel much better coming clean, too.

WHOSAID?

What do you think of the outcome of the election?

1. "I was disappointed by it, but not surprised. I'm sad that not a lot of people my age voted."
2. "Oh, I'm just devastated. I want to drape the city in black."
3. "It sucks. It makes me seriously think of leaving the country. If I wasn't in school, I wouldn't stick around."
4. "I think it's fucked up. People always believe what they're told and not what they see. The truth is not real hard to see if you're looking for it. People just love to be fooled."



A Connie Bacon
Instructor
Art & Design



B Dane Deasy
Senior
Photography



C Jermaine Berkley
Sophomore
Audio



D Jessica Harvey
Senior
Film & Video

Answers: 1-D, 2-A, 3-B, 4-C

MONDAY

Green Day, New Found Glory, Sugarcult at UIC Pavilion, 1150 West Harrison St., 7 p.m.

TUESDAY

Dance Chicago Festival at Athenaeum Theatre, 2936 N. Southport Ave., 7 p.m.

WEDNESDAY

Stella Comedy Show at Metro, 3730 N. Clark St., 9 p.m.

THURSDAY

Mates of State, Bishop Allen, Make Believe at Logan Square Auditorium, 2539 N. Kedzie St., 8:30 p.m.

Lauren Bacall with *Conversations in the Arts* at Columbia College Dance Center, 1306 S. Michigan Ave., 8:30 p.m.

Alicia Keys signs her book, *Tears for Winter: Songbook of Poems & Lyrics* at Borders, 150 N. State St., 6 p.m.

FRIDAY

Ryan Adams & the Cardinals, Jesse Malin at Riviera Theatre, 4746 N. Racine St., 8 p.m.

New Black, Chinese Stars, Beauty Pill at Bottom Lounge, 3206 N. Wilton St., 10 p.m.

SATURDAY

Muse at Riviera Theatre, 4746 N. Racine St., 7 p.m.

Bernardo Bertolucci: *Filmmaker* presentation by Facets Multimedia director Milos Stehlik at First United Methodist Church, 77 W. Washington St., 10 a.m.

The Beatles in Time discussion with WXRT host Terri Hemmert and musicologist Glenn Gass at DePaul University Student Center, 2250 N. Sheffield Ave., 12:30 p.m.

SUNDAY

The Pixies with Secret Machines at Aragon Ballroom, 1106 W. Lawrence Ave., 7:30 p.m.

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Stella gets their groove on

Three creators of 'The State' continue their comedy careers together with stand-up skits

By Trish Bendix/Assistant A&E Editor

To understand the comedy trio Stella is to love them—and to walk away without feeling offended.

Michael Ian Black, Michael Showalter and David Wain have been staples in the alternative comedy scene since they met as students at New York University in 1988. After a seven year residency at New York City's Fez Underline Café, the three became well known for their live skits and video installments. Now the group is engaging on a 10-stop tour with two dates in Chicago starting Nov. 9.

Sarcasm can be lost in print, and getting honest (and humorless) answers out of Stella is difficult.

"We met at an ice cream social," Showalter said. "A Victorian ice cream social. We were dressed in costumes as a Victorian gent or lady."

"We were the only three guys that crowded around the rainbow sprinkles so we knew we were of like mind," added Black.

As three of 10 creators of MTV's comedic sketch show "The State" (1988-1993), Wain, Black and Showalter wrote and performed smart tongue-in-cheek sketches that rivaled classic "Saturday Night Live" episodes. Though they inevitably decided to leave the station to pursue individual

careers, the members of Stella have remained unified throughout the last decade.

On this tour, Showalter said, "There will be some never before seen video material."

Wain added, "There's some very high-end installations that are on view at the Museum of Contemporary Art."

Continuing the sarcasm, Black claims Stella will "recreate sketches from 'Kids in the Hall' and 'Saturday Night Live.'"

Like other comedians, Stella does not attempt to simply reshape and regurgitate tireless topics and jokes, but if they

members of "The State" (including Black) were characters, as well as Janeane Garafolo, Paul Rudd, David Hyde Pierce of "Frasier," and "SNL's" Molly Shannon and Amy Poehler.

Wet Hot American Summer was a sleeper hit, a comedy that took place over the course of one day with multiple Jewish jokes, a passionate gay love scene, and twists on traditional summer camp events. The humor stayed true to that of "The State" and prompted the film to be shown in New York theaters for months.

"We just heard actually this week a statistic that it's the highest grossing film of the last 15 years," Showalter said jokingly. "That's exciting for us."

Stella's tour will be short and limited to a handful of cities, as Wain, Showalter and Black have separate careers and projects to get back to.

Black has since been a steady commentator for VH1 on shows like "I Love the '80s" and also as a character on the sitcom "Ed."

Showalter has continued to write for film and currently has two products in post-production; *The Baxter*, a film in which Showalter also stars, is slated for release in summer 2005. Showalter said his spoof of romantic comedies, *They*



Courtesy Stella

David Wain, Michael Ian Black and Michael Showalter created Stella seven years ago with a residency at New York City's Fez Underline Café.

Came Together, will be out in 2007.

Wain has directed music videos and contributed to "Mad TV," "Strangers with Candy" and "The Daily Show."

This is Stella's second national tour. Their last visit in Chicago was to the Logan Square Auditorium in July 2003.

"It's mostly new stuff," Showalter said of the tour. "Otherwise, it's a lot of the same themes: dick, balls."

Stella was scheduled to start touring at the beginning of

November, but due to unspecified reasons, the first week was canceled. Rumors have been circulating that this is result of Black being offered Craig Kilborn's open slot on "the Late Late Show." These rumors have not been confirmed.

The trio recently filmed a Stella series pilot for Comedy Central, and Black claims he has other projects he's been working on.

"I am trying to build a pond," he said.

Stella performs at the Metro, 3730 N. Clark St., on Nov. 10.

"It's mostly new stuff. Otherwise, it's a lot of the same themes: dick, balls."

do, the topics are outlandish and the jokes usually raunchy.

Showalter and Wain created an underground cult classic in 2000 with their homage to 1980s summer camp films in *Wet Hot American Summer*. With variations on a theme of sleepaway summer co-ed fun,

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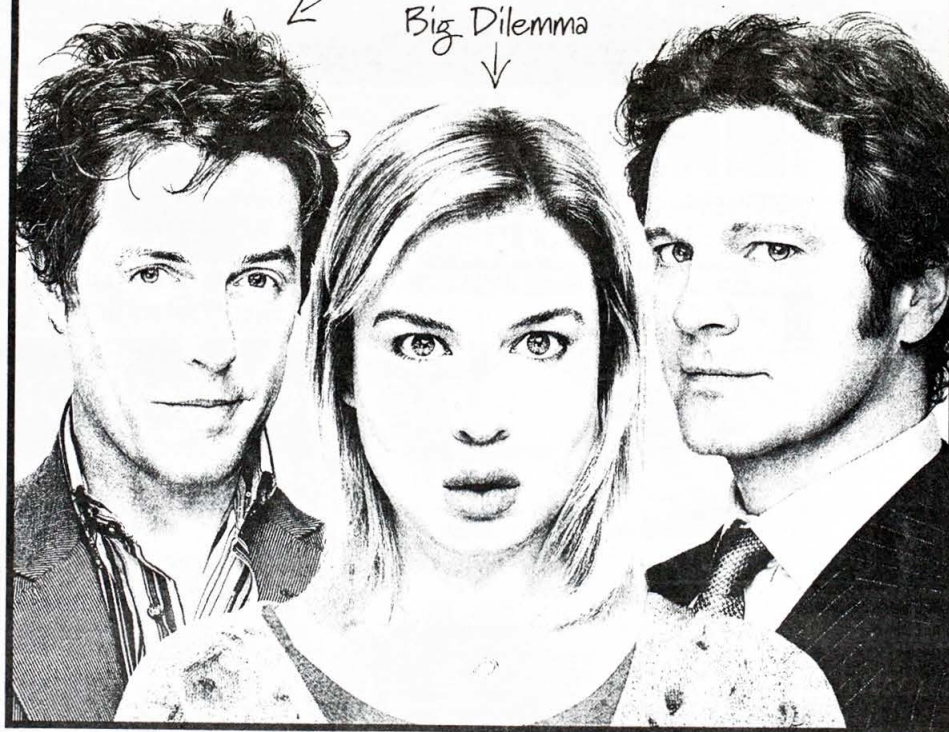
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IN THEATRES FRIDAY, NOVEMBER 12

Do-it-yourself Chicago

DIYTrunk Show is a non-selective marketplace for independent entrepreneurs

By Trish Bendix/Assistant A&E Editor

Local artists Amy Carlton and Cinnamon Cooper were tired of being shut out of choosy craft fairs.

"We were commiserating with one another, saying that we don't need [those craft fairs]," Carlton said. "We could start our own."

Carlton, a jewelry designer, and Cooper, who makes purses and mittens, decided to form their own alternative craft fair, The DIY Trunk Show.

The show opens its second year on Nov. 13, and is named after the do-it-yourself craze.

"We had a friend who does watercolor and fine arts," Carlton said. "She does garage sales in her yard. I thought we could do something like that. We could get 10 friends together and we could put on a show somewhere. When we started

Local magazines such as Venus and Pistil have encouraged interest in such independent ventures. The Renegade Craft Fair is the only similar gathering, which was also in its second year this September.

Unlike craft fairs that are selective, Carlton and Cooper make sure that the DIY Trunk Show remains open to as many people as the Pulaski Park

ing from Atomic Mama. Screen printed T-shirts, beaded jewelry, stuffed toys and handmade soaps are among the vendors' offerings.

Also, unlike the Renegade Craft Fair, the DIY Trunk Show stays local. While the Renegade Craft Fair features artists nationwide, Carlton said that 85 percent to 90 percent of vendors at DIY are Chicagoans.

"They are really almost all Chicago people," she said. "There are a few from Milwaukee, a couple from Indiana and Michigan, but it's pretty much a local show."

"It's showing that there are more than cookie cutter things out there," Atomic Mama creator Lizz Sisson said.

"There are a huge, wide variety of creative people [in Chicago]. I'm married with two kids, so this is my own personal livelihood. My ultimate goal is to open a store and be fairly successful."

The DIY Trunk Show is an open forum for local artists and gives opportunities to both craft show virgins and veterans like Sisson, who has participated in the

Renegade Craft Fair, Art vs. Craft in Milwaukee, and Bizarre Bazaar in Los Angeles.

Sisson said this will be her first time being involved with the Trunk Show.

She makes "mostly children's clothes with alternative fabrics" as well as embroidered dish-towels and houseware for "atomic mamas and papas."

"My job is mostly supply and demand," Sisson said of her niche. "Most requests were for my children's things and my home products."

While the DIY craze is catching on, it can be stressful on your bank account. Carlton and

Cooper spend the \$35 per vendor fee on publicity and space used for the show itself, with nothing left for them.

"We sort of figured out estimates on how much it would cost for rent and estimates on printing out postcards and posters," Carlton said. "Then we just divided it by the number of spaces we thought we could sell. There is no profit. We do this because we like it."

The DIY Trunk Show will be at Pulaski Park Auditorium, 1419 W. Blackhawk Ave., Nov. 13, from 10 a.m.-4:30 p.m. Admission is free.



Courtesy photo



The first DIY Trunk Show was so popular, they're doing it again.

looking at spaces, it grew from 10 friends to maybe 24 people, to 36. Last year, we had 32 vendor spaces and 46 vendors. Some split tables."

Auditorium can hold. "It's first come first serve," Carlton said. "The only requirement is that you sell goods that you make yourself, not something from Amway. One woman was interested in showing import scarves made by women in India. It's all about DIY. We just took the first 70 people who signed up and sent in their money. It's not a juried show at all and there's just that one rule."

The wide range of handmade goods being sold by local independents range from trendy dog collars made by Crafty Dog Design to handmade kids cloth-



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Porno and Wood,

Long-lost Ed Wood film resurfaces with new DVD **By Scott Carlson/News Editor**

Rejoice, cult movie fans: Starting this month, the films of Ed Wood—the filmmaker revered for making films so bad they're good—are being re-mastered and released on DVD.

But don't expect these movies to feature stringed hubcaps passing for flying saucers or a rubber octopus that barely moves; they would probably distract from all the sex going on.

This month, the Internet-based company Fleshbot Films is releasing a re-mastered DVD of *Necromania*, a film from Wood's twilight years as a porno director. The film, once thought lost, was unearthed three years ago by Rudolph Grey, author of *Nightmare of Ecstasy*, the definitive Wood biography.

According to Grey, the rediscovered films show that Wood had his own unique vision as a filmmaker.

"[Wood's movies] are very individualistic, very stylized," said Grey. "You can see it in 1951 with *The Sun Was Setting*, a thing he did for television ... all the way through 1971. *Necromania* still had his same weird style."

Necromania isn't the only porn Wood made, and may not be the only one released by Fleshbot. According to Fredrik Carlström, executive producer of the DVD, no date has been set, but Fleshbot is expecting more of Wood's porn to be released soon.

Wood spent most of the 1950s and early 1960s working on low budget sci-fi and exploitation flicks. He was infamous for delirious dialogue, fanatic use of stock footage and the idea that audiences would suspend disbelief even if the cardboard cemetery sets tipped over in front of the camera. His subsequent releases, such as *Bride of the Monster*, *Glen or Glenda?* and the granddaddy of them all, *Plan 9 From Outer Space*, are now regarded as some of the worst, and most entertaining, films ever made.

But after losing the legendary actor Bela Lugosi, a close friend and a steady among Wood's actors, work dried up for odd Auteur in the late 1960s and early 1970s. To pay the bills, Wood wrote sexploitation novels—according to Grey, Wood said in 1975 that he had as many as 135 novels under his belt—but Wood still hungured for filmmaking.

So he did what any washed-up movie director would do: He made smut.

Filed over the course of three days in 1971 for less than \$7,000, *Necromania* was one of the last of the two-dozen nudie movies Wood filmed (under the pseudonym Don Miller) before he died of a heart attack in 1978.

Despite the title implications of the title, the movie isn't about necrophilia. Young

lovers Dañny and Shirley arrive at a foreboding mansion, seeking help from the mysterious Madame Heles to—well, show them the way of better love. Intercourse ensues, climaxing (forgive the pun) with an intimate encounter inside a coffin, which was loaned to the filmmakers by Criswell, "Tonight Show" psychic and a friend of Wood's.

Necromania may be one of the most elusive of Wood's films. Two different versions of the film were made: a 52-minute soft-core version to show in theaters (which he referred to as the "Hot!" version) and a 53-minute hard-core edition for private audiences (the "Hot! Hot! Hot!" version).

According to Grey's biography, Wood used two different cameramen to make the movies—one would shoot graphic sex scenes and one refused, resulting in two different versions of the same movie. Both cuts disappeared shortly after its limited theatrical release ended.

For years, the survival of the film was debated. Grey said the film's existence was first revealed to him through an Ed Wood fan club tribute at the University of California-Los Angeles. In 1983, Grey began a search for the film, the Holy Grail of Ed Wood fandom.

By 1992, copies of the soft-core version found their way to the "bootleg" video market, but the "Hot! Hot! Hot!" version never materialized and was presumed lost.

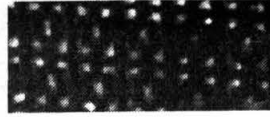
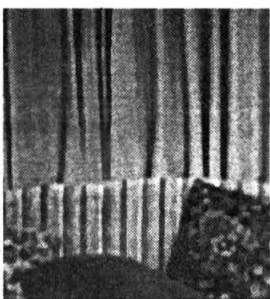
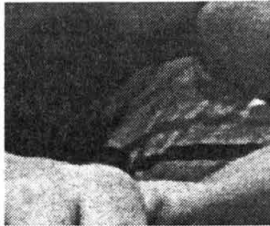
Nearly 18 years after he began searching, Grey's detective work paid off. He managed to track down the original distributor of *Necromania*, who bought both cuts of the film early after they were made. The distributor thought he had lost the original film elements, but while he was cleaning in a Los Angeles warehouse, he found them and contacted Grey.

Grey enlisted the help of his friend Alexander Kogan, president of the film distribution company, Films Around the World, to negotiate the acquisition of *Necromania*. Kogan, whose company has a strong independent film library ("some of it distinguished, most of it not"), agreed.

Grey returned home with not one, but three films—complete hard-core and soft-core versions of *Necromania*, plus *The Only House in Town*, another Wood film thought lost.

Even more amazing was that Grey acquired not prints of *Necromania*, but the movie's 16mm negatives, which would provide a stark difference in quality from the version that was already available.

"I had seen a partial copy of the soft-core version of *Necromania* which surfaced through *Something Weird Video*," Kogan said. "Awful,



awful technical quality. The opening credits are gone ... and it was almost unwatchable."

For a while, Kogan and Grey did nothing with the films they had procured, but in a serendipitous moment, Kogan saw a business article in *The New York Times* about Nick Denton, an extraordinarily successful Internet blogger out of England. The article, Kogan said, mentioned that Denton was starting a new erotic website called *Fleshbot.com*. Kogan sent Denton an e-mail in case the website would be starting a video label. If so, Kogan suggested, why not start it with Ed Wood?

This fall, *Fleshbot's* website took off, earning more than a million-and-a-half hits per month, and plans to release *Necromania* were finally given the go-ahead. The DVD contains both the hard-core and soft-core versions of the film.

The search isn't over for Grey. Next on his list: finding *Operation Redlight*, a film Wood based on his novel, *Momma's Diary*, which he also starred in.

Whatever turns up in the future, according to Carlström, *Necromania* is only the first of the Wood pornos to be released. *Fleshbot*, he said, plans to release *The Only House in Town*, and possibly the Wood-scripted *Shotgun Wedding*, which Kogan obtained a number of years ago.

Carlström also said *Fleshbot* intends to release loops—perpetually-running short porn films made for coin-operated booths in adult stores—which may have been filmed by Wood.

"We have a shit-load of loops, by both Ed Wood and a number of other people," said Carlström. "We know Ed Wood made a couple dozen of these films, but it's unclear [which were his]. Nobody really knows who did what, because they're uncredited. But being Ed Wood ... people think that he might have made a few of them."

Grey said that determining who made the loops could be a lot harder than it sounds.

"He didn't put his name on those things, so I don't know how the hell they would know they were his," he said.

Carlström said the reason *Fleshbot* decided to release Wood's porn was that it was a take on sex from a completely different kind of person, which, he said the world needs more of.

"I think porn in general right now is quite uninteresting," Carlström said. "Sex depicted on-screen has been kidnapped by [the porno industry in] Santa Barbara, where they spew out platinum blonde crap, and by Hollywood, where it's totally OK to see someone murdered but not to see a couple making love. Ed Wood was an interesting filmmaker, and it's interesting to see him take an approach on sex. I think we need more porn, different porn, made by women, by gays, all sorts of people."

Kogan, however, wants nothing to do with the porn industry. He made it very clear

together again

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that his motive was to release an interesting film by an interesting filmmaker, and that he is not a pornographer.

"Even though there's no question this is porn or erotica, whatever you want to call it, it's clearly different than anything else anyone ever made," Kogan said. "You're supposed to have some kind of sensual music [in erotic films], but this sounds like 'Leave it to Beaver!'"

For Grey, the release of *Necromania* serves as a testament to how talented a filmmaker Wood really was, despite his reputation as the worst director in Hollywood. Grey notes a particular scene in *Necromania* when Danny, played by Ric Lutze, fumbles with his pajamas so much that he begins to laugh.

"If you watch that sequence, it's very carefully edited," Grey said. "[Wood] could have very easily edited that sequence out. ... It seems to me it was pretty intentional."

Grey's point may seem inconsequential, but he recalled an article written by Village Voice movie critic Jim Hoberman, who said that Oscar Micheaux, the first African-American to produce a feature film, deliberately left mistakes in his films "as a kick to himself and also for his audience."

"[Hoberman] said if this is true, it would make Micheaux the greatest genius the cinema ever produced," Grey said. "Well, here is Ed Wood doing the same thing."

this was a strange movie," Kogan said. "People say he's the worst filmmaker who ever lived. The fact is, everybody still talks about Ed Wood, and [legendary film director] Howard Hawks can barely get remembered."



SO, HOW BAD IS NECROMANIA?

Porn fans, beware—even the hard-core version of Ed Wood's *Necromania* may not be what you expect.

Even though the DVD package is outstanding, considering the prints sat in a warehouse for many years, casual Wood fans and pornography fanatics may have trouble swallowing the film, which is more an exercise in '70s porn, instead of Wood's usually bad '50s sci-fi. The film quality is quite grainy, and audiences who have never seen adult films may not welcome images from a time of body hair below the neck and before ubiquitous silicone.

In the film's defense, however, porn—especially ancient porn—should be expected to be low budget. Until *Deep Throat* pushed porn movies into the mainstream, dirty movies were marketed to dirty men who watched them in dirty movie theaters, which could be shut down at any time.

Who would have the misguided sense to spend millions of dollars on a film that would never make enough to cover the budget?

Conversely, science fiction films and westerns—Wood's bread and butter in the first decade of his career—have always screamed for at least a modest budget. "Proper" films demand that puppeteers stay behind the curtain, allowing

audiences to suspend disbelief.

Since Wood never had the budget to make a "proper" film, whenever he tried to do it, a fun time was almost guaranteed.

But put Wood in charge of porn and the game changes. *Necromania* is an entirely different level of "Ed Wood fun" than his sci-fi films because it's an even lower quality of filmmaking. If a cohesive plot never mattered in *Bride of the Monster* or *Glen or Glenda?*, does anyone expect him to insert one into a cheap-o smut movie that lasts less than an hour?

Watching *Necromania* is like having advance knowledge of a gentle car accident—a crash that might have been avoided, but so long as no one's going to get hurt, why not kick back and watch?

With its usual Ed Wood-type moments—including a speaking actress who isn't moving her mouth, inane dialogue and completely inappropriate incidental music—*Necromania* is just as much a hoot as Wood's better-known films.

In fact, this time around, there may be even more for Wood fans to laugh about. Near the end of the hard-core version, the audio clearly presents one of the crew, probably Wood himself, yelling "Cut!"—accidentally left in the finished film. As far as cult movies go, it doesn't get much better than this.

The world has plenty of bad porn, but Ed Wood's made it a lot more fun.

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this 'halo' isn't fo ange

By Todd Burbo/Assistant A&E Editor
Cover photo by Eric Davis

When world domination is your ultimate goal, Chicago is a good place to start. The story of *Halo*, and Bungie, the game developer behind the smash hit, is proof of that. And with anticipation for *Halo 2*'s Nov. 9 release at an all-time high for a video game, it is clear that Bungie has evolved into one of the industry giants.

As Frank Crist, a faculty member in Columbia's Academic Computing Department, said, "*Halo 2* is the most highly anticipated game—ever." The vast majority of gamers agree, based on polls from magazines such as *Electronic Gaming Monthly* and *XBN*. The hype was initially fed by the game's trailer, which debuted at E3, the gaming industry's largest annual expo, in 2003. Gamers waited patiently for another year, only to see another trailer, but no playable demo, at E3 2004. Patience began to wear thin—the few available screenshots were meticulously analyzed, and rumors of new features began spreading as if the game were an upcoming George Lucas film.

Although Bungie's infamous Xbox launch title made them a household name, Bungie has been around a long time, but some might be surprised to hear about Bungie's humble beginnings.

In May of 1991, friends Jason Jones and Alexander Seropian founded the company in a dank Windy City basement. They were ambitious from the start—their first project was a *Pong* clone named *Gnop!* (cleverly, *Pong* spelled backward), which they distributed for free. It didn't seem to bother them that *Pong* was 20 years old. They had a game.

Their pro-bono game design wouldn't last long. In 1992, the pair released *Minotaur*, a role-

playing/action hybrid that Jones constructed before aligning with Seropian. Although *Minotaur* sold only 2,500 copies, it helped raise Bungie's profile as a game developer. The game also set precedents with the use of networking for multiplayer games.

In 1993, Bungie added a third dimension to their games with *Pathway Into Darkness*, which was essentially *Minotaur* shown from a first-person perspective.

Still programming on Apple computers for other Apple computers, Bungie released *Marathon* in 1994. A first person shooter game designed to compete with the likes of *Doom*, the groundbreaking PC title of that era, *Marathon* told the story of a lone security guard on a futuristic spaceship fighting to repel an alien boarding crew. Sound familiar, *Halo* fans?

Marathon established Bungie as the leader of Macintosh developers almost overnight. Building on its success, the company began working on a sequel in 1995. Released in November of that year, *Marathon 2: Durandal* was another milestone for the company—its first game to be ported to the PC, running on Windows 95.

From there, Bungie began to grow exponentially, and in 1997, set up Bungie West, a second studio near San Jose, Calif., in order to develop multiple projects simultaneously.

Despite any successes they had, 1999 was the jumping-off point for Bungie's dominance in game development. At the annual Macworld expo that year they screened a demo of a futuristic shooter set on a mysterious ring-shaped world. They promised to deliver what seemed like impossible features at the time, such as large, outdoor settings and vehicular combat.

The response to the first *Halo*

demo was phenomenal, but Apple loyalists at the convention were destined for disappointment.

In 2000, Bill Gates recognized *Halo*'s potential and acquired the game, the company behind it, and all of its employees. Nearly the entire staff was enticed by Microsoft's offer and moved, as a group, from Chicago to Redmond, Wash.

The game, originally intended for Macintosh, was ironically destined to become a project of rival Microsoft. Not just a project, in fact, but the project that would arguably lead to the success of Microsoft's latest and riskiest project—their foray into console gaming—the Xbox.

On Nov. 15, 2000, *Halo* was released for the fledgling console, and was an instant hit. Gamers were first struck by the graphics, but it took more than a pretty face for *Halo* to rise above the crowd of new games.

"*Halo* did something other shooters failed to accomplish," said Octavio Nevarez, avid gamer and employee of EB Games. "[Its subtle] *Combat Evolved* really meant that the developers spent a lot of time building the artificial intelligence. The enemies really strategize, take cover and work as a team. In other shooters, you're just running and gunning, there's no thought. *Halo* added real strategy to first person shooters."

While the game's design is indisputably top-notch, having Microsoft as a backer didn't hurt the game's popularity.

"I think there's a lot of hype. The Microsoft marketing machine really put a lot of energy behind it," Crist said. "However, it was revolutionary in many ways ... such as vehicular use, for instance."

In the grand Bungie tradition, *Halo* also encouraged networking. Four Xboxes, for a total of

16 players, can be linked together, creating a large multiplayer game. This spawned a new generation of networking parties, with kids hauling their Xboxes to friends' houses for tournaments—an event popular exclusively among computer gamers until now.

Halo has since been labeled a classic, given perfect ratings and reviews by nearly every publication in the business. All eyes are on Bungie for the next generation, but how can they possibly improve on perfection?

They found a way. Graphically, *Halo 2*'s lighting effects and textures are a significant improvement over the original. Gameplay has improved with the addition of "dual wielding" (the ability to use two weapons at once), enhanced artificial intelligence from both enemy and friendly characters, and interactive multiplayer environments. Vehicles now take damage and structures can be destroyed, a move which is sure to change strategies as battles progress.

These changes, however, are all minor in the grand scheme of things. The most anticipated feature of *Halo 2*, the one thing missing from the original, is online play.

"Multiplayer is the future of all gaming," Crist said. "It's interesting to play against artificial intelligence, but playing against other people in real time is superior. You can work together cooperatively, which leads to the development of clans [dedicated gaming teams]. Gaming really exploded from there."

Xbox Live, the console's online community, will undoubtedly explode with the

release of *Halo 2*. Sure, playing the original with three of your friends on the couch was fun, but now you and those friends have the capability to create an online team, and, from the comfort of your own homes, destroy other gamers from around the world. The smack talk that made *Halo* multiplayer so fun won't be lost with online play either, thanks to the microphone headsets provided with Xbox Live startup kits. Live subscribers will also be provided with team rankings, tournaments, and downloadable content, further extending the life of the game.

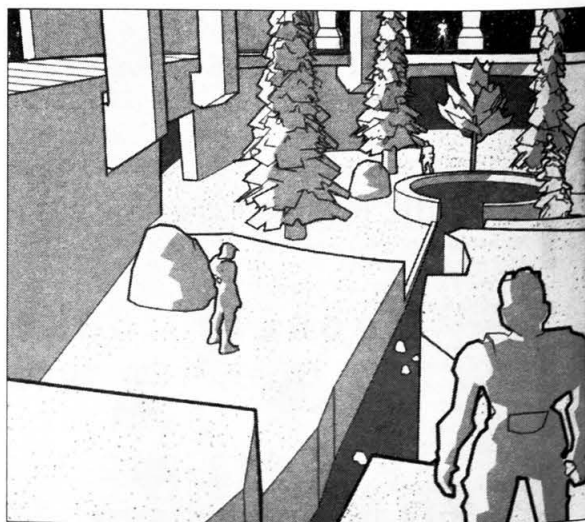
Recently, select journalists began receiving invitations to Microsoft headquarters for top-secret gaming sessions. Reviewers came back giddy; universally impressed with the rough versions of the game they played.

Microsoft's backing allowed for a marketing campaign like never before. Swank Hollywood soirees have been thrown, pandering to the countless celebrities who profess their love for the game. In the wake of E3, celebrities were shuttled to a secret, high-tech residence complete with a "SWAT" team security force, and given a chance to play the game—Lindsay Lohan, Ryan Phillippe and Tara Reid were among the lucky few chosen to get in early battles.

Ben McKenzie of Fox's "*The O.C.*" is one of many celebrities to publicly express his love for the game. "Everyone thinks I have this crazy bachelor pad, but really I just have a bed, a big-screen TV and an Xbox to play *Halo*," he said.



A screen shot from 'Halo 2.'



A concept sketch from 'Halo 2.'

The Competition

r els

On Tuesday, Nov 9, the world will see if the hype is warranted. *Halo 2* will be sold nationwide at midnight on Monday. Retailers are expecting a blitz. We have over 300 copies pre-ordered at this location. It's going to be crazy," said an employee of the EB Games at Webster Commons, 1461 W. Webster Ave.

The game is available in two forms—the standard version, and a limited edition version, packaged in a tin case that comes with a "making of" DVD; such extra features are no longer just for movie releases. The suggested price for the standard version is \$49, with the special edition coming in \$50 higher. Of course, there will be gamers that want to pick up a *Halo* T-shirt (\$14 to \$20), the official *Halo* earpiece for Xbox Live (\$50), and perhaps even the clear green *Halo* edition Xbox (\$179, but out of production). Also, don't forget your Xbox Live subscription (\$49.99 for one year). The public shouldn't be surprised at all the *Halo 2* product tie-ins, as Valve does claim that their games and products only serve to finance their real goal of world domination. *Halo 2* should give them plenty of cash to purchase a doomsday device or two.

Get that shopping list checked off, prepare a speech for your parents explaining your rising GPA, grab a Redbull, and we'll see you online Monday at midnight. We'll be the guys laughing maniacally as we snipe you from across the map.



Half Life 2

Video game developer Valve worked with Vivendi Universal Games to create *Half Life 2*, possibly the biggest competition for the *Halo* franchise.

The game is PC exclusive, which may set it in an entirely different market than the Xbox exclusive *Halo* sequel.

The first *Half Life* title spawned what is perhaps the most dedicated community of fans in gaming history, due to a modified version of the game called *Counter-Strike*. *Counter-Strike* was created thanks to a revolutionary idea of Valve's—giving gamers the tools and codes to modify the game in any way they chose. Six years after the game's release, new maps, weapons and other tweaks to the game are still consistently created by fans.

"What game companies don't always realize is how dedicated fans will become. If they allow fans to create their own models, their own maps and their own rules of gameplay, they're going to get an exponential amount of interest," said Frank Crist, faculty member in Columbia's Academic Computing Department.

While *Counter-Strike* is a first-person shooter like *Halo*, the two games are remarkably different. *Counter-Strike* provides hard-core gamers a more realistic battle with real-life weapons such as AK-47s unlike *Halo*'s plasma rifles.

Online competition of gaming teams, known as clans, is at the forefront of the *Counter-Strike* experience. A quick Google search will result in tons of clan homepages where tournaments are organized and strategy is discussed.

Whether these clans will follow Valve to the sequel remains to be seen. According to Crist, "Even something that is insanely popular can be totally botched in the sequel. That goes for any kind of media. It is wise for gamers to be wary of the *Half Life* sequel—it has to stand on its own merits."

The wariness of the gamers Crist mentioned is brought on largely by the highly touted "Valve Source" technology engine. Players mastering the physics of the first game will now have to deal with new factors such as friction, buoyancy and more realistic gravity, which all have an effect on their environment.

Players may also avoid *Half Life 2* for another reason: lack of cash. The game's new physics engine and advanced graphics require PC performance that very few home computers will be able to provide. According to HalfLife2.net, the game's minimum system requirements are a 1.2GHz processor, 256MB of RAM and a DirectX 7 series graphics card. These specs will not provide you with the graphics and performance you see in ads, however. Recommended specs are a 2.4GHz processor, 512MB of RAM, and a DirectX 9 series graphics card. While these

aren't insane numbers by any means, many gamers will have to upgrade their video cards at the very least, which can cost around \$500 for a high-end model. For that price, one could purchase three Xboxes and a copy of *Halo 2*.

Half Life 2 will be available for PC on Nov. 16. Retail price is \$54.99, and a collector's edition, which includes an art book and T-shirt among other items, is available for \$79.99.

Doom 3: Resurrection

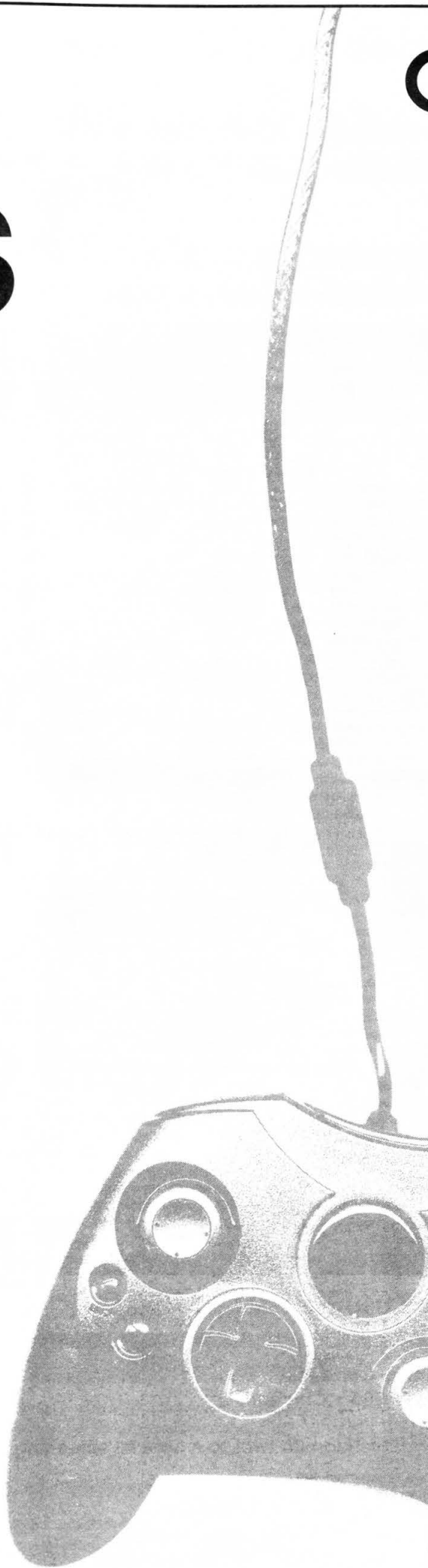
California developer id Software essentially created the first-person shooter genre with original titles such as *Wolfenstein 3D*, *Quake*, and the legendary *Doom* franchise. With *Doom*, id chose to keep the story simple: Demons from hell are invading the solar system, and you have to kill them. The game led players through a labyrinth of 3D levels that got progressively creepier, climaxing in a bloodbath of Satanism and rockets.

The first two games in the series managed to scare gamers with the limited graphics capabilities available in the early '90s, so anticipation was high for the third installment, released earlier this summer. Upon release, *Doom 3* raised the bar once more, this time for its ultra-realistic lighting effects, which play a key role in scaring the living daylights out of players. Gamers, it seems, are still scared of the dark.

While *Doom 3* was certainly a highly anticipated title, the same restrictions that apply to *Half Life 2* will temper its sales—recommended computer specs are higher than the average college student's PC has to offer. In addition, while *Doom* is certainly a classic title, its update is mostly graphical. *Doom 3* is still a "run and gun" shooter—don't expect the same gameplay or physics innovations as *Halo 2* or *Half Life 2*.

The software company has announced an expansion pack for *Doom 3*, titled *Resurrection of Evil*. Set to take place immediately after the events of *Doom 3*. The expansion finds your character in possession of an ancient artifact that "puts the power of hell in your hands," according to an id press release. Unsurprisingly, this means you're once again hunted by demons, which you, most likely, have to kill. *Resurrection* also boasts the return of an old *Doom* favorite missing from *Doom 3*; the double-barreled shotgun.

Like all expansions, *Resurrection* requires the original *Doom* software to be played. An Entertainment Software Rating Board recommendation has yet to be announced, but an MA (18+) is all but guaranteed. An exact release date is not yet available for *Resurrection*.





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IN THEATRES FRIDAY, NOVEMBER 19TH

Pai's pics are pure poetry

Local artist fuses poetry and photography in new book

By Todd Burbo/Assistant A&E Editor

Shin Yu Pai didn't want to stick with just one art form, so she decided to combine her two favorite: poetry and photography. A graduate of the School of the Art Institute of Chicago, Pai was kind enough to spend some time in Columbia's C33 Gallery, 33 E. Congress Parkway. On Nov. 1, she read from her new book, *Equivalence*, which was recently published by La Alameda Press.

It is clear that for a writer, Pai is unusually devoted to the visual arts. So, it's not surprising that in addition to her poetry, Pai's photography has been published as well. As for her poems, each piece she reads focuses on a specific artist, and the interesting and sometimes painstaking processes they go through to achieve their art. In her own words, Pai is "interested in the relationship between visual

arts and language."

A great example is her poem "A Valentine for Joseph Cornell." Before reading the poem, Pai gave the audience some background on Cornell, whose work focused on the innocence of childhood.

In the poem, Pai describes one of Cornell's gallery openings, at which he asked

that his work be hung at the eye level of a child and cherry soda be served in place of the usual champagne. Other artists Pai read about included Alfred Stieglitz, Jackson Pollack, Feliz Gonzalez-Torres and Wolfgang Laib.

Laib's work was very reminiscent of natural sculptor Andy Goldsworthy. When asked about Goldsworthy's work, Pai said, "I love his work, he's fantastic, but I haven't written

about his work yet. Sometimes it takes awhile."

"It's only been the last few years that I started bringing the practices together."

Pai got an early start in both poetry and photography. "I've always written poems, probably as early as 5 years old," she said. "But simultaneously, my parents gave me a camera when I was really young too, so I've always

done both. But it's only been in the last few years that I started bringing the practices together."

One way in which she has brought her two mediums together is by layering the actual text of her poems over her photographs.

So, after having her first full book of poetry published, Pai is exploring other creative outlets. At the moment, she is writing an opera with Chinese composer Gao Ping, who is based in New Zealand. She's also working on a collection of poetry titled *Unnecessary Roughness* (after the hockey penalty) that aims to analyze

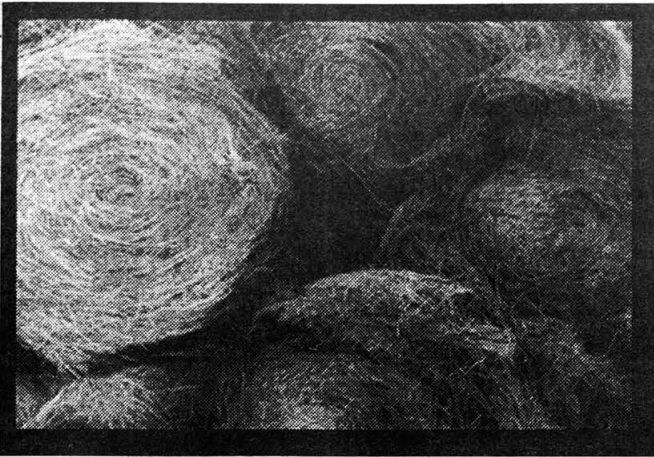


Shin Yu Pai is currently working on a new collection of poetry.

the socialization of violence and the development of sexual identity through sports.

This collection of poems will be laden with violent sports terminology such as "choking, slashing, banishment, all these wonderful, delicious phrases from sports," Pai said.

The collection has yet to be published, but when it is, Pai envisions each poem to be accompanied by a corresponding photograph.



What the hay? Pai's visually poetic work combines with her literary flair.

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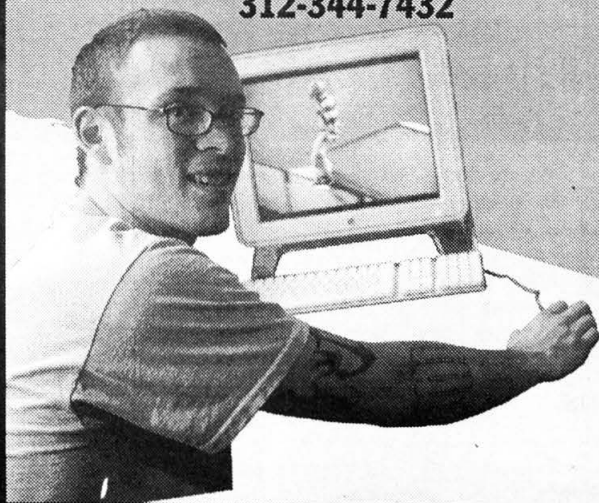
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COLUMBIA CHRONICLE

ROGUE PICTURES

**"SEED OF CHUCKY"
OPENS NATIONWIDE ON NOVEMBER 12TH!**

Voters get all hot and bothered

Voters fill HotHouse for Indymedia and Third Coast Press-sponsored post-election event

By Jamie Murnane/A&E Editor

It was the night we had all been waiting for—election night—and the HotHouse was packed with anxious voters awaiting the returns. A large projection screen illuminated near the stage showed the country turning red and blue before everyone's eyes. This is "One State, Two State, Red

the media." Third Coast Press is an example of such a medium. Launched in January 2004, Third Coast is an alternative monthly that focuses on topics of progressive interest.

The event, which also goes by the name "Step Out and Stand Up," took only three weeks to put together, accord-

E. Balbo Drive, political pundits gathered around tables, discussing world affairs, incessantly glancing at one of the many television screens positioned all over the room. Others gathered around a large white poster in the shape of the United States, filling in states with blue and red markers as announced. But the other side was where all the action was taking place: Four musical acts, performance art and poetry readings that not only entertained, but helped to alleviate the all-too thick tension in the house. And of course, there were drinks for that as well. As a HotHouse promoter said, kicking off the event, "Four more beers!"

Pupovac said that no matter what the results of the election (which, of course, are now known) are, "the progressive community in Chicago—and all over the country—needs to not lose the momentum we've been building." Over thumping bass lines, she said citizens have to stay focused on the important issues at hand. "Whoever wins, those issues are still present," she said.

That seemed to be something worthy of a celebration such as this. The Chariots, a local blues/rock band, kicked off the election night event at 8 p.m. Energizing the crowd, the

band played for more than an hour, as the Bible belt, not surprisingly, came up red on the screen next to them.

Rebecca F was the next performer—a folk/rock singer-songwriter sporting an appropriately patriotic American flag tank-top. In between her catchy songs, she turned toward the screen, where Barack Obama was flashing his pearly smile, and asked the crowd, "So, what's the score?"

Between musical acts, performance artists and poets such as Triple Black (who was recently featured on "Russell Simmons presents Def Poetry") took the stage. It was during this silence that the nervous election-based chit-chat and whispers pervaded the room. Sure, the music was good, but everyone was just waiting for an answer.

Of course, that answer

wouldn't be given that night. But, there was still Star People, an enthusiastic, uplifting hip-hop band that managed to actually get the crowd on their feet, dancing in front of the stage with the election coverage streaming from the projector. The headliner was the punk band PAL.

Aside from the musical entertainment of the evening, there was a silent photography auction, screenings of short films from Guerilla News Network and Street Level Youth Media, and a juggler.

All of the fun, Pupovac said, was Indymedia and Third Coast's way to "envision the night as a celebration of the progress made by the progressive community as a whole. We, as a community, are much stronger now than we were four years ago, and no matter what, that's a positive thing to keep working for."



Voters see red as the returns come in on election night at the HotHouse.

State, Blue State"—a post-election anticipation celebration put on by Chicago Indymedia and Third Coast Press.

Chicago Indymedia is part of a worldwide independent media movement that works to put honesty and fairness into the media. Indymedia's mission is to encourage people to "be

ing to Jessica Pupovac of Indymedia.

"It was all kind of last minute," Pupovac said as the first band, The Chariots, did a sound check. "But Indymedia and Third Coast both wanted to put on some kind of event—so here we are."

On one side of HotHouse, 31



Rebecca F.



The Chariots

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Actor Christian Bale pulls his weight for latest role

By Steven Rea/KRT

Coming soon: *The Christian Bale Diet Book: How to Shed Pounds for Your Art.*

Perhaps not, but Brad Anderson wouldn't be any more surprised than he was the day the star of his film *The Machinist* first showed up on the set.

There was the British actor Christian Bale, looking like "a walking skeleton."

"I didn't weigh him on a scale, but he claims he lost 63 pounds, and he looked it," Anderson said, whose film is a harrowing, Kafka-esque tale of a sleep-deprived factory worker (or are they?) and the paranoid delusions haunting him.

"Christian came onboard knowing that he would have to transform himself to some extent, that we weren't going to do CGI effects," Anderson explained. "So I just assumed he'd lose, you know, 10, 15 pounds, and we'd put him in baggy clothes and we'd make it look like he was gaunt."

"But no, he's one of those actors, he needs to immerse himself in a role. He becomes the guy."

"I was a little bit stunned, but on the other hand I was also gratified that he was willing to make those commitments in order to do it right. Sure, there were moments ... when we were a little bit concerned about his health. Like when you're shooting a whole day in the Barcelona sewer tunnel, trudging through raw sewage, and he's so weak that it's hard to stay up during the course of the day. He was very fatigued."

"It was difficult for him, but he never complained. He just did what needed to be done. I'm sure he was eager to get the movie over as quickly as possible so he could get back to normality."

The R-rated *Machinist* also stars Jennifer Jason Leigh. Although its screenplay, by Scott Kosar, was set in Los Angeles, Anderson, whose pre-

vious projects include *Session 9* and *Next Stop Wonderland* - found the backing for his project from a Spanish concern, *C a s t e l a o Productions*.

"We had tried to get the financing here in the States," said Anderson, 40. "At one point, the Coen Brothers were thinking of producing, but it just didn't take off. And then Christian got onboard, but even Christian's attachment didn't give us that much more leverage."

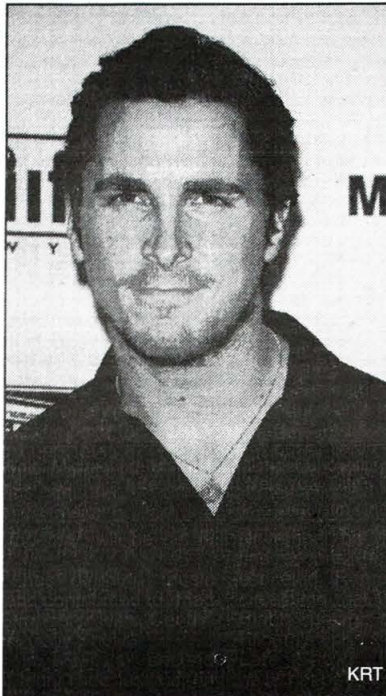
"People respect him as an actor, but he's not, like—not yet—such a big marquee-value name. So we tried to get the financing here, but weren't able to find the right home."

Enter the Spaniards with the money, but also with the insistence that *The Machinist* be shot entirely on their soil.

"It was a little perplexing at first, because in its original script, the story is all set in L.A. We ended up creating our own quasi-American reality. I wasn't really certain that it could work, but these days, if they can shoot a Civil War epic in Romania, and every other movie being made in Toronto is set in New York ... then it doesn't really make a difference."

"The irony is, you can go anywhere in the world and find a little piece of America."

As for Bale, he went from *The Machinist* to *Batman Begins*. After shedding one-third of his body weight, the 30-year-old method actor had to bulk up, buff up and don the



KRT

Bat-suit for director Christopher Nolan's \$100 million Warner Bros. production.

"Christian came back after we wrapped, like, two and a half months later, and he had gained all the weight back," Anderson recalls. "He told us he had signed to do *Batman*. ... And the thing is, right now he's doing a Terrence Malick movie."

Bale's now working on *The New World*, a 17th-century saga about British colonialists and Native Americans, incorporating the Pocahontas-John Smith tale.

"But then," continued the director, "his next film, he tells me, is going to be a Werner Herzog picture where he plays a prisoner of war in Southeast Asia, so he'll have to lose all this weight again!"

A perfect covers album

By Doris Dadayan/Contributing Writer

The political climate has changed quite a bit since A Perfect Circle released their 2001 album, *Thirteenth Step*. This time around, the predominant mood of the art-rock band's latest, *eMOTIVE*, released on Nov. 2, is an anthem of brooding, spine-chilling, threatening and somewhat intimidating pieces. The album's sound is reminiscent of clouds gathering in a darkening sky, waiting for the storm to come—a metaphor for their political views on the current state of the nation.

The Opening track "Annihilation," a cover of '80s punk band Crucifix, is an appropriate song for the overall theme of the album, and is done in an almost apocalyptic whisper by front man Maynard James Keenan. Here, Keenan sounds like he's holding a séance, summing up the theme of the album with one line: "It's your choice: peace or annihilation."

This spoken word piece sets the tone for what follows with a frightening effect: "Reject the system dictating the norms / From dehumanization to arms production to hasten this nation

towards its destruction." Here, APC goes for anything but subtlety to get their point across, and the effect of Keenan's powerful



vocals is both captivating and mysterious.

The cover of "Imagine," the album's second track, is anything but the message of hope for a better life that John Lennon intended it to be. Instead, the eerie piano and violin emphasize the desperation, inherent in having all hope thrown out of the window. The original calming sound of Lennon's piece is revamped into a darker, moodier tune, yet surprisingly one of the best on the album.

Although the timing of the album is a bit off, (it would have made more sense to drop it a week or two before the election), *eMOTIVE* is, overall, a brilliant cover album. Each song is magnificently recorded—Maynard's vocals are more emotionally heavy than his previous work. Although some fans may prefer to hear the band's own lyrics and not covers of other artists, there seems to be more potency to what the band has done. By taking classic political songs and combining them with the powerful voice of an angry Keenan, expressing disappointment at those who stand by as the government takes control of our lives. The album delivers a brilliant performance by a genius band.



Dan Hendra/Contra Costa Times

A Perfect Circle lead vocalist Maynard James Keenan performs during Lollapalooza 2003, held at the Shoreline Amphitheatre in Mountain View, Cali.

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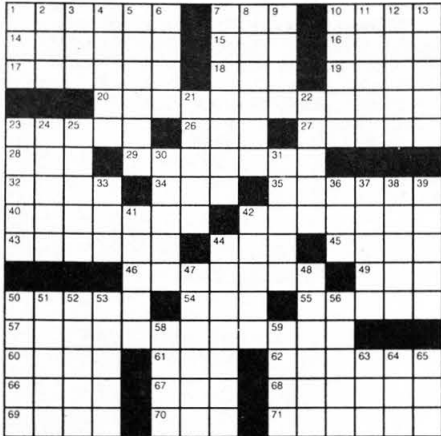
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- ACROSS**
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 7 Flop
 10 Swimming hole
 14 Elixir
 15 Made in the
 16 Distasteful Frank
 17 Order of business
 18 Buttons of films
 19 Shuttle.org.
 20 Gold-diggers' prey
 23 Neighbor of Saudi Arabia
 26 Permit to
 27 Dirt
 28 Eden's lady
 29 Surgeon who created a cereal
 32 Elton John musical
 34 Lass
 35 Gravelly voiced speaker
 40 Cook in a wok
 42 Philadelphia university
 43 Player next to a guard



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- 44 Have dinner
 45 Tropical tree
 46 Netherlands city
 49 Brewed drink
 50 Drift
 54 Miss a step
 55 Sch. in Storrs
 57 Tool for many nuts
 60 Junket
 61 Novelist Levin
 62 Sotto voce remarks
 66 Norway capital
 67 Journalist Hentoff
 68 Spit's partner
 69 Lowly laborer
 70 Mimic
 71 Sharp-tongued

- 6 Hitch
 7 "The Black Book" author
 8 Familiar with
 9 Arp's art
 10 Chinese gift
 11 TV studio sign
 12 Beginning
 13 Animal tether
 21 Relieve
 22 French painter Edgar
 23 Dough additive
 24 Madonna movie
 25 Battlefield doc
 30 White heron
 31 Plotted diagram
 33 Genesis boat
 36 Tree fluid
 37 "The Republic" writer
 38 DeGeneres series
 39 Post fresh troops
 41 Piccolo cousin
 42 Ill-gotten profit
 44 Make a jagged edge

Solutions



- 47 Reveal a package
 48 Arizona city
 50 Camera setting
 51 Floppy
 52 Eye: prof.
 53 Ohio city
 56 Hot dog topper
 58 Fey of "SNL"
 59 Siestas
 63 Short swim
 64 Psychic's letters
 65 Reticent

Jackass of the Week

By Jené Shaw/Copy Editor

Somehow, it never seems odd to hear that another rapper or R&B singer got shot in a drive-by or at a dance club. Another bullet wound just adds to the "bad ass" image.

R. Kelly was recently shot, did you hear? Shot with a blinding and pain inducing can of pepper spray!

Kelly was allegedly sprayed by a member of hip-hop artist Jay-Z's entourage during their Best of Both Worlds Tour. He is now suing the rapper for \$75 million.

Reports of conflict surfaced at the beginning of the tour, as cancellations and late start times created tension between the two artists.

At the Oct. 29 show at New York's Madison Square Garden, Kelly stopped during his performance, claiming he saw men in the audience waving guns at him. Security found no guns after searching the crowd, and gave the singer clearance to resume his performance. On his way back to the stage, Kelly was allegedly attacked with pepper spray by one of Jay-Z's cohorts. He was treated at Manhattan's St. Vincent Hospital and released.

The lawsuit against Jay-Z and his Marcy



Take your pick: R. Kelly or Jay-Z.

Projects production company seeks \$15 million in compensatory damages and at least \$60 million in punitive damages. Kelly blamed a late start in Chicago, a missed Cincinnati show and an abrupt stop during a St. Louis performance on the lighting, which the suit claims was Jay-Z's responsibility. The suit also accuses Jay-Z of leaving a performance early to go to Usher's birthday party Oct. 17.

Kelly was kicked off the tour Oct. 30, and Jay-Z plans to continue the New York shows with special guests. He hasn't announced if he will continue the rest of the tour solo.

Weekly Web

The website ilovebees.com is, believe it or not, a marketing tool/prequel for the videogame *Halo 2*. It tracks the lives of six characters living in 2552, whose lives are being interrupted by an impending alien invasion. The invasion, of course, is the storyline of the game.

Visitors of the site gain information through episodes of radio-like serials that appear on a regular basis.

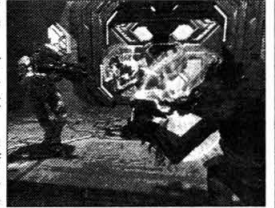
What's interesting about

ilovebees is that the fans are integral to the story's development. For each piece of an episode, times and GPS coordinates around the country are listed.

The fans are responsible for finding payphones at the coordinates and answering them at the specified times.

The call receiver is then given a question that, if answered correctly, awards them more information of the

story. The final episode is set to debut Nov. 9, when the game is officially released.

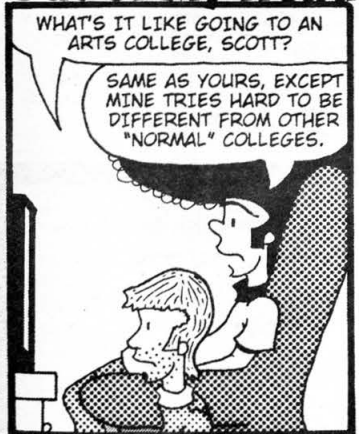


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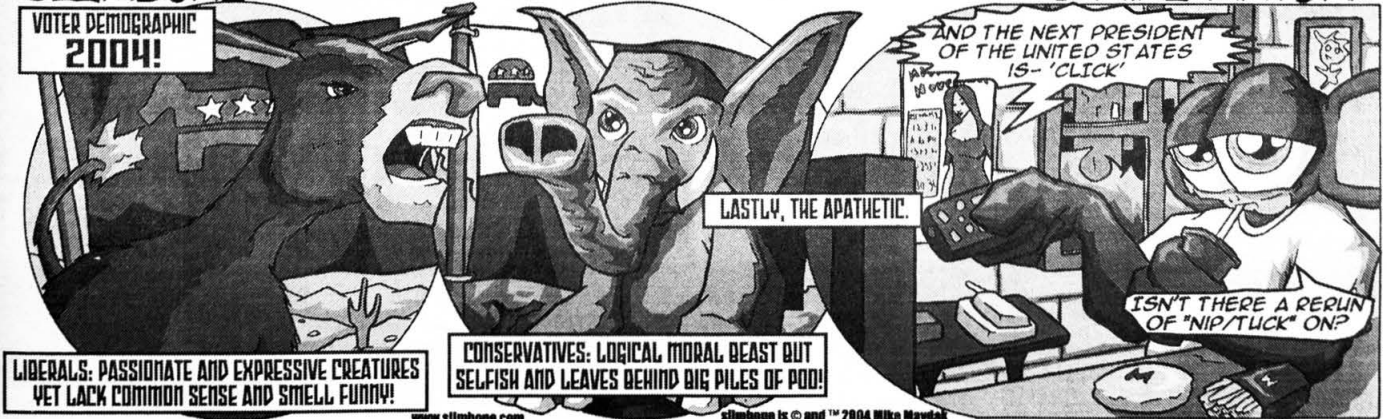
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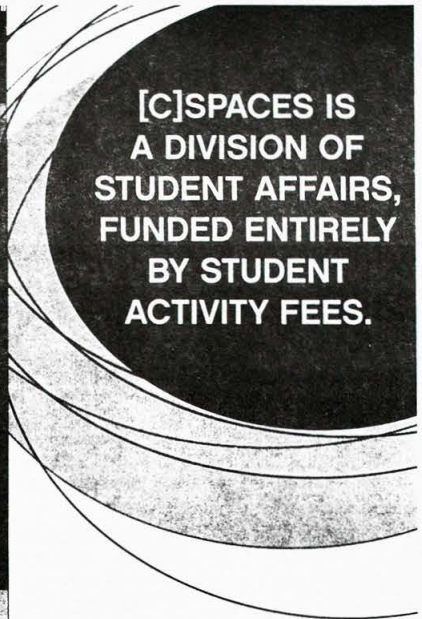
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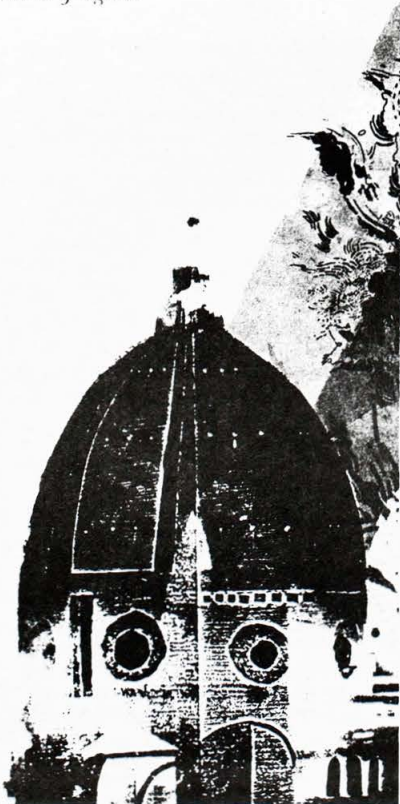
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Who authors our times?

For one of the premier arts and media schools in the country, Columbia certainly has a paltry list of prominent alumni.

That's one message that could be drawn from news that Columbia's Office of Institutional Advancement has chosen film legend Lauren Bacall to kick off its "Conversations in the Arts: Up Close With ..." series, which begins Nov. 11 in The Dance Center, 1306 S. Michigan Ave.

The event will feature a brief lecture from the legendary actress and a Q-and-A session between Bacall and Columbia's own Sheldon Patinkin, chairman of the Theater Department, in addition to an invite-only President's Club reception at the Center for Book and Paper Arts.

Bacall, 80, certainly comes with all the high-wattage star power an Oscar-nominated actress could bring, having starred in some of the most critically acclaimed films of her time, such as *The Big Sleep* in 1946 and *Key Largo* in 1948. Her appearance will no doubt bring a measure of publicity to a school that is trying mightily to raise its profile whenever it can.

But it's unclear why she has been asked to attend a Columbia event, especially considering that she has no known ties to the school.

In fact, the three already-identified participants in the "Up Close With ..." series—Bacall, James Earl Jones, and

Mary Tyler Moore—have little to no known relationship with Columbia.

Despite the likelihood that the moment she steps on campus, Bacall will be the biggest name to have ever graced our humble school, the question becomes whether she's the best fit for Columbia.

Especially when we consider that among the vast number of students, her name either elicits a dim recognition or none at all. The \$35 price tag to attend the lecture and Q-and-A alone seems a bit pricey for your average student's budget.

But, judging from news that only a select few Columbia students will be allowed to attend the event, it doesn't seem that Bacall's appearance is meant to enlighten the students very much, anyway.

Instead, as Mark Lloyd, assistant vice president of marketing and communications, told *The Chronicle*, "This is a development program, not fund raising. The idea here is to cultivate long-range interest in Columbia."

Which still means wealthier folk than college students are the target market, along with those who might open their checkbooks for a hefty donation.

We can only hope that the event, and others like it, goes a long way towards putting Columbia on the map, given what it's likely to cost. A star of Ms. Bacall's stature isn't likely to come cheap, and

estimates of \$40,000, \$50,000 and even \$75,000 have been mentioned.

What's interesting, however, is that the administration remains tightlipped about how much of a fee they're paying to brand Columbia, fearing, perhaps, that it may prove hard to justify their decision should the event fail to pay for itself.

But beyond the issue of cost is the question of whether or not these admittedly impressive choices are the best fit for Columbia's image.

For a school whose motto is "authoring the culture of our times," perhaps highlighting the relationship between recent and former Columbia graduates and alumni donations may be a more winning message for events like these.

After all, beyond the credentials and experience the series' participants are likely to bring to the table, their relationship to authoring the culture of these times seems suspect.

Which means that for more than one passing observer, they will seem little more than rent-a-celebrities.

One has to believe that there's too much energy and too much talent on campus and among our own alumni to create a series that can accomplish the same goals without resorting to importing the evening's star attraction.

As students, we have to ask ourselves: Isn't anyone from Columbia worth \$35 a ticket?

All that glitters may not be Trump

Could Chicago's pulse be racing for The Donald?

Perhaps. Last month, there was a lot of hoopla when mega-real estate developer and TV celebrity Donald Trump popped up in the Windy City. He came to oversee the start of demolition of the Chicago Sun-Times building, 401 N. Wabash Ave., in order to make way for his proposed 90-story condominium tower, slated to open in 2007 or 2008.

Trump and his new main man in Chicago, first-season "Apprentice" winner Bill Rancic, watched with a gaggle of news crews and fans as one of the city's most recognizable landmarks met a ceremonial wrecking ball.

Before it's even built, Trump is already calling his project "a great tribute to Chicago, to the location and to a great design," and "one of the finest buildings in America."

Which, like many of the other catchphrases that the

quintessential New Yorker uses, is hogwash.

Granted, the design for Trump Tower Chicago, or whatever it will be called, has been grudgingly accepted in the most architecturally important city in the country.

The building is expected to be among the world's tallest, yet has little going for it other than gigantism and hype, the kind of qualities Trump is known for.

But the real way the Trump name—along with all the gigantism and hype—will make a difference, is in how many Chicagoans will flock to the city's newest luxury address just for the prestige.

And on this score, The Donald is doing very well.

With condominiums starting around \$680,000 and a top-floor penthouse going for about \$16 million, Chicago's Trump Tower will be one of the priciest places to live in the city. Even in one of the toniest sections of the city—the Gold Coast—the building will likely set new ceilings on

what constitutes "luxury" pricing, and could prompt more developers to abandon reasonably-priced housing for more profitable projects.

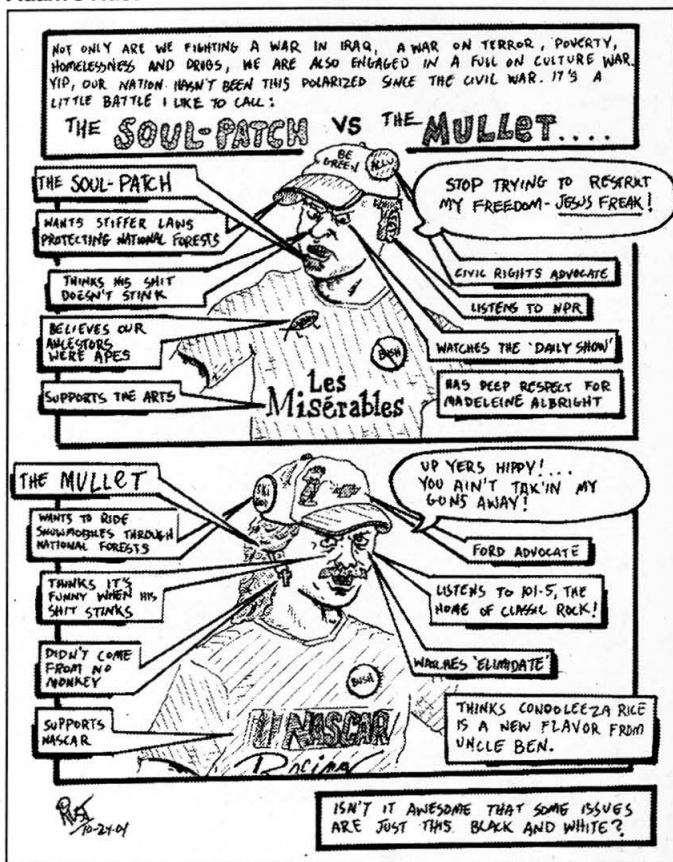
Trump has made his name on bluster and bravado, building an empire of casinos, hotels and real estate, with a tendency to name everything he touches after himself.

Unlike New York, however, Chicago has made its reputation on brawn and hard work, preferring to let the end results of big projects collect all the glory, not the businessmen pulling the strings.

Chicago has always made room for those who might never see the inside of a multimillion dollar condo, but still call the city home because it is a decent and affordable place to live.

There's no reason to change that now, just because a blow-dried TV celebrity has jetted in from someplace else promising big changes for our city.

Adam's Rust



Adam Rust/The Chronicle

LETTERS TO THE EDITOR:

Setting the record straight on salary

I would like to clarify that Columbia is not paying me the salary that was reported in the Nov. 1 *Chronicle* (and which has been reported each year in *The Chronicle*).

For the past 15 years, I have had grants amounting to \$2.5 million from the National Science Foundation to work on different science projects during the summer when faculty are not on contract with Columbia.

Approximately 25 percent of my base salary is paid from these grants, which help to employ additional faculty during these summer months, and not from Columbia.

In addition, Columbia negotiated an overhead rate of 64 percent on salaries for all NSF grants—this means the college does not cover 25 percent of my base salary, and actually makes money from it.

One additional point

to note is that in most other institutions of higher education, you will typically find among the highest salaries the names of star faculty who have received national and international recognition for their work.

—Dr. Zafra Lerman
Head
Institute for Science
Education and Science
Communication

Lerman should sing new song

I feel it is absolutely ludicrous how much Zafra Lerman, head of the Institute for Science Education, is paid.

When I saw the list of highest paid Columbia officials ("College salaries change slightly," Nov. 1) and read how much she is paid along with her near \$15,000 pay increase, I was furious.

Regardless of her credentials, this is an arts and communications school where most of

the students that go here are artists in some way, shape or form.

There is no reason that someone of her qualifications should be teaching at a communications school.

She should be at a major university where she can actually utilize her skills instead of sitting in her office on the top floor of the Wabash Campus Building, 623 S. Wabash Ave.

Perhaps if her salary was cut, our school could have afforded to use real carpet to redo the hallways, instead of peal-and-stick squares that you can pick up at Home Depot.

Since Lerman's employment began here, she has received millions of dollars from Columbia with her ever-increasing salary.

This has to stop.

—Matt Haney
Senior
Music Business
Management

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Confessions of a political know-nothing

By Mark W. Anderson
Commentary Editor

I must confess: I know nothing about politics.

That much is clear after I completely misread the outcome of last week's presidential election, one that I thought for sure was going to end in a victory for Democratic challenger John F. Kerry.

I knew it would be close, but I thought Kerry had it in the bag.

I figured he would win by 2 percent, 3 percent, or maybe even 5 percent. I thought maybe he would pull a couple of states that went for President George W. Bush in 2000.

I even predicted we would have a clear winner the day after the election. I believed it would be Kerry, and the country would come to see the wisdom of their choice and revel in our return to normalcy and understanding.

But, apparently, I was wrong. What was it that led me down this path of error and confusion?

If I wanted to, I could blame the candidates for fitting into the preconceived notions I had about them.

Blame Bush, perhaps, for getting my hopes up by alternately looking like a confused puppy and an annoyed teenager during the debates, and sticking to a set of talking points on the campaign trail that were little more than transparent lies anyone could see through.

Or maybe I could point my finger at Kerry for the crime of acting like his Vietnam War record was going to make a difference, and for making me believe that defending jobs, expanding health care and protecting the environment were winning messages that would resonate with a majority of American voters.

But I can't really blame the candidates. They only did what they had to do to win. Or, in the end, not win.

Then again, if I were a pundit, the kind of person who was paid to prognosticate about the state of

American politics in 2004, I could always blame the media.

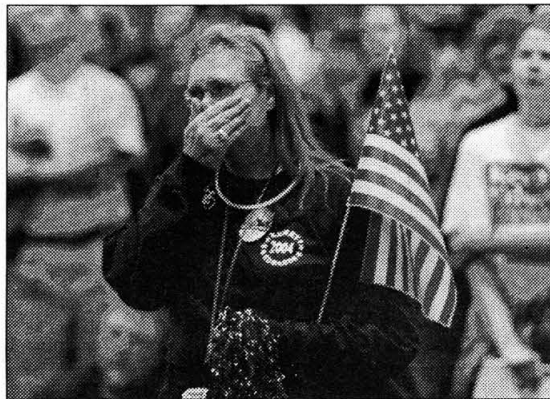
And I must admit, the thought is attractive—after all, it was the mainstream media, with all of their analysts and experts and colorful graphics, that led me to believe the polls were wrong, because everyone has a cell phone these days and pollsters didn't know how to get in touch with them.

And it was the media that suggested that the youth vote was going to come out in record numbers and vote Democratic, and the idea that any incumbent who was tied the week before the election

Scandal, the American voting public might, just might, have sobered up enough to realize that the country was on the wrong track.

For that, I plead guilty. I really did think that any president who presided over the loss of 1.8 million private sector jobs and responded by giving tax cuts to the wealthy would be looking for a job of his own soon.

I thought, mistakenly, that any administration that could turn a \$236 billion surplus into a deficit of more than \$415 billion in four years would be thrown out on its ear.



AP

was likely to lose.

And so on, and so on.

But I can't blame the media—not totally. At the end of the day, their real job, apparently, is to tell the American people what they want to hear and do it entertainingly, so that TV stations can sell commercials, newspapers can sell ad space, and everyone's ratings can go up while their bottom lines get fatter. Their job is not to report objectively on the health of the American polity.

Which means I only have myself to blame. I, after all, wanted to believe that in the face of four years of the most appalling, self-centered, disingenuous presidential administration since Nixon or the 1924 Teapot Dome

I believed, wrongly, that anyone who could turn a blind eye to the kind of corporate scandals represented by Enron and WorldCom and all the rest would one day have to face the wrath of angry voters.

What's more, I thought anyone who allowed millions of Americans to lose access to health insurance during his administration would be trounced on Election Day. I held that a government that rejected a worldwide treaty to protect the environment, like Bush did in 2001 with the Kyoto Treaty on global warming, would be rejected at the polls.

In my erroneous delusion, I assumed that if someone violated the civil liberties of an American

citizen by locking him up in secret without charging him with a crime, like Bush's Justice Department did with alleged "dirty bomber" Jose Padilla, he would somehow be held accountable. And that if you rounded up 5,000 foreign nationals in antiterrorism sweeps and didn't find a terrorist among them, people might be worried.

Even worse—and here's the real kicker—I thought that if the person entrusted with the highest office in the land somehow managed to get the country involved in a war it couldn't win by invading another country with no justification whatsoever, sacrificed American lives for political ideology and revenge, created hostility and hatred for American ideals around the world, and called anyone who criticized him "unpatriotic," well, I thought for sure the American people would tell him to go fuck himself.

After all, I was banking on the idea that Americans, sickened by the images of American soldiers torturing and humiliating Iraqi prisoners in Abu Ghraib, would find some way to express their shock and revulsion over what has happened to their beloved country.

And quite frankly, I thought a man who skipped service in the armed forces but managed to smear the record of a war hero—while sending American soldiers off to die—would have to pay in the end.

And I trusted that if the American people saw how their president failed to capture the one man who was responsible for ordering the greatest mass murder on American soil—Osama bin Laden—while still spending \$140 billion on killing innocent civilians elsewhere, they would rise up and vote Bush out of office in a heartbeat.

But I guess I was wrong. Bush won, Kerry lost, and more than half of the country seems perfectly happy with the way things turned out.

See? I told you I don't know anything about politics.

An different kind of elite

By Alicia Dorr
City Beat Editor

As I walked into the Illinois Republican election night party at the W Hotel, 644 N. Lake Shore Drive, I braced myself.

I was ready to be the minority, and not because I thought everyone would spot my Democratic leanings or my press pass. Instead, I was sure I was going to be one of the only young people there.

Though it was just past 7:30 p.m. when I arrived, the hotel's 33rd floor penthouse suite was already filling up. Everything was just as I expected—fully stocked bar with expensive beers, four flat-screen TVs, a gorgeous view of Chicago's skyline and Navy Pier, and delicious expensive catering.

But something was wrong. Everywhere I looked, twenty-

and thirtysomethings were mingling and cheering.

It was easy to tell who were the politicians and members of the press, and the waitstaff stood out like sore thumbs. Out of the roughly 150 people at the gathering, it was the young people that actually, well, fit in.

I was shocked. Did the officials planning the party stack the deck?

Were the older Republicans simply not up for a party that night? The guy who started chanting "four more years" when former Gov. Jim Edgar came in did not seem that much different from someone at a kegger shouting "chug, chug, chug!"

Somehow, the whole thing didn't sit well with me.

After talking to a couple who seemed a bit older than the rest of the crowd, I realized I wasn't the only one who noticed.

"Do you know—are we at the young Republicans party?" Linda Waite, a Bush supporter, immediately asked me.

She and her husband, Kevin Waite, had attended the Illinois GOP party in 2000 and said they noticed a marked difference in the age group from that election-night.

I wondered if I have been incubating in the liberal arts college environment at Columbia for too long. Have I lost touch with my own age group? Is this the new American dream?

But, as I looked around and watched young people cheering every time Bush won a state, I challenged my assumptions further.

I hadn't lost touch; I had simply fallen prey to the traditional view of "liberal young people." Years of once-radical baby boomer parents recalling

protests and sit-ins had conditioned me to see young people as always leaning left.

Of the reported 29 percent of people between the ages of 18 and 24 who voted in 2000, about half voted Republican, according to Edison Media Research and Mitofsky International, a political research firm.

And this year, I realized, wasn't likely to be much different. Before the night's numbers came in, I realized it didn't matter.

Every young person does not vote Democrat or third party, no more than every young person is apathetic to the election. The statistics change because we do, just like our parents. I went in expecting to schmooze with Chicago's elite, and ended up rubbing elbows with people my age.

Elite, young Republicans ones, anyway.

Roamin' Numerals

\$12,000

The amount Rex Bailey spent trying to win a seat on the Springdale, Ark., City Council. He lost to rival Mike Overton, who spent no money, didn't campaign and attempted to back out of the race altogether.

25

The number of rounds of ammunition mistakenly fired at the Little Egg Harbor Intermediate School in South New Jersey by a National Guard F-16 fighter plane during a Nov. 4 training exercise gone wrong. No one was injured.

10 lbs.

Increase in the average weight of American adults in the 1990s, which cost U.S. airlines \$275 million in fuel costs in 2000.

Choice Cuts



"Why would I listen to losers? Let's be honest."

Republican Gov. Arnold Schwarzenegger of California, at a Nov. 4 press conference, when asked whether he would listen to tax-increase proposals from Senate President Pro Tem Don Perata or other Democratic leaders.

"Caving in to depression and a sense of helplessness should not be an option when the country is speeding toward an abyss."

New York Times columnist Bob Herbert in "O.K., Folks: Back to Work," his Nov. 5 piece suggesting Democrats should get over their 2004 election loss to President Bush.



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SPRING 2005 LEAPIN' LIZARD

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Your registration time slot for the Spring semester will be available in mid-November. This information can be obtained by going to the Register for Classes Screen on OASIS (under CX-Enrollment). Follow the instructions to see what your registration time will be. Time slots are based on the number of cumulative credit hours you have accumulated. An e-mail with your Spring registration time slot, and other registration information, will also be sent.

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SPRING 2005

Continuing undergraduate, degree-seeking registration : Wednesday, December 1 - Friday, December 10

Open registration (all students including degree-seeking and students at large) : Tuesday, February 1 - Saturday, February 12

Late Registration : Monday, February 14 - Friday, February 18

All time slots will remain open for Spring registration until Saturday, February 19 at Midnight (CST).

Orientation for new freshman and transfer students will be in January.

Students who owe an unpaid balance cannot participate in registration. Check your OASIS course and fee statement for your current balance. Please contact the Student Financial Services Office at 312-344-7140 or e-mail sfs@colum.edu to resolve any unpaid balance.

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Meet with your faculty advisor for an advising clearance in advance of the registration dates.
Contact your major department for specific information.

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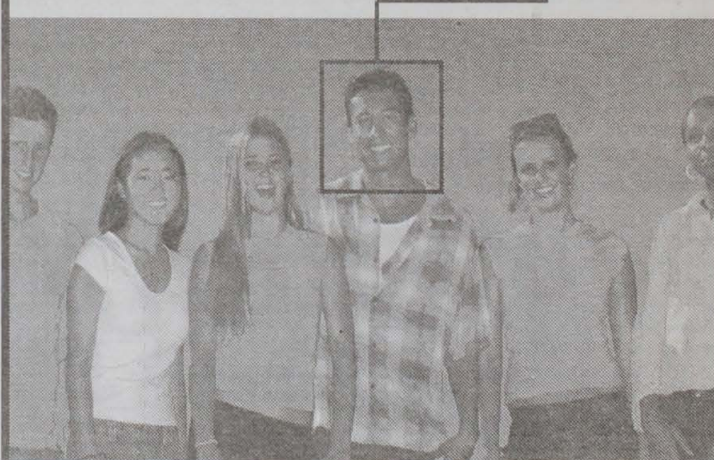
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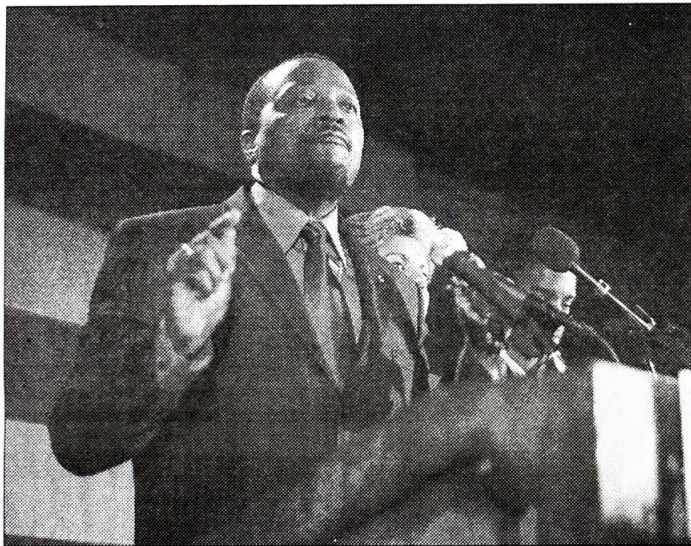
Then you may want to apply for a resident Assistant position for the fall of 2005. Come out to the Resident Assistant Information Session to obtain more information. Sessions will be held Sunday, November 7; Wednesday, November 10 and Thursday, November 11. All sessions will be held in the Community Lounge at 731 S. Plymouth Court at 7:00pm. For questions please contact Kelli Collins, Associate Director of Residence Life at kcollins@colum.edu.

Republican Parties

On Nov. 2, while most everyone was glued to news stations for information on the election, The Chronicle photographers and reporters canvassed the four main election parties in Chicago. Here are pictures from the official parties for the heated senatorial race between Alan Keyes and Barack Obama, as well as the Illinois parties' functions for 2004's presidential candidates.

Reported by
Andrew Greiner, Mark
Anderson, Jeff Danna
and Alicia Dorr

Photographed by
Eric Davis, Tina Wagner,
Theresa Scarbrough and
Tunisia Fortson



How do you generate excitement on election night when your candidate is down by as many as 90 points?

You boo every time your opponent's name comes up on the big screen TV next to the stage in the hotel ballroom, wave your campaign signs whenever one of the local TV anchors goes live from your location, and wait for your candidate to show up and give a rousing speech.

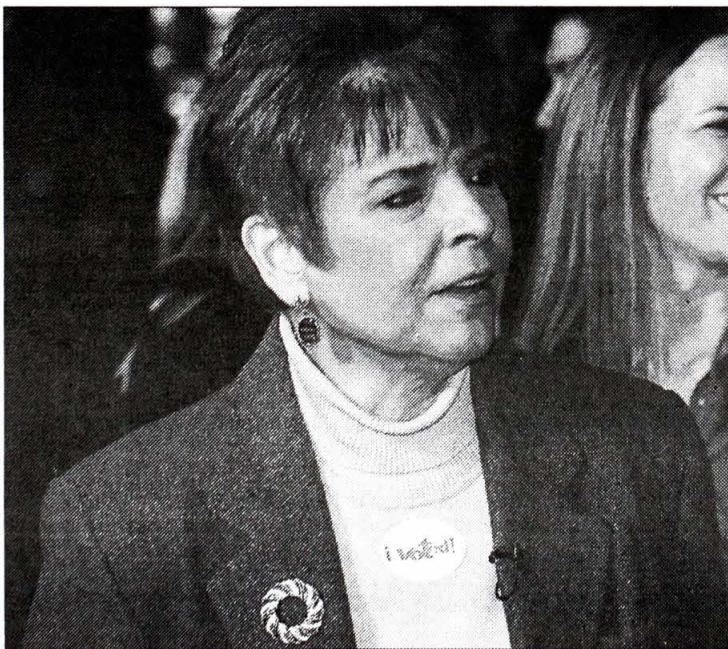
Oh yeah, you also drink free beer and munch on the hors d'oeuvres.

That was the strategy for the hundred or so of Alan Keyes supporters who gathered in the Continental Ballroom of the Chicago Hilton and Towers Hotel, 720 S. Michigan Ave., to watch the election returns. And, outside of the appearance of their candidate, there was little else to cheer as the night wore on. Keyes lost his bid for the U.S. Senate to opponent Barack Obama by a margin of almost 3 to 1, and, despite the fervency of his supporters, it seemed there were more reporters than activists littering the ballroom floor.

When Keyes did arrive, his speech didn't disappoint. Filled with biblical images and calls for the renewal of American morality and spirit, he closed with a quote from the gospel of Matthew.

'Whoever does not receive you, nor heed your words, as you go out of that house or that city, shake the dust off your feet. Truly I say to you, it will be more tolerable for the land of Sodom and Gomorrah in the Day of Judgment than for that city.'

At the Chicago Hilton on election night, his supporters knew what he meant.



The lively crowd at the Illinois Republican election night party at the W Hotel, 644 N. Lake Shore Drive, was well represented by the elusive youth vote, with more than half of the crowd seeming to be in the 20- to 40-year-old range.

State congressional candidates and former office holders mingled with party members and members of the public who came to the open party. Televisions placed around the middle of the round room on the 33rd floor aired the Fox News Channel, so the host of celebrators and Republican supporters could track the national and state elections.

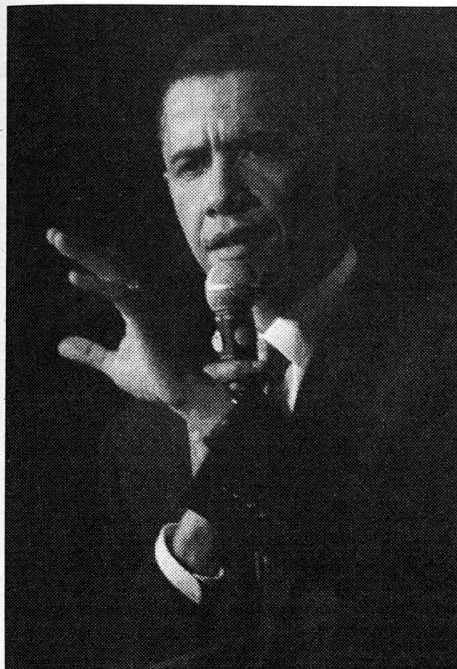
The room was full for most of the night, with around 150 to 200 people in attendance. An energized atmosphere was electrified. Every state that went to President George W. Bush were noted with cheers of joy.

Around 9:30 p.m. Illinois Republican Party Chairwoman Judy Baar Topinka and former Illinois Gov. Jim Edgar arrived to an excited crowd chanting "four more years" and waving Bush-Cheney campaign signs. Topinka gave a speech that reflected the confident mood of the event, and kept it brief so the celebration and poll watching could continue.

Rich Pirovano, campaign spokesman for congressional candidate Antonio Davis-Fairman, said the party was the culmination of a lot of effort.

"The party is a celebration of the year," Pirovano said. "This is a chance for everyone to relax, because we did a lot of hard work."

Democratic Parties



No demographic was underrepresented at Barack Obama's election night party, and everyone in attendance was enthusiastically cheering on one of politics' newest and biggest stars.

The U.S. Senator-elect's message of finding common ground despite political, cultural and social differences attracted an audience that included school teachers, college students and advocates for the disabled.

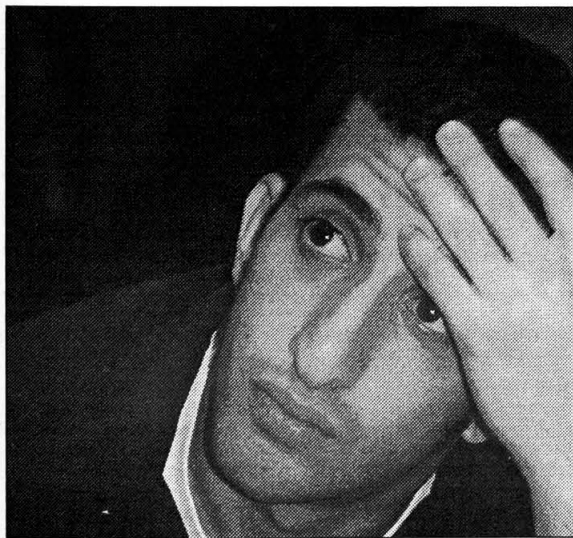
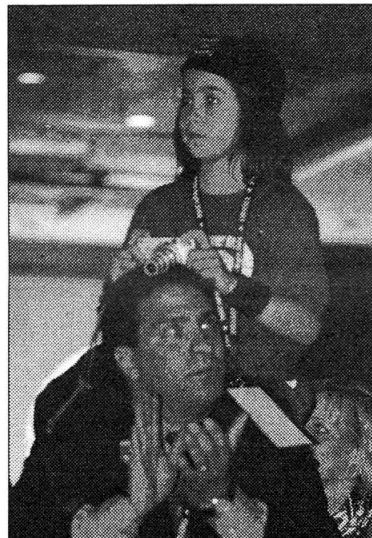
The audience at the Hyatt Regency Chicago, 151 E. Wacker Drive, was fairly mild-mannered, as many people had anticipated an Obama victory well before the election. But that didn't stop the cheers that erupted each time the election results were flashed across the massive television screens in the hotel's Grand Ballroom: Barack Obama, 70 percent of the vote; Alan Keyes, 27 percent.

Obama's inspirational speech was preceded by a prayer from the Rev. Dr. Jeremiah A. Wright Jr. of the Trinity United Church of Christ, and loving words from Obama's wife, Michelle.

Michelle Obama highlighted her husband's best qualities and painted him as a caring spouse and father who, like all people, has his share of imperfections. "What we know is he's not perfect," she said. "But he's close to perfect."

It was the senator's victory speech, though, that drew the biggest emotional response. With hundreds of eyes watching him, Obama spoke of his belief in the American system and the need for cooperation among citizens and politicians alike.

"There are people here today who are as skeptical about the future as they were at the outset of this campaign ... that there is no possibility one person in the Senate can make a difference," he said. "And to those skeptics who believe we can't accomplish what we set out to accomplish ... I have three words for them: ... Yes we can!"



Democratic voters were decidedly blue at the Chicago headquarters for the John Kerry campaign. What began as a night of optimism, with the crowd cheering for each electoral vote that landed in Kerry's column, slowly morphed into an air of desperation as the returns poured in.

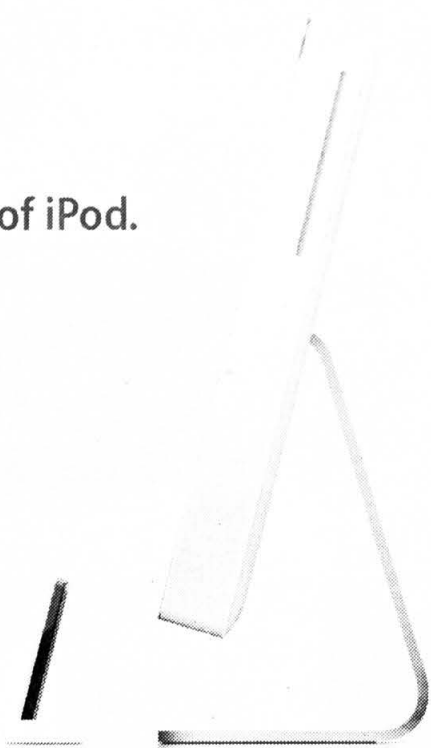
Nearly 400 people in the LaSalle ballroom at the Chicago City Center, 300 E. Ohio St., gathered anxiously around the television monitors posted around the room, looking for some sign of a Kerry victory. As the night wore on and the U.S. map turned red, adamant supporters wrested their hopes on creative math, wishing for a blue Ohio.

When the night was over and no clear winner had emerged, some left with hope that Kerry would pull it out, while others turned their attention and support to Illinois Democratic champion Barack Obama, who took the Illinois U.S. Senate seat in a landslide.



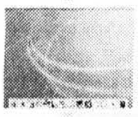
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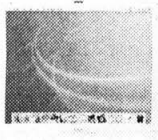


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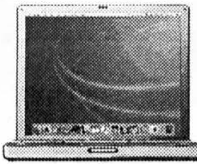
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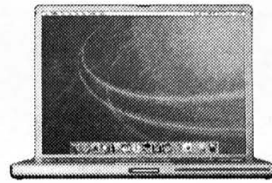
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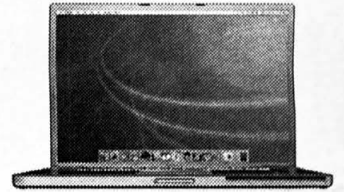
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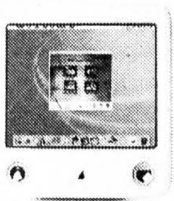
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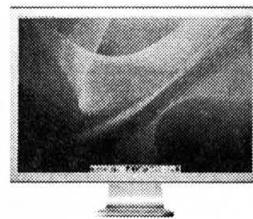
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Performers put Islamic beliefs to a hip-hop beat

○ Rapper says Muslim culture, messages and faith here to stay in music

Associated Press

When David Kelly—aka “Capital D”—raps, he doesn’t follow the mainstream hip-hop mantra: women, cars and jewelry.

Instead, the Chicago rapper uses his rhymes to dish out praise for Allah, criticize the war in Iraq and blast corporate America.

Kelly is among a new group of Muslim hip-hop artists gaining popularity among Muslim-Americans looking for music that reflects both their mainstream music tastes and religious beliefs.

“Muslims in the United States are not going away. They’re part of the culture, but they’re not creating their own culture,” Kelly said. “I try to show them that you can be creative, artistic, happy and still be Muslim.”

But this new wave of Muslim-influenced rap music seeks to convey messages and images more in line with orthodox Islam.

“The music says I’m still an American, and I still want my culture, but I want to refine it so I can incorporate Islam into it, too,” said Mike Shapiro, 23, creator of the website www.muslimhiphop.com. “Muslims in America and Muslim youths really need this. They don’t have anyone to relate to, so when they hear this music, it’s soothing.”

Kelly recently performed before a crowd of about 80 on Chicago’s South Side as part of a monthly event organized by the Chicago-based Inner-City Muslim Action Network.

Audience members sipped on tea and smoothies as Kelly performed several songs from his latest album, *Insomnia*. For religious reasons, Kelly performs only in

venues that don’t serve alcohol while he is on stage.

“His stuff is really powerful and moving,” said Sabah Khan, 22, after Kelly’s performance. “I think it’s important to support music that’s positive. People say they listen to music on the radio because they say they like the beat. But you can have a beat and the song can have a positive message.”

Kelly said his music hasn’t always been politically charged. Before converting to Islam four years ago, Kelly—who was raised Catholic—said his music lacked seriousness and discipline.

“Now, I have a different agenda,” he said. “If I am going to put an album out, I have to say something.”

That kind of message-driven music is also at the heart of Remarkable Current, an Oakland, Calif.-based record label that features several hip-hop artists. Though listeners may not realize the artists are Muslim when they first hear the music, they will notice the positive messages, said founder Anas Canon.

“I try to push an art out there that is loving and positive and a reflection of our spirituality,” Canon added.

Yet, Canon said he’s had difficulty gaining acceptance from some in the Muslim community because of hip-hop’s negative image and the debate in the Muslim world over whether music is haram—forbidden—under Islamic law.

Abraham Marcus, a history professor at the University of Texas at Austin, said theologians have been addressing the issue of Islam and music for centuries.

“The most conservative view is music is essentially an evil force. It excites passions and incites lust,” he said. “But the mainstream view is more tolerant. Mainstream authorities say music is admissible as long as it serves a good purpose.”

Some of the mainstream hip-hop artists practicing orthodox Islam include Mos Def and Everlast. Others, such as Kelly, have a loyal following but haven’t reached the masses.

Not all rappers perform in alcohol-free venues as Kelly does, and references to Islam vary in their music. But the list of Muslim rappers continues to grow.

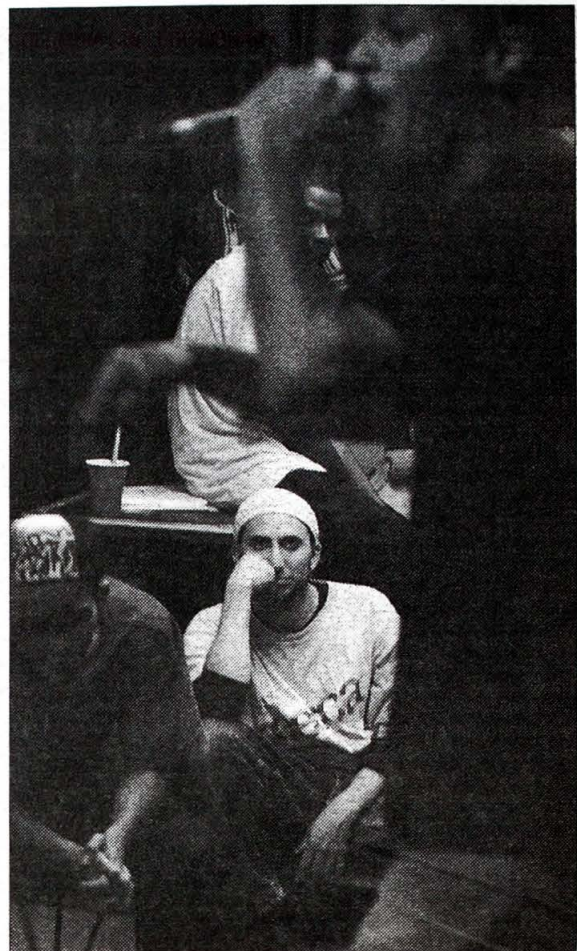
“Most of the people not popular in mainstream talk more about Islam, and the artists who talk less about Islam are more popular,” Shapiro said.

The site features discussion forums and streams Muslim hip-hop artists’ music. It receives about 2,000 hits a day, he said.

“The site is really growing,” Shapiro said. “We’re trying to provide a medium so Muslims can have something to do that’s not in a mosque or—on the other extreme—in a bar.”

After he converted to Islam, he initially quit performing while debating whether rap could coincide with his Islamic beliefs, Kelly said.

The hiatus lasted nine months before Kelly reconciled, morphing Islam and rap by deciding the music had to have a purpose. *Insomnia*, which Kelly released this fall, addresses not only Islam but also U.S. foreign policy, corporate America and the music industry.



Muslim rapper David Kelly, who goes by ‘Capital D,’ performs at the Spoken Word Café, 4655 S. King Drive, on Sept. 24. Kelly and other young Muslim-Americans rap about their beliefs, melding their faith and their musical tastes.

“I wanted it to be a serious and focused album, and I know that has a lot to do with me being Muslim,” he said.

Kelly said he knows it will take orthodox American Muslims a while to carve their own path in the hip-hop world, but he’s optimistic.

“Muslims are starting to take the culture they listen to and creating their own culture in a very American way,” Kelly said. “Islam hip-hop is very young in the process, and we’ll have to bump heads for a while, but we’ll make it.”

‘Tis the season ... already?



Eric Davis/The Chronicle

Efren Chavez, an employee of White Way Sign, hangs Christmas lights at Daley Plaza, 100 N. Dearborn St., on Nov. 4. This is the first phase of dressing the city up for Christmas, culminating on Nov. 26 with Chicago’s annual tree lighting ceremony at Daley Plaza.

CPS *Continued from Back Page*

of marketing and resources for Snapple, pointed out that there are other differences, such as the lack of caffeine and the vitamin fortification. According to Jarman, the company gives individual school districts the choice on which kinds of drinks to offer.

“The schools themselves are choosing the guidelines, and we follow those,” Jarman said.

Snapple has created a new line of juices to meet the demand for schools to have healthier beverages. The Snapple 100% Juiced! line has six types of juices that are fortified with extra nutrients and contain 100 percent juice. The line was developed by the company to cater to the elementary school requirements, like the ones CPS has stipulated. Jarman said the company is continuously developing more juices to meet school standards.

These measures are the first sign that school districts are starting to fight the problem of childhood obesity, diabetes and tooth decay. Marilyn Tanner, a registered dietitian and spokeswoman for the American Dietetic Association, said the problem with these measures comes after sugar content and serving size are considered.

“It’s great that the juice is there, but is it a 4-ounce serving or a 20-ounce one?” Tanner said. “We need to take a closer look at the nutrient density of the product and the quantity that kids are drinking.”

Tanner explained that juice does not satisfy thirst or appetite, but satisfies the palette. Young people do not need more than one cup of juice per day, she said. However, school districts and parents need to examine the specifics of the products that they serve, she added.

“It’s one more step away from caffeine, and that’s great, but we need to go further. We need to watch how often they drink it and how much they have,” she said.

Tanner said the only group of people she can think of that need beverages like Coca-Cola are people with type one diabetes. She explained that she has nothing against the brand name companies in particular, but more the consumption of those kinds of beverages by young people.

“Look at the volume and sugar content. Educate people about what’s in there and how it will affect them,” Tanner said.

Hockey fans locked out

Contract disputes between NHL and its players not likely to end soon

By **Andy Cline**
Associate Editor

As the NHL lockout continues between the league and players' association, it is clear that there is one clear loser in this battle: the fans. Hockey fans everywhere are angry, from television viewers to season ticket holders, that the two sides cannot reach a settlement.

The NHL and its players association spoke for the first time in more than a month last week, but the talks only brought more confusion to the labor disputes.

The talks were the first since Sept. 9, when discussions about a new labor deal and the collective bargaining agreement—the standard contractual process between the organization and its employees concerning wages and work conditions—stalled.

On Sept. 15, the NHL owners locked out the players because of a divide on a collective bargaining agreement, which includes make-or-break issues such as: salary cap, payroll tax, revenue sharing, free agency and arbitration.

The main competitors in this contractual duel are NHL Commissioner Gary Bettman and NHL Players Association President Bob Goodenow. Bettman has stated that the league has to come up with some sort of new collective bargaining agreement in order for the NHL to resume operation. To

finalize such an agreement, certain logistical aspects must first be discussed.

The salary cap is the main roadblock between the players and league officials. In any professional sports market the emphasis is on money, and the NHL is no different. NHL players want some of the same benefits enjoyed by other sports organizations such as the NBA, MLB or NFL. These benefits include increased salaries and better bonuses.

Players want salaries higher than what team revenues can handle, and the argument between the two sides lead to the lockout.

The owners signed players to blockbuster deals under the assumption that the players would help boost revenue. However, during the past nine years, player salaries have ballooned 240 percent, but 2003's numbers show that the league lost approximately \$273 million in revenue.

Another crucial issue in the negotiations is revenue sharing. Revenue sharing is the act of taking a percentage of the big market team's profits and giving them to smaller market teams in an attempt to create parity. Both sides are in agreement that revenue sharing is an important issue. However, the league wants to institute an operation called "cost certainty," which would create a salary cap or some

method of tying player salaries to team revenues. The players want nothing to do with cost certainty.

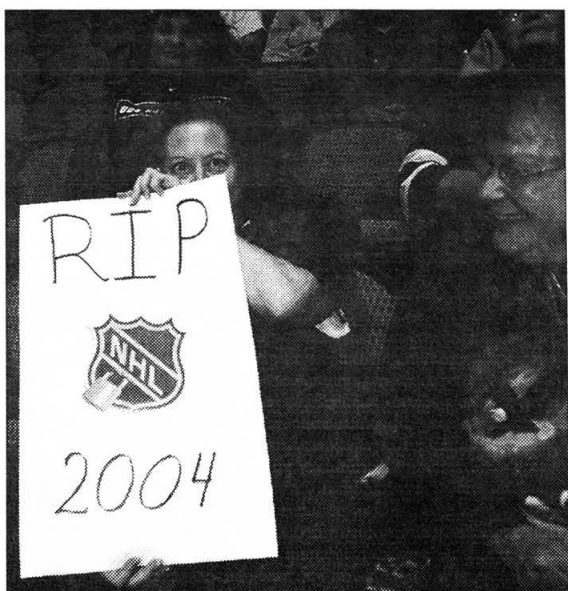
"Revenue sharing without cost certainty doesn't work," Bettman said. "We could do revenue sharing tomorrow if we wanted to. We don't need the players association for that."

The 2004 Stanley Cup Champions, the Tampa Bay Lightning, are feeling the force of this lockout. The team's revenue was its highest in franchise history after their championship run, and now the team cannot capitalize on its success because games are not being played.

"There is virtually no hope before December that games will be played," Goodenow said.

Hockey fans aren't the only group angered by the lockout. Some NHL players have been very vocal about their stance on the lockout. Former Blackhawk and Chicago favorite Chris Chelios is among these players. He is willing to forego his NHL affiliations and play for the Chicago Wolves, a minor-league hockey club.

Ottawa Senator right winger Rob Ray said he is willing to cross the picket line if the league institutes replacement players. He said he doesn't care that this would violate his contract with the players' association union and cause problems that could make him exempt from any



Hockey fan Leni Sommer's sign, displayed at a town hall meeting with NHL representatives on Nov. 3, reflects many people's feelings about the lockout.

deal the two parties' reach. "I'd cross the line in a second. Why wouldn't I?" Ray said. "Everybody just wants to get back to playing."

The league has been prone to strikes and lockouts during the past 15 years. In 1992 the players went on strike for the first time in 75 years, calling for increased salary, better free agency and licensing rights for merchandise. In 1994, the owners locked out the players because of salary disputes, which is

the same reason for the current lockout. The 1994 lockout lasted 103 days before the league resumed play in December of that year. The league is almost 50 days into the current lockout and has already started canceling games for December of this year.

As of the meeting on Oct. 27, nothing has been resolved. The NHL and the players association are still in negotiations with no agreement expected anytime soon.

Sex Ed *Continued from Back Page*

ed. that teaches abstinence exclusively. She believes if students are given information about sex that includes abstinence and safe sex practices, they will make healthy decisions.

"We know young people are engaging in sexual activities, and we need to educate them," Fischman said.

According to the Centers for Disease Control and Prevention's 2003 Youth Risk Behavior Surveillance Survey, 46.7 percent of students in ninth through 12th grades have had sexual intercourse and 34.3 percent are currently sexually active, or have had sexual intercourse within three months of taking the survey.

Of those sexually active students, 63 percent indicated that they or their partner used a condom during their last sexual encounter.

The Chicago Department of Public Health also advocates a

comprehensive approach to sexual education, said Mike Jackson, director of communications and policy for the department.

The department's seven STD and AIDS clinics across the city offer testing and provide access to contraceptives, Jackson said. Upon request, CDPH officials partner up with Chicago Public Schools and special events such as World AIDS Day to spread awareness about safe sex.

Like Planned Parenthood, the Public Health Department sees syphilis as a problem in Chicago and works through neighborhood focus groups to combat the disease, Jackson said.

At Jones College Prep, 606 S. State St., Matt Meany, chairman of physical health and safety education, teaches his students a combination of abstinence and safe sex. It is his goal to "promote well-rounded students."

"We do not believe in teaching abstinence; we believe in talking about it," Meany said. "We talk non-gender specific and non-culturally specific."

The health teachers at Jones discuss sexual education matters that cross all demographics, including race and sexual preference, Meany said. They are also aware, he explained, that some students are sexually active, so it is important to the teachers to educate students on methods of reducing the risk of unwanted pregnancy and contracting diseases.

"Kids are going to be kids, and they're going to try to experience things they're told not to," Meany said.

Ed Yonka, spokesman for the American Civil Liberties Union of Illinois, has noticed schools taking similar approaches to sex ed. The ACLU, Yonka said,

opposes abstinence-only education and advocates a synthesis of medically based sexual education and abstinence.

"What we see in a lot of places is that schools are able to strike the right balance so they are giving students the information they need in this day and age," Yonka said. "We know that even with the best abstinence program, there's some percentage of people in some age group who are sexually active."

Fischman and Meany believe the federal government and other organizations need to work toward striking a balance, as Yonka said, between abstinence education and safe sex education.

Teachers need to be more comfortable discussing sex in schools, Fischman said, and they should either make contraceptives available to students or direct students to places they can

obtain them. "I'd like to see [federal] funding go to comprehensive sex ed. for schools and other programs like Planned Parenthood," Fischman said.

Meany believes school administrators are finding that teaching abstinence exclusively in sexual education programs is unhealthy, because students who are sexually active need to be taught how to be safe in sexual situations.

Jackson said the city's Public Health Department also sees abstinence-only education as less effective than a comprehensive approach to sexual education.

"Abstinence is clearly the safest option," Jackson said. "But you also need to teach people—especially people who are sexually active—how to do it safer and what the risks are."

OFF THE BLOTTER

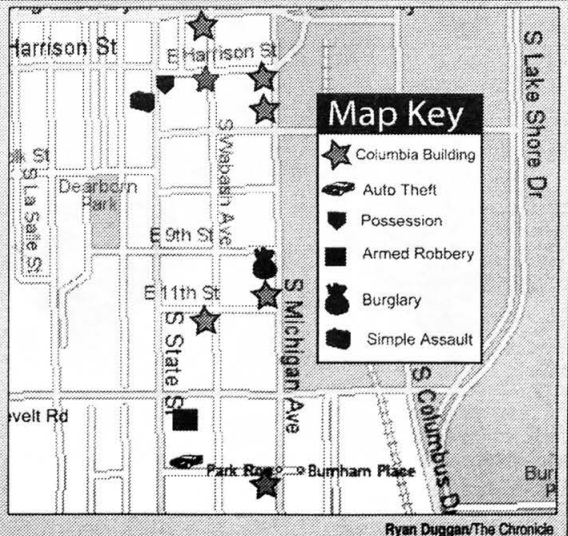
- An 18-year-old male was arrested for marijuana possession on the sidewalk at 604 S. State St. on Oct. 21 at 9:45 p.m. Police saw the offender smoking a brown, rolled cigarette, and when the officers asked what he was smoking, he told them it was marijuana. When the officers asked if the offender had any more, he told them he had some in his pants pocket. A search of the offender revealed a small plastic bag with the narcotic inside.
- A black 1998 Subaru Legacy

was stolen off the street at 49 E. 13th St. between 6 p.m. on Nov. 1 and 1:30 a.m. on Nov. 2. No one has been arrested in connection with this incident.

- Police responded to an armed robbery that occurred in the parking lot of the Cotton Club, 1710 S. Michigan Ave., at 4:05 a.m. on Nov. 1. The victims, a 26-year-old male and a male of unknown age, told police they were approached by two men, one of who displayed a chrome handgun. The armed man demanded money from the 26-year-old victim and the victim handed over his wallet, which was valued at \$50 and contained \$150. The offender took \$700 from the other victim and broke the victim's cell phone. The offenders fled southbound on Michigan Avenue in a black sport utility vehicle. No one was arrested in connection with this incident.

- Police responded to a simple assault at the Pacific Garden Mission, 646 S. State St., on Nov. 1. The offender, a 38-year-old male, told a 43-year-old male he would "beat him up." The victim was asked to leave the mission, and he fled when police arrived. No one was arrested in connection with this incident.
- Police responded to a burglary at the East-West University bookstore, 816 S. Michigan Ave., on Nov. 1 at 2:20 p.m. The owner told police the offender, who is believed to be a 35-year-old male, entered the store while it was closed, broke the lock on a safe and took a bag containing \$600. No one has been arrested in connection with this incident.

—Compiled by Jeff Danna through information provided by the Chicago Police Department.



No more soda for CPS girls and boys

○ Health experts say juice step in right direction

By Alicia Dorr
City Beat Editor

Soon Chicago Public Schools students will no longer be able to satisfy their cravings for Coca-Cola in class. After the soft drink giant's contract expires Nov. 15, CPS will be phasing out soda pop from the vending machines in favor of juice and sports drinks.

The new contract, approved by the Chicago Board of Education, is with American Bottling Co., allows only fruit juices, non-carbonated sports drinks and water. CPS spokesman Mike Vaughn said this was very important to the school system.

"We felt it was the right thing to do for our students," Vaughn said. "It is an important move."

Under the agreement, only 100 percent fruit juices will be available in elementary schools. On the high school level, however, principals choose from a list which products to offer in their vending machines. Juices in high school vending machines will be required to be 50 percent juice. Upper level schools are given a wider variety because by that point young people have their diet patterns mostly set, Vaughn

said.

CPS has already made the move to eliminate junk food from vending machines, according to Vaughn. In the cafeterias there are many options, including vegetarian, aimed at supplying students with healthier fare. When Coca-Cola's contract started winding down, Vaughn said converting the vending machines was a natural choice.

"We are progressive when it comes to our students' health. We're always looking to do things in a healthier way," Vaughn said.

Some public schools in Chicago, such as Walter Payton College Prep, 1034 N. Wells St., do not have soda in their machines, anyway. Vaughn said the change would positively affect quite a few schools.

CPS is still negotiating the contract with American Bottling Co. to decide what kind of revenue the schools will share with the company. The schools received around \$4 million a year from Coca-Cola. It is uncertain whether the new contract will mean a dip in revenue, but Vaughn said CPS is not taking that into account.



Theresa Scarbrough/The Chronicle

Chicago Public Schools will let its contract with Coca-Cola expire this November in favor of fruit juices, flavored water and sports drinks offered by American Bottling Co. High school principals will be allowed to choose from a list of healthy drinks, while elementary schools will be required to stock only 100 percent fruit juice.

"Any financial concern is at the bottom of our list," Vaughn said. "Our concern is the students."

In school districts that have made similar changes, like in New York and Seattle, some

question whether the new drink choices are much healthier than the old ones. American Bottling Co. will stock Chicago Public Schools with Snapple, Welch's juices, flavored water, Gatorade and other options. Many of the

Snapple juices that will be offered in high school vending machines have more than 25 grams of sugar, compared with Coca-Cola's 35 grams.

Steve Jarman, vice president

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Eric Davis/The Chronicle

A rise in syphilis cases in Illinois prompted the state Department of Public Health to distribute 360,000 flavored condoms to health clinics, an attempt to combat diseases transmitted through oral sex. The department distributed 2.4 million condoms to clinics this year.

Health Department dispenses flavorful way to avoid STDs

○ Health officials maintain abstinence is still the best way to avoid disease

By Jeff Danna
City Beat Editor

Tracy Fischman, vice president of Planned Parenthood Chicago, knows a thing or two about the consequences of sexual behavior.

Her nine health care centers in the Chicago area service about 30,000 women a year who have concerns about reproductive health and sexual education. Even though Fischman has witnessed the negative effects of sexual activity, she and other members of Planned Parenthood do not advocate abstinence-only education.

"Fundamentally we believe abstinence is part of a larger program," Fischman said. "When people choose to come here, they do so because they know we provide quality service ... and they know we provide the information people need to make healthy decisions."

Like other organizations and health teachers in Chicago, Planned Parenthood sees the federal government's support of abstinence-only educational initiatives as only part of a more comprehensive sexual education.

For the 2005 fiscal year,

President George W. Bush proposed doubling the amount of federal money allotted to abstinence-only education to \$273 million. This money would be given to the Department of Health and Human Services to establish programs that teach 12- to 18-year-olds to abstain from sexual activity until marriage.

The Illinois Department of Public Health has a different approach to sexual education, said Tom Schafer, director of communications for the department.

Each year the department uses federal money allotted for disease prevention to purchase condoms for distribution in public health clinics across Illinois. This year, the 2.4 million condoms included 360,000 that were flavored. Schafer said they were purchased to combat the spread of sexually transmitted diseases through oral sex.

"This has been something we look at each year by going to clinics," Schafer said. "[Clinic officials said] there has been an upswing in oral sex, and we are seeing, besides that, a surge in syphilis due to oral sex."

Fischman said Planned

Parenthood workers are also concerned that the number of STD cases in the Chicago area is "unacceptably high."

In 2002, Chicago had 1,145 cases of syphilis out of 32,871 cases in the United States, according to Illinois Department of Public Health. Also in Chicago in 2002, there were 13,814 cases of gonorrhea, or 3.9 percent of national cases, and 24,673 cases of chlamydia, or 2.9 percent of national cases. Nationally in 2002, there were 351,852 cases of gonorrhea and 834,555 cases of chlamydia.

Because Fischman sees as large numbers of STD cases in Illinois, Planned Parenthood offers comprehensive sexual education to its patrons. Planned Parenthood's Chicago locations offer counseling, contraceptive services and testing for STDs.

Planned Parenthood Chicago also has a contract with Chicago Public Schools that allows the organization to provide sex education in the city's middle and high schools, Fischman said. Her organization discourages a "shame-based" approach to sex

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