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Columbia Chronicle (10/22/2001)

Columbia College Chicago

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COLUMBIA CHRONICLE

Volume 35, Number 5

Columbia College Chicago

Monday, October 22, 2001

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Yohey Seno/Chronicle

A drag queen named 'Jacky' speaks at Columbia's 'Coming Out' event

National Coming Out Day
celebrated on campus○ Gay and lesbian
students meet to
support their rightsBy Laura A. Pliego
Staff Writer

A rainbow of colors was definitely evident at the first on-campus celebration of National Coming Out Day—Thursday, Oct. 11. A diverse group of students, faculty and staff attended a coming-out party held at the Hermann D. Conaway Center, 1104 S. Wabash.

"Columbia College should be the place in this country where gay and lesbian students interested in the arts and media feel at home and that there's a robust culture supporting them," said Mark Kelly, acting vice president of Student Affairs.

National Coming Out Day has been commemorated every Oct. 11 since 1987, which marks the first march Washington D.C., for gay and lesbian rights. Many people choose this date to come out to their friends and family.

Many at the celebration shared their coming-out stories, recited poems and some students made the leap of coming out for the very first time.

Students who attended were very pleased with the acceptance of their peers and staff members.

"It's a good opportunity to bridge the gap between the youth and their elders," said Kristen Cone, a former student

and now a Senior Seminar staff member.

Clearly, students did not just stop by for the free pizza. They were there to show their support for those who courageously went on stage and shared their stories in front of a supportive crowd. The loud, lasting applause from those at the celebration spoke for itself.

Victoria Shannon, coordinator for the Office of Gay and Lesbian Student Concerns, was been provided with a budget by Kelly to support any issue that is of concern to GLBT (gay, lesbian, bisexual and transgender) students.

"This is a great way of helping GLBT students adjust to college life, being that it's usually the time when students come out," Shannon said.

Shannon also teaches the gay and lesbian studies course offered every fall by the Liberal Education department.

The host of Coming Out Day and President of Columbia Pride, Goldie Brown, was ecstatic about the event, especially since it was faculty-organized and not a student event.

Brown was asked to host by Julie Caffey, who runs the Hokin Center, 623 S. Wabash. Caffey said the event was not too pricey, since the only cost was the pizza offered to everyone who attended the event.

Students were overwhelmed by the highly emotional experience, and said that they're already looking forward to next year's celebration.

Fall enrollment jumps
four percent at college○ Research shows that more
females than males currently
attend ColumbiaBy Kela M. Ellis
Staff Writer

Columbia's student enrollment increased by four percent this fall with 360 students added to last year's number of 9,056. It was one of the biggest jumps in recent years. "The enrollment increase at Columbia is impressive," said Elizabeth Silk, director of Institutional Research. Of this year's 9,416 students, about 85 percent of them are attending full-time, carrying 12 credit hours or more. This is a six percent increase compared to last year's enrollment, according to Institutional Research.

Freshman enrollment has increased by five percent over last year, with 90 percent of those students registered full-time.

Thirteen percent of Columbia's freshman students are from Chicago's neighboring states: Wisconsin, Indiana, Michigan and Missouri. Nine percent come from Illinois and towns outside of the metropolitan area. Forty-three percent of students travel to Columbia within the metropolitan region, and one-third of students come from Chicago.

Mark Kelly, acting vice president of Student Affairs, said the reason for Columbia's enrollment increase is due to its areas of study. "The [courses] we offer are more attractive to students," Kelly said.

The Film and Video department claims the highest percentage of students—20 percent. Art and Design has the second highest at 15 percent.

There's other good news with the latest

enrollment figures. According to the Institutional Research, Senior Analyst Terri Lischka, 57 percent of students who entered as freshmen last fall are still enrolled for the fall of 2001. Meanwhile, 68 percent of those who entered as transfer students last year are still here. "These rates are the highest in recent history," Lischka said in a recent retention letter, and "fall-to-fall retention rates have greatly improved."

Over the past year, freshman retention has increased by three percent, and transfer students retention has increased by two percent.

According to Institutional Research, there are more females enrolled at Columbia than males. Fifty-two percent of women make up most of the student body, and 48 percent of men.

Along with an increase in population, tuition has also gone up to nearly \$1,000 since last fall. John Olino, director of student financial services, said that adding more students can be a "complex" situation because of the extra resources needed. "More students means more computers, more buildings and more teachers," Olino said.

The number of full-time and part-time faculty increased by nearly 100 instructors since last fall.

Olin said because of the terrorist attacks, the federal and state budget will be behind and, "as the economy flattens out, people will suffer." Despite the economy's downfall, Olino said Columbia has been fortunate to receive increases in financial aid.

There has also been a five percent increase in the number of graduate students at Columbia, with close to 500 making up the student body.

"Columbia is a growing school. It has yet to reach its limit," Silk said.

Big Mouth



Dwayne M. Thomas/Chronicle

'World Famous,' participating in the Big Mouth monthly concert series in the Hokin Annex, 623 S. Wabash Ave. Diamond (center), captivates the crowd during her performance.

Briefly News and Notes

Screening series to be shown

Graduate Focus Films will be the next installment of the Film and Video department's Wednesday Screening Series, and will be shown on Oct. 24 at 6 p.m. in the 1104 S. Wabash building in room 302.

These films are produced by students who were part of the Film and Video department's first year program last spring.

Students contributing to the films include Elise Aliberti, Grace Alston, Sarah Anderson, Damian Arakelyan, Danielle Corches, Justin Haden, Melissa Lawrenz, Angie Lee, Bryan Litt, Kate Rizzo, Jeff Smith and Tiffany Webber.

For more information, call Sandy Cuprisin at (312) 344-6708.

Documentary center to be named after Michael Rabiger

An honoring reception and program will be held in honor of the former Columbia film chair, and to name the Michael Rabiger Center for Documentary.

The reception will take place on Thursday, Oct. 25, at 7 p.m. in the Hermann Conaway Center, 1104 S. Wabash Ave. and the program will feature comments from friends and colleagues. The reception is free and open to the public. For more information call Eileen Coken at (312) 344-6709.

Fall poetry readings continue

The second of the series of poetry readings sponsored by the English department will feature Claudia Keelan and Elizabeth Robinson.

Keelan is the author of three poetry collections "Refinery (1994)," "The Secularist (1997 winner of the Contemporary Poetry Series competition of the University of Georgia Press)" and "Utopic (Alice James Book)".

Robinson has published four full-length books of poetry: "In the Sequence of Falling things," "Bed of Lists," "House Made of Silver" and the recently published "Harrow."

The reading is at 5:30 p.m. on Thursday, Nov. 8, at the Columbia College Concert Hall, 1014 S. Michigan Ave. The reading is free and open to the public.

Workshops to highlight film funding

Need money? The Production Fund and Film Festival Financing Fund Application workshops will take place on Monday, Oct. 29, at 3 p.m. in room 503 and Tuesday, Oct. 30, at 6 p.m. in room 525 at 1104 S. Wabash Ave.

Anyone interested must attend one workshop. Applications will only be available at the workshops. The deadline for this cycle is Nov. 12, 2001. The next cycle will be in Feb. 2002. If you require further information, please call Michael Caplan at (312) 344-6704.

CC.TV to discuss terrorist attacks

The first of a series of lunchtime discussions focusing on a variety of perspectives on the Sept. 11 attacks and its aftermath will air on Wednesday, Oct. 24, with "A First Person Perspective" on CC.TV. The discussion will be broadcast live from 12 to 1 p.m. on all CC.TV monitors around campus.

"A First Person Perspective" will feature a variety of people who have been at Ground Zero. They will recount their experience and express their opinions. The college community is invited to join the discussions at the CC.TV studio. The rest of the series will air on Oct. 31 and Nov. 7 during the same time. For more information, contact the Television department at (312) 344-7410.

Conaway to host 'Meet & Greet'

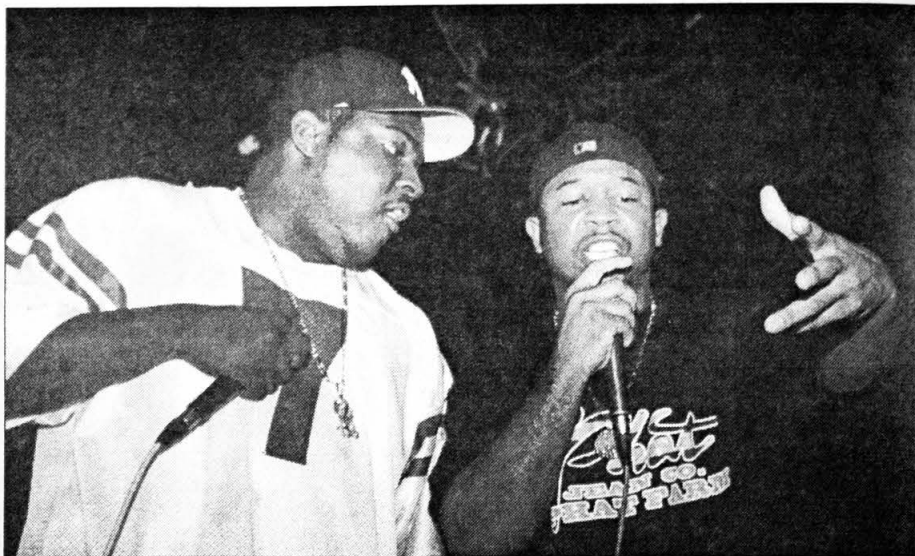
The Career Center for Arts and Media and the Columbia's Film department will host a "Meet & Greet" event Wednesday, Oct. 31 from noon until 2 p.m. in the Herman Conaway Center, 1104 S. Wabash.

The event will allow students to network around the various areas of film and television production. Students seeking crew for projects will have the opportunity to pitch their ideas and recruit crew and talent. Crew people will be able to screen reels. Prizes will be awarded for the best pitch, best reel and best Halloween costume. Refreshments will be served, and all are welcome to join.

To pitch an idea, everyone must sign up at 1104 S. Wabash, room 301 before the event. To show a reel, bring a VHS formatted tape to the event. For more information, contact the Career Center for Arts and Media at (312) 344-7620.

If you have an upcoming event or announcement, please call the *Chronicle's* news desk at (312) 344-7255.

Around Campus



Hip-hop artists 'Thump' perform at the Big Mouth event in the Hokin Annex last Thursday, Oct. 18.

Dwayne M. Thomas/Chronicle

Transportation still a problem for students

○ CTA ridership has increased 7.5 percent to 450.5 million riders in 2000

By Melissa DeJohn
Staff Writer

Most students attending Columbia know it as a commuter school. With limited parking in the area, most students rely on public transportation, and others still insist on driving to get to where they need to go.

The number of parking lots in the area seems to be diminishing, and it is rare to find a parking garage that has the same affordable rates as the open-air parking lots.

Columbia has tried to ease the pain of spending \$24 a day on parking, or the minimum of \$3 (without the transfer fees) to take the bus or the el, by implementing the CTA U-Pass into the tuition of all its full-time students.

Unfortunately, Metra offers reduced rates only to high school students and senior citizens, and has no plans to change anytime soon.

"Over the last decade, the CTA has been making improvements such as opening the Orange Line, reconstructing the Green Line, implementing an Automated Fare Collection system, introducing the U-PASS program for college students and launching new Transit Card alternatives. Our customers have noticed," said Chicago Transit Board Chairman Valerie B. Jarrett. "We look forward to making continued improvements to our system."

"If I did not have the U-Pass, I would spend a minimum of \$300 commuting back and forth each

semester," said Alejandro Romero, a junior film major.

Not every student feels the same way about having to purchase the U-Pass.

"I don't use the U-Pass because I take Metra, and walk from the train station to class," said James Pittacora, a junior radio communications major. "Now if Metra had a pass like that, then I would be happy."

According to a recent survey conducted by Northwest Research Group Incorporated, CTA ridership has increased 7.5 percent to 450.5 million rides in 2000, after hitting an all time low in 1997 of 419.2 million rides.

The Northwest Research Group also conducted a survey in 1996 for the RTA, which showed that only 11 percent of public transportation users were students.

According to the survey, respondents rated CTA buses and trains as more economical to use than cars. They also reflected improvements in security on both the rail and bus systems in their ratings.

Improvements for both bus and rail as "transportation I know how to use" increased from the 1993 report. Trains and buses both received increased ratings for being comfortable and clean. In addition, CTA rail service is perceived in a positive light as a travel mode that "gets me to my destination the fastest way possible," "easy to set schedule" and as "easy to arrange."

As far as the RTA is concerned, since the CTA along with Metra, Pace, and Amtrak launched new marketing to welcome customers to use public transportation, ridership has gone up. As long as it continues to increase, there will be no monumental changes to the systems.

Seven officers hired to bulk up security

○ New security personnel to monitor college campus

By Kevin O'Reilly
Copy Chief

More details were revealed this week about the new security measures enacted by the Office of Campus Safety and Security, including the specific number of additional security officers and why Columbia's mission statement prevented even stricter measures.

Last week, the *Chronicle* reported an increase in the number of security personnel. Jose Gallegos, director of Columbia's Security Office, confirmed that seven "extra professional security officers" will be on patrol at "various points throughout campus." Gallegos said that, for security reasons, he could not say exactly where they were stationed. Also, the new personnel will be rotated to different campus buildings depending on need, working in eight to 12 hour shifts.

Also reported last week were the new rules for students, faculty and staff entering any campus building after 7 p.m. They must report to the building's security desk and show a valid photo ID, then sign in. When exiting the building, they must sign out.

"Students are glad about the procedure," Gallegos said. "I kind of want to know what kind of people are coming in after 7 p.m."

The additional security personnel were not hired just to check photo IDs, Gallegos said. They will also "monitor people during the daytime," roaming from floor to floor, keeping an eye out for suspicious activity and people who seem out of place.

When asked why security will only be checking students' IDs after 7 p.m., Gallegos reiterated that Columbia was committed to an open college.

"It would go against the school's mission to monitor daytime traffic," added Martha Meegan, director of Campus Safety.

The new security policy was formulated during a meeting between Gallegos and Executive Vice President Bert Gall.

New office to evaluate student transcripts

○ The Office of Transfer Evaluation to offer students online service within a year and a half

By Wing Fai Yim

Staff Writer

A new division of the Student Affairs Office has been formed to handle the high volume of transcript evaluations due to increasing transfer student enrollment. The Office of Transfer Evaluation will conduct all transfer credit evaluations for incoming students and make all student transcripts available online within a year and a half, according to Acting Vice President of Student Affairs Mark Kelly.

After a student is accepted to Columbia, the procedure of transferring credit from other accredited universities is carried out by the new Transfer Evaluation Office. The transcript evaluator calculates how many credits will be accepted toward graduation at Columbia. If the student has any questions, the transcript evaluator sends the student to an academic advisor. When all the credits have been transferred, the student is ready to join Columbia beginning the next semester.

The Office of Transfer Evaluation cooperates with many other departments, Kelly said. "It interacts with academic advisors, all undergraduate or graduate departments, the Records Office, the Financial Aid Office, etc."

Kelly explained the new office not only calculates how many

transfer credits will be accepted, but how many credits will go toward fulfilling the students' major requirements. Under the new rules, transfer students must decide their major in order to transfer credits that were earned at another institution.

Kelly said that future plans for the Office of Transfer Evaluation include computerizing student transcripts. Students will be able to pull up their transcript online and find out how many credits they have completed and how many they have left to go for graduation. Students will also be able to check their grade reports online instead of having them printed out at the Records Office or by an academic advisor.

The project, divided into two parts, systematizes all students' transcripts and records and then computerizes all the information into the network with custom software. Kelly said it is a huge project that will require intensive labor and financial support, taking about a year and a half. The administration is still deliberating over which software to use for the program and which company Columbia will contract to install it.

There are several thousand transcripts processed every year, Kelly said. Susan Sindlinger, who worked in the Academic Dean's office for 20 years, is the director of the new office. Two experienced transcript evaluators—who were formerly housed in the Records Office, Corin Gagliardi and Michael Kilinski, will be helped out by new staff, who will divvy up the workload. The Transfer Evaluation Office was formed about seven weeks ago, but the staff remains scattered around campus because there is no central office location yet.

Scholarship awarded to a full-time mom and student

○ Wendy Hansen will share honors with her daughter at this spring's graduation

By Stacie Boudros

Contributing Writer

Mother of four, Bolingbrook resident and Columbia theater major Wendy Hansen was awarded the prestigious Michael Merrett Scholarship for excellence in design and collaboration this October.

A senior since 1997, the full-time suburban mom in her mid-40s has studied part-time, while working as a professional drafter and technical illustrator. Striking this balance, she has succeeded in a demanding college program for set and costume design in theater.

"I'm just proud that I am still in school," Hansen said. "I have a family and a good GPA. I am thrilled that I am able to go to school."

Among other grants Hansen has been awarded, she said she is proud of this Merrett Scholarship because it is awarded on merit rather than need.

"You'd have to ask the judges why they chose me," Hansen said, "but I think they were impressed with my portfolio."

Hansen is currently working on sets for the Theater department's

main stage production of Thornton Wilder's "The Matchmaker," which will open in the Getz Theater in March. She has previously designed sets for Columbia's "Your Own Thing" and "Playhouse Creatures." She said her experiences with each college production worked to strengthen her odds of receiving the award, not to mention sharpening professional skills.

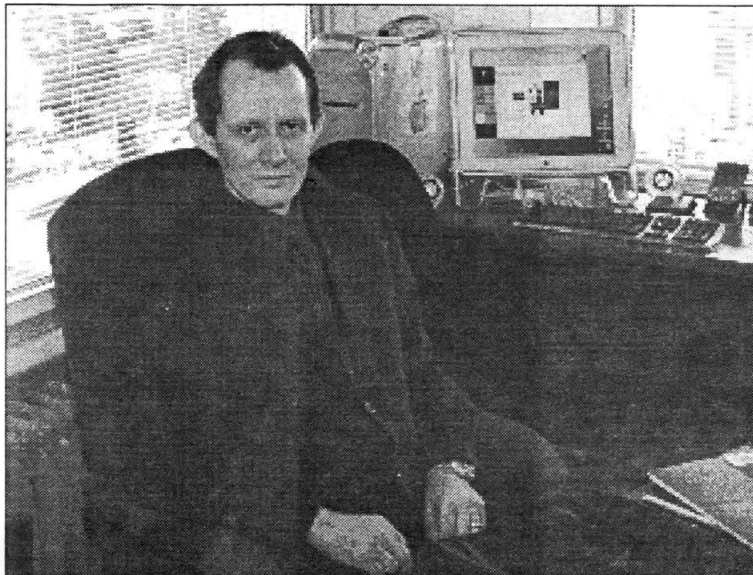
When Hansen graduates this spring, she will be sharing honors with one of her four daughters, Tara Trumbly, who will also graduate from Columbia this spring, with a major in broadcasting.

Hansen said this mother-daughter graduation was not planned. She said her daughter, Trumbly began her college career at Joliet Junior College and then transferred to Columbia. Hansen also said that as a result of her daughter taking some semesters off, the probability of a parallel graduation seemed unlikely.

"I think it's kind of cute," Hansen said.

Her \$1,000 award most likely will go toward living expenses.

The Michael Merrett Scholarship was established in 1993 to honor the memory of a revered designer and inspiring Columbia teacher. It is given annually to assist outstanding theater design students. See department offices for more on available scholarships within each discipline.



Dwayne M. Thomas/Chronicle

Bruce Sheridan, new chair of Film and Video department at Columbia.

New chair to head Film and Video department

○ With 18 years of experience, Sheridan brings knowledge of film to Columbia

By Melissa DeJohn

Staff Writer

Bruce Sheridan, New Zealand filmmaker and videographer is the new chair of the Film and Video department, Columbia recently announced.

"I have come to the view that Columbia might be ideally placed for the future of film schools," Sheridan said.

Sheridan, who was previously the head of the Film and Television department at UNITEC Institute of Technology School of Performing and Screen Arts in New Zealand, the country's principal film and television production center, succeeds the recently retired Michael Rabiger.

"I thought getting this job was a long shot," Sheridan said, "I wrote a philosophy on how film education should work and how it should be in the future."

Sheridan was already leaving UNITEC when Columbia started looking at him as a possible candidate for the position. If he had not come to Columbia, Sheridan said, he would be filming in Australia.

Sheridan has been working in film and television for 18 years. His experience as a producer, director and writer includes short films, documentaries, music documentaries, videos and television dramas and commercials. In 1999, Sheridan's telefeature "Lawless," won at the New Zealand Television Awards for best drama.

"I come from a place where I could do a wide range of films," Sheridan said. "I have done short films, to documentaries, to music videos. By doing all these I am more flexible, and I have a wider range of experience as

opposed to being specialized in only one area of film."

Sheridan plans on expanding the Film and Video department with more course options, like an ethics seminar and semesters abroad in areas besides L.A.

"The Semester in L.A. gives students that are sufficiently skilled in films the opportunity to experience filmmaking on the coast without getting lost in L.A.," Sheridan said. "It seems everyone gets lost, not in the physical sense, but rather the emotional sense. With a big school like Columbia supporting the students, they are less likely to get lost. I hope to possibly set up more semesters away. Perhaps a semester in New York, or even internationally."

Sheridan believes that all filmmakers should be educated about ethics and censorship. He hopes to integrate journalism, television, radio, and film ethics into a seminar for film students.

"Filmmakers get away with murder," Sheridan said. "To get away with that you cannot be lazy; you have to think of the consequences. I do see a need to have an ethics conference rotating throughout the department."

During his first year, Sheridan will not be teaching any classes, but he does plan on doing some guest spots.

"Next year, I will have one class a semester," Sheridan said. "I want to try, if possible, to have interaction with both advanced students and incoming Freshmen. I love working with both advanced and new filmmakers."

Sheridan will be working on scripting a big feature film and a documentary to be set in the United States over the next few years. He did offer one last piece of advice for filmmakers, though.

"There is a lot of discovery in film," Sheridan said. "Film lets you explore yourself and the world around you. I wish somebody would have told me that when I was in my 20s."



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Purdue researchers working on bioterrorism

Scientists research ways to deactivate anthrax spores before they hatch into bacteria

AP Wire Service

WEST LAFAYETTE, Ind. (AP)—A number of ongoing projects at Purdue University relate to the nationwide focus on homeland security and biochemical threats.

From improving cybersecurity to finding a way to counter potentially deadly anthrax spores, researchers at Purdue join others across the nation in looking for ways to keep lives and property safe.

A year before the Sept. 11 attacks, Purdue professor Arthur Aronson had begun research into ways of deactivating anthrax spores before they have a chance of hatching into bacteria. Now, with cases of anthrax reported in Florida and other states, his work has taken a new level of importance.

The anthrax bacteria begins its life cycle as a spore, or seed. The spore, wrapped in a hard, fingernail-like shell, can last for years before "hatching" into bacteria. The bacteria produces a toxin that is harmful or deadly to animals and humans.

"It's been known as a potential biological terrorist agent for a long time," Aronson told the *Journal* and *Courier* of Lafayette.

Aronson's research is looking for a benign way of deactivate anthrax spores, one that can be applied where spores are found or suspected.

Currently, the only means of killing spores involves strong chemical agents that are too harmful to the environment to be of much use.

Purdue spokeswoman Jeanne Norberg said no one besides Aronson is working with anthrax at the university and that the anthrax spores Aronson uses are not harmful to humans. The Centers for Disease Control supplies the spores for his research, she said.

Another issue being looked at is keeping agriculture safe from biological threats.

Assistant professor Sandy Amass in July created the National Biosecurity Resource Center for Animal Health Emergencies, which uses a Web site to post scientific research on good biosecurity measures for the livestock industry.

She said the center helps ensure a safe food supply by giving producers, handlers and regulators a secure resource for scientific research on maintaining a secure livestock industry.

"We focus on preventing disease transmission on the farm and between farms," Amass said.

She noted that the Web site recorded more hits during

the elevated national discussion on bioterrorism, saying that principles discussed on the Web site apply off the farm, too.

Another Purdue professor told a Congressional committee this past week that a number of obstacles stand in the way of protecting the nation's computer infrastructure from attack.

Eugene Spafford, director of the Purdue Center for Education and Research in Information Assurance and Security, told the U.S. House Science Committee that computer system attacks are rapidly increasing in frequency and costing users tens of billions of dollars a year.

A major problem is that computer companies are focused on the bottom line and unwilling to invest in measures that would make computers and software more reliable and secure from tampering.

In sum, he said the federal government must play a greater role by providing adequate funding and passing legislation designed to encourage research and development of more secure systems.

"Industry is concerned with getting products to market as quickly as possible, at the lowest cost. The result is often software with extraneous, poorly designed and poorly tested features," he said.

Students pick colleges closer to home after Sept. 11

By JoAnn Loviglio

Associated Press Writer

PHILADELPHIA (AP)—Sixteen-year-old Bennett "Beano" Zylber is starting to think about college. He is not sure about a major—psychology, maybe—but he is certain of this: He is sticking close to home.

"I was thinking about Maryland or maybe upstate New York, but I really don't feel like I want to go outside of the state now," said the high school junior from Brookline, Mass. "I'm thinking of schools in my own ballpark, near my family."

In the aftermath of the Sept. 11 terrorist attacks, some education experts expect that many students and parents may make the same decision in the months ahead.

"What we're seeing is more interest in being closer to home, and specifically not wanting to get on a plane. They'd rather do a nine-hour drive than a one-hour flight," said Michael London of College Coach, a Massachusetts company that works with high school students in helping them select and get into college.

Bennett's mother, Emily Zylber, said she would support whatever decision her son makes but would be happy to see him attend college nearby.

"Given what's going on in the world, it does give you pause thinking about your child going far away," she said. "There is a feeling among many parents that they want to get to their families quickly if they need to."

Elsewhere around the country, Jim Miller, dean of admissions at Bowdoin College in Brunswick, Maine, said the school has received some calls from parents interested in having their child close to—but not in—a big city.

"Some parents are evaluating how far they want their children to go to college. Talking to parents in Texas and Minnesota, we are hearing that," said Don Emmons, dean of admissions and financial aid at Hobart and William Smith Colleges in Geneva, N.Y.

At Muhlenberg College in Allentown, officials decided in the days after the attacks to cancel recruiting trips to California and Chicago and concentrate on students within driving distance. They have since decided to return to nationwide recruiting.

"In the immediate aftermath, we did some rethinking. Now we're rethinking again," said Christopher Hooker-Haring, dean of admissions. "It mirrors what's happening in the country in many facets of life and business: getting back to normal and trying to figure out what that new 'normal' is going to be."

It is too early to tell whether the concerns will result in a real change in college choices, said Barmak Nassirian of the American Association of Collegiate Registrars and Admissions Officers. The application deadline for early acceptance in many schools is in early November, and overall application deadlines are typically not until December or January.

The majority of college students already choose a

"What we're seeing is more interest in being closer to home, and specifically not wanting to get on a plane."

— Michael London, of College Coach

school that is close to home.

"My take on this is that where students apply might not be as affected; they don't want to shut the door on any opportunities," said Alex Segura, a college adviser at Lake Highland Preparatory School in Orlando, Fla. "But as this battle escalates, I think colleges will see more students staying closer to home."

Two big-city schools—the University of Pennsylvania in Philadelphia and Columbia University in New York City—said student inquiries and visits since the attacks are actually up from last year.

Some say a change in the college landscape might help students vying for a spot at the most competitive schools.

Dr. Bruce Hirsch of Boston said his 17-year-old son Michael has dreamed of attending Columbia since childhood—a dream that terrorism hasn't changed.

"Three of his friends said they're not applying," to Columbia now, said Hirsch, a native New Yorker. "He was happy about that because it cuts down on the pool of applicants."

Hirsch added: "The bottom line is, anything could happen anywhere. He's always wanted to go there, he's worked hard and he deserves it."

Students infected with E. coli bacteria after Wisconsin tailgate party

By Sarah Wyatt

Associated Press Writer

MADISON, Wis. (AP)—At least 11 college students and a 3-year old boy were infected with E. coli bacteria, apparently at a pancake tailgate party before a football game, university officials said Tuesday.

They began feeling ill after the Oct. 6 University of Wisconsin-Madison game and were diagnosed with a serious form of E. coli, university epidemiologist Craig Roberts said.

Three of the students were hospitalized and two have since been released. The third was in good condition Tuesday, Roberts said.

At least 1,000 people attended the university-sponsored party. Health officials said the source of the E. coli was probably not the food, since only a small percentage of the people who attended became sick.

"If 10 people dropped their forks on the floor where there had been animals, it might be as simple as that, but we may never know," he said. The pavilion where the event took place is used for animal shows at the university.

E. coli begins with abdominal cramps, fever, severe and bloody diarrhea and can progress to kidney failure, pancreatitis and a variety of other potentially life-threatening problems. People can be infected through tainted food, water or animals.

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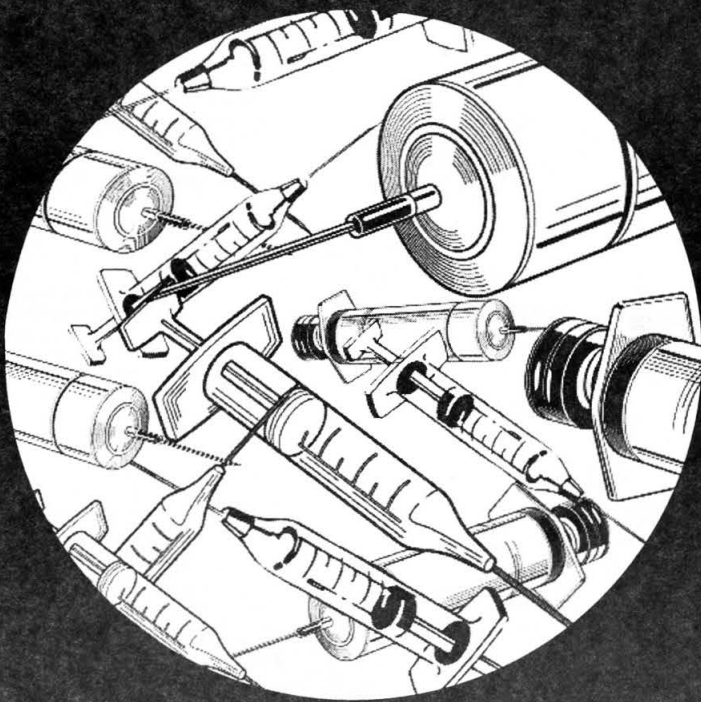
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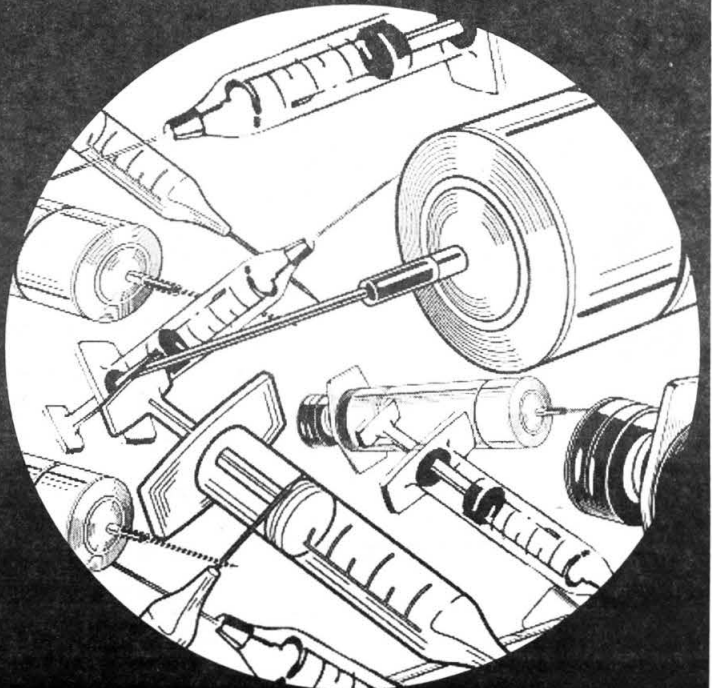
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COMMENTARY

Carter's cash drive is way off target

President Carter is talking money again. Specifically, he is asking the faculty and staff at Columbia College to open up their checkbooks and dish out a donation to kick off the school's new Capital Campaign fund. Carter's wish list for the fund includes a new student center.

Carter wants \$17 million for new college projects. When revealing the Capital Campaign plan, last week at the College Council meeting, Carter said, "Seventeen million dollars is needed and it doesn't seem right for it to come from student's tuition. Capital campaign must come." He went on to say that he, "expects everyone in the college community to make a donation."

The "everyone" that Carter talked about is basically full-and part-time faculty here at the school. The big problem with this is that asking the faculty to hand over a portion of their income is absurd. The school doesn't pay the faculty a six figure salary, especially the part-timers. Only one in five of the part-time faculty at Columbia make over \$40,000, more than half make \$20,000. Most of the teachers at this school don't

Only one in five of the part-time faculty at Columbia make over \$40,000, more than half make \$20,000.

work here because the job pays well, they work here because they love what they do. Carter is pitching the fund to the wrong audience. He should ask for the faculty's help in the form of pitching this campaign to large companies and benefactors who have the dollars to give away.

Carter's words ring out like a politician. For example, does he expect students to donate to the fund? Which is ironic considering he doesn't want to raise tuition.

If Carter is not careful with his expectations, this campaign could turn into a debacle reminiscent of former President John Duff's retirement party. When Duff retired in 2000, he hosted a retirement

fundraising party. Duff expected the faculty and staff to purchase tickets at \$150 each to attend this party. The money raised was to be donated to a scholarship fund in Duff's name. The overwhelming majority of the faculty could not afford this, so administrators were forced to slash the price tickets in half. Even with the price cut, the response from the faculty was meager.

Carter needs to come up with a new plan to sell for this campaign to avoid embarrassing his administration and get the job done.

Undoubtedly there will be faculty and staff who can help in the Capital Campaign fund. And it would be nice to see the school's upper administration, who makes a good deal more than the average faculty member, help kick off the fund.

In the tight economy, fundraising is a tough sell. We support the idea of relying on outside money help build the Capital Campaign fund. But let's not tax those who already give a lot to our school.

Letters to the Editor

It is surprising how much this paper always knows about the financial affairs of the college.

When I went to DePaul and read the *DePaulia*, the newspaper did not have so many front page stories about the financing there. Can students fathom what \$17 million is?

I would assume that the financial aid given to this college from the government and private groups would equal more than a million dollars. A building probably does not cost more than four million to restore and create into a new student center.

In my town of Naperville, IL, we are building a new library that will be "state of the art" and it will not be more than three million. If this newspaper would like to be concise, please explain in detail what the money is used for. Thanks.

Gwen Harper/Junior

The *Chronicle* gladly welcomes your thoughts and opinions on any article in the paper.

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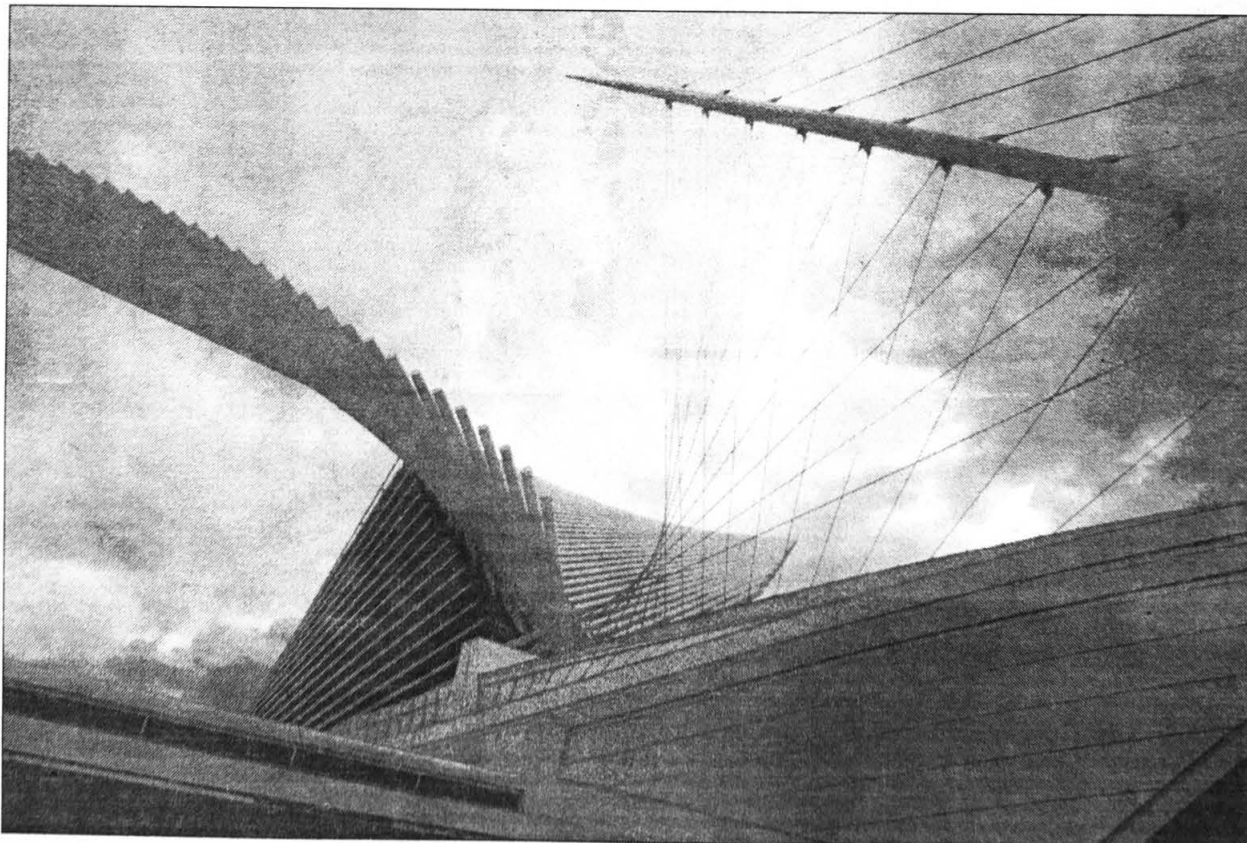


photo by Angela Ratkowski/Chronicle

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Columbia's new security measures worthy of satire

By Kevin B. O'Reilly

Copy Chief

In its first edition of new material after the Sept. 11 attacks, the satirical newspaper *The Onion* mocked bureaucrats' hysterical overreaction to those events.

"Security beefed up at Cedar Rapids Public Library," screamed the headline. *The Onion* writers quoted fictional library director Glenda Quarles saying, "As caretakers of the most prominent public building in the second largest city in Iowa, this library can no longer afford to take chances."

Ridiculous, isn't it? By taking real-life situations and stretching them a little bit, *The Onion* points out the lengths to which the ranks of officialdom will go to be seen as "doing something."

So why is Columbia trying so hard to ape the behavior so ripe for satire by "America's finest news source?" As reported in the *Chronicle* last week, Columbia has instituted some new security measures in the aftermath of the Sept. 11 attacks. The college hired seven additional security personnel to deal with looming terrorist threats at Columbia.

These extra personnel will help by roaming campus buildings to check out reports of suspicious activity and keep and eye out for people who look out of place, according to Safety and Security Office Director Jose Gallegos. This was an "unplanned expense," Gallegos said, and the funds to pay the personnel, who work eight to 12 hour shifts at various unspecified points around campus, is coming not from this year's Safety and Security budget but from Columbia's general budget.

The additional personnel will also be stationed in campus building lobbies, checking the company-issued picture IDs of all contractors, visitors and messengers. That may be a good idea, and it doesn't pose much of a burden on the movement of Columbia staff, faculty and students. The best part of the counter-terrorism plan, though, is the idea of requiring that all Columbia staff, faculty and students show security picture ID after 7 p.m. They must also sign in at the front desk and then sign out when they leave.

Gallegos said that he and Executive Vice President Bert Gall formulated the plan jointly.

Where does one begin in dissecting the flaws with Columbia's new security measures? First, is a counter-terrorism plan really necessary at Columbia? Like the Cedar Rapids Public Library, Columbia is not exactly a terrorist target. Yes, most college buildings are downtown, or at least on the South edge

of the Loop. But none of them is a skyscraper along the lines of a World Trade Center or a government building like the Pentagon.

But even if we grant the dubious proposition that Columbia is somehow a terrorist target, the measures proposed are ineffectual, at best, and at worst a hindrance to the free movement of Columbia staff, faculty and students.

What reason do we have to believe that terrorists of the Sept. 11 type will be dissuaded by an ID check? Many of the perpetrators used false names to acquire fake visas and driver's licenses.

"Nobody is actually able to stop anybody," said Tanisha Ray, a freshman vocal performer, "because if anybody has the will power to do something they are going to do it. I think [the security measures] are a way to make people feel better."

Ray is absolutely right. Even if the terrorists were to use legal, verifiable documents, I don't imagine that the thought process of a potential terrorist would go anything like this:

"The Great Satan is bombing O-boy [only his homies call Osama bin Laden that], and the sight of all of these women's faces is driving me crazy. I must respond by attacking the seat of the Great Satan's power. Traveling is kind of a hassle, so I'll just hit a local target. City Hall? Nah. Too passé. Chicago Board of Trade? Nah. They're already in bad enough shape with the economy tanking. Not even their false god, Alan Greenspan, can save them now, ha ha!"

"I know. I've got it. I shall attack Columbia College Chicago. Their open-admissions policy is offensive to me. I will kill them all, and O-boy will be pleased. Rats. They check photo IDs. Oh, well. I'll get 'em next time."

Even if you don't buy my peek into the terrorist's mind, let's look at some other flaws in the security plan. Staff, faculty and students must present picture IDs and sign in and out after 7 p.m. What about before 7 p.m.? If anything should have been made clear by the Sept. 11 attacks, it is that the terrorists' goal was to hurt as many innocent people as possible. If a terrorist, by sheer dumb luck, decided to attack Columbia, wouldn't he attack during the daytime, when traffic is much greater?

But checking IDs before 7 p.m. "would go against the mission of the college to have an open campus," said Martha Meegan, director of Campus Safety and Security. That's an admirable sentiment, and I'm glad to see that our busybody bureaucrats aren't willing to overturn the college mission statement in their pursuit of the illusory vision of security from suicidal terrorists.

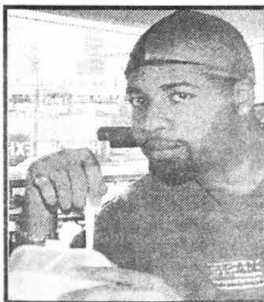
We must ask, however, why we should check IDs and require people to sign in after 7 p.m. Do people who enter campus buildings after that magic hour suddenly have less of a right to an open campus? Is their inconvenience not a factor to be considered? Is the little bit of extra tuition money that students will pay for the salaries of additional personnel not worth giving a second thought?

Again, if all of this were in pursuit of a policies that were necessary and effective, there would be no problem. But it should be obvious—painfully obvious—that most of Columbia's new security measures are neither.

Honorable intentions aside, Columbia's bureaucrats should leave the security faux-pas to the pages of *The Onion*, instead of the pages of the *Chronicle*.

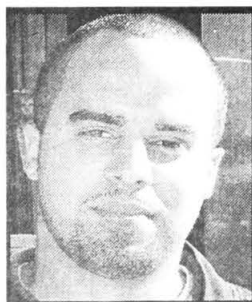


Question: With increased campus security do you feel safer at Columbia?



Divan Demes
Sophomore/Sound

"Yeah, I suppose, I really don't pay much attention to it."



Domingo Rodriguez
Sophomore/Radio Broadcast

"No, even though they have increased security it's not like the type of security that you'll see at a federal building."



Laila Al-Chaar
Junior/ Arts and Entertainment Management

"Inside school I think it's safe but outside I think more can be done."



Kiara Shackelford
Freshman/Vocal Jazz Performance

"Safer in the aspect that there is more security, but not in the aspect of saving our lives."

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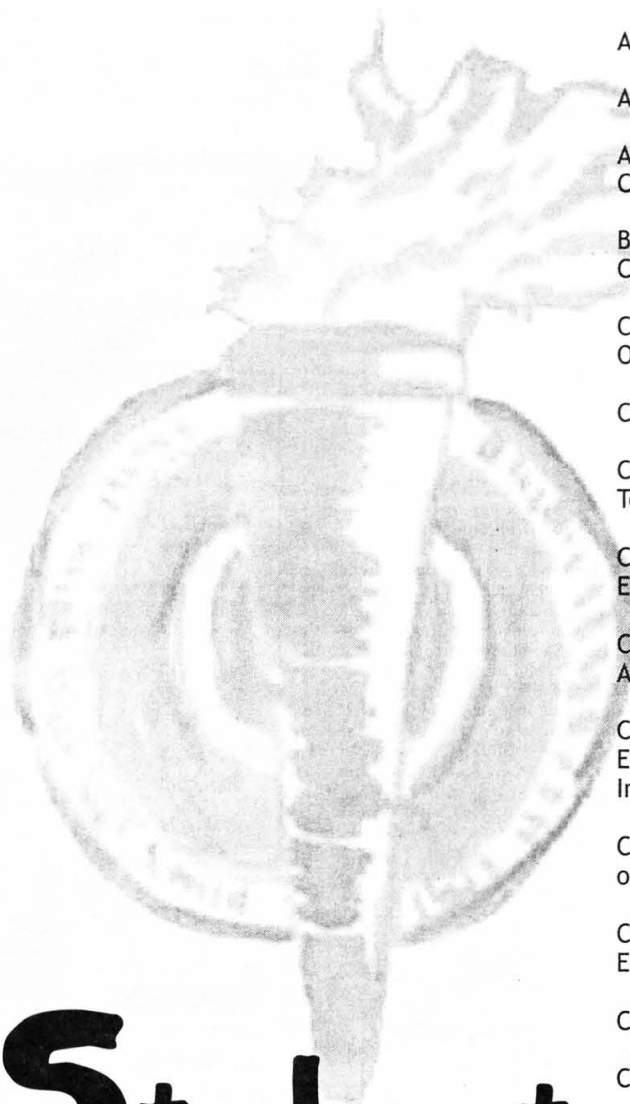
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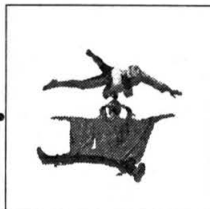
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This Week Inside A&E...



Classic satire to be theme for local circus' next production.

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Masquerade with the Chicago Kings at their first Halloween Ball at Circuit.

Page 14



Did you ever wonder where bands such as the Talking Heads are now?

Page 15



Garbage's third album is "beautiful Garbage."

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Dance Africa Chicago: celebrating an ancient custom of African dance

By Kathleen Loud
Correspondent

The voices of Chuck Davis and five other spoken word artists will reverberate off the walls of The Auditorium Theater as Dance Africa Chicago 2001 explodes on stage for its eleventh annual performance Oct. 26-28. This year's theme, "Ancient Traditions: Urban Reflections," will feature six melodic poets as the performance's griots, or storytellers. In tribal Africa, the griots pass down stories to each generation. At Dance Africa Chicago 2001, the griots will create a dramatic culmination of tradition and culture through the power of their spoken word as it intermixes with the song, movement and spirit of the three performance groups on stage.

Dance Africa Chicago 2001 is an annual production of the Office of Community Arts Partnerships (OCAP) of Columbia. OCAP was formed in 1998 and has produced Dance Africa Chicago for the last ten years. OCAP not only produces Dance Africa Chicago but also takes part in an ongoing, year-round community-based program to promote the education and culture of African tradition. "It is the largest festival of African culture in North America," said Julie Simpson, executive director of OCAP. Simpson said there is ongoing community work around Chicago and the suburbs throughout the year, which includes workshops, lectures, programs at local schools and even a community breakfast. "This phenomenon is a community festival like no other," she said.

The dynamics of the year-round work will present itself with the celebration of words, music and dance as Dance Africa 2001 takes center stage. Each year Dance Africa Chicago chooses a culturally relevant theme to highlight during the performance. This year the theme will focus on the connection of the spoken word as a tradition in African culture, not through the words themselves but also as the inspiration behind many of the dances. Davis, the artistic director of Dance Africa Chicago, has been the official griot for the last ten years. This year he shares the stage with five other poets and together they will bring to life an element of African tradition through their voices and their dramatic poetic commentary. The spoken word artists will perform a culmination of many different works. Most of the words they will speak are pulled directly from their own repertoire of work but they will also perform work specifically written for the performance as well as serving as the voice during a dance piece performed by Ballethnic Dance Company. The poets who will join Davis include an eclectic group of talented individuals.

Brenda Matthews, who uses her career as an artistic outlet, focuses on producing life-changing effects through her special poetry performances. She travels to different communities around the country that have been assaulted by drugs, alcohol and poverty and through her art of poetry and expression, aims to leave her audience with a new outlook.

International artist, Ugochi "African Butafly" Nwaogwagwu spends a lot of time blending the traditional sounds of Africa with today's funky grooves. She has been performing for more than six years and has been featured on the local art scene as well as a finalist in the HBO Russell Simmons Def Poetry Jam Competition.

While a native to Chicago, Oscar "Triple Blak" Lester's talents don't stop at the city limits. He is not only a poet but also involved in the visual arts, drama and motivational speaking. Lester has appeared with many well-known poets and popular recording artists. Professionally, he is in social service work as a youth drug and violence prevention specialist.

Winner of the 1999 Multi-State Poetry Slam in Philadelphia, Chicago native Avery R. Young started in 1996 with a performance group called Innervisions. Since then, he has performed at many different venues internationally. He has appeared with many well-known artists and poets like Roy Ayers and Gwendolyn Brooks.

Not only a poet, Maria McCray has many talents such as acting, directing, teaching and mothering. Her poetry takes her to the national poetry slam competition each year where she is the Chicago representative. This year, she will compete individually for the first time.

Each year, Dance Africa Chicago brings an array of performers who unveil the artistry and tribal celebration of the African Diaspora. There are three performance groups this year that will guide the celebration of dance. The Sankofa Dance Theater, founded in 1989 in Baltimore, will contribute to the performance with an exciting array of tribal costumes and the orchestration of sounds and dance. The performers use the tradition of drums, dance, songs and stories to bring the audience back home to Africa.

Ndere Troupe, founded in 1986, is from Uganda. The troupe is known for its Gregorian chants. Through its performance of more than 40 songs and dances, which have been collected from different parts of Uganda, the troupe shows the multitude of culture and custom found within the borders of the country. Much of their work is inspired by Ugandan poetry. This year's performance will be Ndere Troupe's first time participating in Dance Africa Chicago.

Ballethnic Dance Company completes the line-up for Dance Africa Chicago 2001. Ballethnic, founded in 1990 in Atlanta, Ga., is a diverse ballet dance company that artistically mixes African dance with classical ballet. The company achieves this mix by dancing classical ballet movements to African sounds and dancing African movements to classical sounds. They will perform a piece that is accompanied by poetry.

With its poetic urban emphasis and its traditions of African dance and sounds, Dance Africa Chicago 2001, will be a performance of culture and artistic expression through many different mediums. From the bright colorful costumes, to the loud beat of the drums, from the strong, contemporary voices to the ritualistic dances, it will be a celebration of ancient custom and new beginning.

For more information about Dance Africa Chicago 2001, the many different events around Chicago or for tickets for the performance call the Festival Office at 312-344-7070. Tickets can also be purchased through Ticketmaster at 312-902-1500.



Members of Dance Africa will perform at the Auditorium Theatre for the 11th year. The show will be playing Oct. 26-28, performing the theme "Ancient Traditions: Urban Reflections."



Girls gone guys

By Melanie Masserant

Assistant A&E Editor

For Billy, once the hair is on everything, falls into place. It is always the first step in transforming into Billy T. Holly. The mustache and the goatee are the most familiar part of the costume, because she has used them since she was 10 when she dressed as a hunter for Halloween.

These props have allowed her become an eclectic variety of men, varying from Ricky Martin to Elvis, beatnik stud to German leather boy. Billy struts her stuff as part of Chicago's first female drag troupe, the Chicago Kings.

Surprisingly, people who are active, but don't necessarily participate, in the drag scene are unfamiliar with the true definition of a drag king. According to the Chicago Kings' handbook, a drag king is someone who often takes on a male persona by looking, acting and dressing like a man. To be a drag king performer one must convincingly dance and lip-sync to songs by male performers.

The Chicago Kings' primary objective is to emphasize drag king expression and appreciation for their members and audiences. By creating a performance outlet they are maintaining a community that encourages diversity in masculinities, genders, sexualities and cultures. Though it's imperative for them to have an environment that is openly exceptive of a person's sexual orientation, preferred gender, identity and age, it is equally important for their audience to step beyond the spectator's realm.

"We advertise this as a drag king party, not just a drag king show where you go to a performance," said Debbie Linn, who is one of the troupe's founding members. "You're a part of the whole evening. We want people to feel involved."

Initially, the lack of activity and places to go in the lesbian community prompted the troupe's formation. Six months ago, they staged their first show, combined with the Black Bra Party, which is a lesbian circuit party organized by Chics Mix, for over 300 people at Jack's



Photo courtesy of Chicago Kings

Above: "Maxx Hollywood"—Debbie Linn, performing at one of Chicago Kings earlier shows. Below: Chicago King founding members clockwise starting from left—"Mr. Izzie Big"—Sam Bryer, "Pussy Gallor"—Heather Chappell, "Harley Poker"—Kristian Lohr, "Mathew Broadrick"—Katie and "Billy T. Holly"—Amber Billy.



Tap in the West Loop.

The show was an unforeseen success, despite first-time performer "We didn't know there was a market for this in Chicago and did it anyway, Linn said. "We didn't know how to deal with the finances or the actual organization of a whole show. But we knew this is what we wanted to do. More people are participating and each show keeps getting bigger."

ce jitters, serious technical difficulties and three inches of sewage on floor, caused by the block's backed up sewage system, which resulted in their doubling as janitors. Now, there is a high demand for the Chicago King's because of the overwhelming positive feedback they are receiving from the gay community.

They will be hosting a Halloween ball on Oct. 28 at Circuit, located in the hub of Boys' Town. The Kings will showcase their machismo charisma and talents in 20 Halloween-themed acts that will be performed by veteran and rookie group members. A raunchy raffle with prizes from local queer stores will also be included at the ball.

Following the Halloween Ball, they will featured in "A Night of 100 Drag Queens" on Oct. 30 at Spy Track, 3349 N. Halsted. The ninth annual event will feature more than 30 drag queens and eight performances by the Chicago Kings. Billy T. Hollywood will be performing at the opposite end of the drag spectrum when she presents her gaudy rendition of Barbie.

"When I do Barbie it will be a whole day event," said "Billy T. Holly." "The first time doing this I need my own place to get dressed at the club because I do not want to go out looking like that. I've ridden the el in drag [as a man]. I do my facial hair so naturally; people don't think twice. But dressed as Barbie, I look like a drag queen. It takes a while, but once the boots and make-up are on I'm flirting with every butch in the bar. It's like dressing in drag to become a man in the sense that when the facial hair is on, it all kind of clicks."

To catch the Chicago Kings' Halloween Ball go to Circuit at 3641 N. Halsted. Doors open at 9 p.m. and admission is \$5. For more details, go to www.chicagokings.com.

Circus without a safety net

By Shadia Hernandez

Staff Writer

Come one come all, the Flying Griffin Circus is back. After 5 months of successful shows for their May 2000 debut, the crew has put together a show with a different twist. A total of 11 performers combine acrobatics with tall tales and satire from Jonathan Swift's *Gulliver's Travels*.

"The performers are above you and around," said Tony Adler, co-founder of the Actors Gymnasium Circus and Performing Arts School, which puts on the circus. "You can experience something intimate, you're kind of in it."

A relatively small space with maximum seating of 150 people creates an intimate experience for the audience. The Flying Griffin Circus presents a lot of great in the context of telling a really amusing story that anyone of any age can enjoy, all in an hour and a half.

The Flying Griffin's acrobats and clowns will take you on a fantasy ride to the distant lands in *Gulliver's Travels*. According to Adler, Gulliver is a character who starts out



as a ship doctor and eventually works his way up to being a captain. He goes on voyages and something always happens; he'll get shipwrecked or he will be set upon by pirates and he'll end up in a place that no one's ever been to.

The first place he visits is Luggnagg, where the little people are. The second place he voyages to is Brobdingnag, where the giants are. Then he goes to a floating island, which is literally a flying island filled with lots of adventures. He goes to Luggnagg after returning from the flying island, where he meets the Struldgrugs, who live forever. Then he leaves for Houyhnhnm Land a place ruled by horses

that are like humans in our world. They keep these creatures called yahoos. The yahoos resemble people as if they had never advanced past the animal stage.

"It's not glitzy," Adler said. "We do not try to create this huge sort of Vegas effect. It's more like if people from your community got really, really good at circus acts and decided to put on a show. Trying to create a fantasy universe, with the idea that an actor who is properly trained can do anything on stage."

"We use all these circus skills and theatrical skills and combine them to create effect," Adler added. "And you can do just about anything."

The concept for The Actors Gymnasium began when Adler, a theater critic working for the *Chicago Tribune*, did a story on the Lookingglass Theatre Company and locale changes they were making. Larry DiStassi and other Lookingglass employees mentioned that they would like a place where they could teach and learn all the skills that go into their work. Adler proposed the idea of what is today the Actors Gymnasium; he developed this idea because he wanted to fulfill a need in the community. Around the same time, Sylvia Hernandez-DiStassi, Larry's wife, wanted to get out of the circus life. She wanted to combine what she was doing with

the theater.

As a result of this, Larry became interested in the concept of the Actors Gymnasium, and which was founded in Sept. 1995.

The Flying Griffin Circus will open Oct. 26. Show times are Oct. 26-27 at 7:30 pm (all seats \$5). A special benefit performance party on Nov. 3 starts at 7:30 pm. (\$30 for adults, \$15 for children 12 and under), whose proceeds will help finance the program. Starting Oct. 28, shows will be Fridays and Saturdays at 7:30 pm with matinees on Saturday at 4 p.m. and Sunday at 2:30 pm. Ticket prices are \$12. For reservations, call (847) 328-2795.

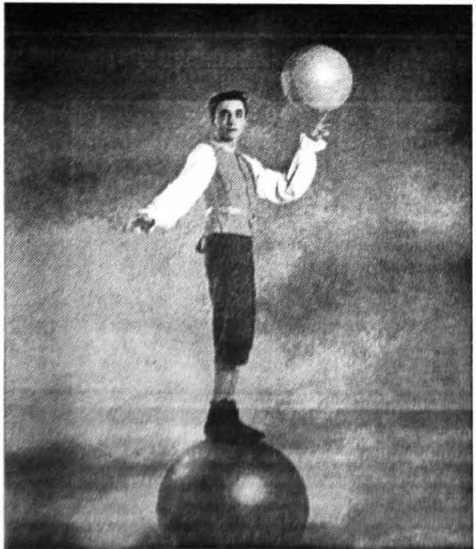


Photo credit: Bill Burlingham

Zack Hamity of the Flying Griffin Circus.

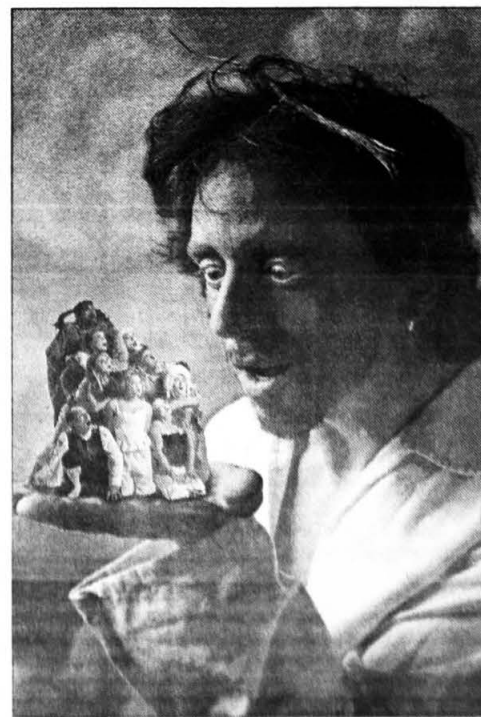


Photo credit: Bill Burlingham

Rick Kubes as Gulliver holds the Flying Griffin Troup in his hands.

Arts a round campus

Doug Lofstrom and the New Quartet
Where: The Concert Hall – Music Center
When: Monday, Oct. 22, 12:30 p.m.

Jazz Gallery in the Lobby
Where: Lobby of the Concert Hall – Music Center
When: Tuesday, Oct. 23, 12:30 p.m.

Freshmen Jam
Where: The Concert Hall – Music Center
When: Thursday, Oct. 25, 12:30 p.m.

Halloween Costume Party – Welcome Back Dance
Where: Hermann Conaway Center
When: Friday, Oct. 26, 7 p.m. – 11 p.m.

Dance Africa
Where: The Auditorium Theatre
When: Friday, Oct. 26-28
For more info, call (312) 344-7070

Weekly horoscope

By Lasha Seniuk

Knight Ridder/Tribune News Service

Aries (March 21-April 20). An intense phase of past reflections and emotional wisdom arrives. This is a strong time for ending outdated relationships or affirming present-day commitments.

Taurus (April 21-May 20). Family relations and social discussions may require extra diplomacy. Expect loved ones to be moody or easily distracted. Some Taurians may also discover that a sibling or close friend is under a mistaken impression.

Gemini (May 21-June 21). Expect colleagues and close friends to be overly talkative or excitable. Friends and co-workers will address social misunderstandings or recent team assignments.

Cancer (June 22-July 22). Past business mistakes and romantic misunderstandings can be resolved. Watch for co-workers or lovers to make subtle comments or hint at their innermost feelings. Don't let these glimpses into someone else's needs go unnoticed.

Leo (July 23-Aug. 22). Welcome social warmth and romantic intimacy. After an intensive phase of backtracking or research into past relationships, lovers and friends are willing to act on their feelings or move toward a new level of trust.

Virgo (Aug. 23-Sept. 22). Don't let colleagues or close friends eclipse your abilities and accomplishments. Planetary alignments indicate that a fellow worker may attempt to diminish your confidence or take credit where none is due. Stand your ground. Your strength will be noticed.

Libra (Sept. 23-Oct. 23). Social relations will be demanding but satisfying. Expect friends and colleagues to be irritable or unpredictable. Don't be derailed, however. Aspects indicate that a new level of honesty will soon be the result.

Scorpio (Oct. 24-Nov. 22). Love affairs and long-term friendships will experience minor adjustments. Expect close friends or lovers to initiate intense discussions. Key issues may involve intimate details of past relationships or promises for the future.

Sagittarius (Nov. 23-Dec. 21). Employment relations or business proposals may require added attention. Expect fast work decisions and new job assignments. Many Sagittarians will begin an intensive phase of career evaluation or workplace negotiations.

Capricorn (Dec. 22-Jan. 20). Your instinct to withdraw from business or family negotiations is accurate. This is not a good time to press for immediate or significant answers from authority figures. Go slow and enjoy the emotional support of friends and loved ones.

Aquarius (Jan. 21-Feb. 19). Romance and social enjoyments are accentuated. Watch for friends and unique activities to draw your attention. Use this time to plan vacations or schedule group events. Others will quickly accept your ideas. Some Aquarians may also encounter an intense flirtation or romantic proposal.

Pisces (Feb. 20-March 20). Work routines may be draining. At the moment, ongoing duties may cause many Pisceans to feel neglected by bosses or misunderstood by co-workers. Don't give it more energy than it deserves. Moody moments and intense feelings will be difficult to avoid.



If your birthday is this week... expect surprising romantic changes before the end of this year. Marital proposals, co-habitation or unique travel plans may all be on the agenda. New relationships will expand dramatically. Watch for intense passions and unusual social triangles over the next 12 weeks.

For a private consultation, please visit www.mysticstars.net

'80s bands...where are they now?

By Cassie Weiher

A&E Editor

Most of us who are reading this right now grew up in the 1980s, or remember the fast-paced decade quite well. The music has definitely stuck in most of our minds—don't deny that you can sing "Bad" by Michael Jackson or "Venus" by Bananarama—we all know the words. But did you ever wonder what happened to the groups that we admired so much? Where are they today? Most have broken up, but some are still going strong.



The Cure: Following a successful bill-topping gig at the 1995 Glastonbury Festival, The Cure started work on what was to become *Wild Mood Swings*, issued in May 1996. Later, they released *Galore* which was a compilation of their greatest hits. Yes, they are all still together, though they have not done much lately (A rumored new album should be released sometime within the next year).

Gun's and Roses: In May 1995, Izzy Stradlin was reinstated as second guitarist, but by the end of the year Axl Rose and Slash were again at loggerheads and no new album was imminent. Sorum and McKagan, meanwhile, teamed up with guitarist Steve Jones for the spin-off band the Neurotic Outsiders. Slash confirmed Rose's departure in November 1996, although this situation was reversed in February 1997 when Rose allegedly purchased the rights to the Guns N'Roses name. Later in the year, this was confirmed by the recruitment of Robin Finck, formerly of Nine Inch Nails, to replace Slash. In November 1999, Rose later contributed the industrial metal track, "Oh My God" to the "End Of Days" soundtrack.

The Go-Go's: Broke up, but re-formed briefly in 1990 for a benefit for the anti-fur trade organization PETA. A fuller reunion took place in 1994 for well-paid shows in Las Vegas, prompted by the *Return To The Valley Of The Go-Go's*, a compilation of their old songs, plus others that they had produced. Carlisle and Wiedlin resumed their solo careers and Valentine and Schok formed the Delphines. In summer 2000, they toured alongside The B52's and released *God Bless the Go Go's* in May 2001.



The Talking Heads: They released an album in 1992, which included some interesting rarities. In 1996, Weymouth, Frantz and Harrison launched a new album as the Heads, with guest vocalists taking the place of Byrne. In 1999, an expanded version of *Stop Making Sense* was released to promote the theatrical release of the

original film.

The Culture Club: The downfall came in 1986. Having confessed that he was a heroin addict, George was persecuted by the press and was eventually arrested for possession of cannabis. In 1987, he appeared on a UK television show and announced that he was cured, which coincided with the news that Culture Club no longer existed. George, though, continued his career as a chart-topping soloist and DJ. In 1988, the Culture Club reformed with "I Just Wanna Be Loved" and "Your Kisses Are Charity." Their first studio album since 1986, *Don't Mind If I Do*, was released shortly afterwards.



Hall and Oates: After going on a three-year hiatus, they joined together in 1988 to make the top 5 hit, "Everything Your Heart Desires." And in 1990, they had a top 20 hit with "So Close," produced by Jon Bon Jovi and Danny Kortchmar. The duo did not record together again until 1997's "Marigold Sky" but by then their sound had become outdated and it was not a hit.

Soft Cell: The group, apparently, was never happy with their "pop" status, so it inevitably led to their self-destruction. At the end of 1983, the duo of Soft Cell took under their final tour and made their farewell album, *This Last Night in Sodom*. Mark Almond went on to do solo work while Dave Ball joined Grid. They did not reunite until the late 90s.



Bananarama: With such hits as "Venus" and "I Heard a Rumor," no one ever thought that Bananarama would ever break up. But in 1991 bandmate Fahey departed for a solo career, and Dallin and Woodward continued as a duo. The last chart topper was "Last Thing On My Mind" in November 1992. The original line-up re-formed in 1998 to record a cover version of Abba's "Waterloo."

Depeche Mode: Alan Wilder departed from the band in 1996, but the rest of the group stuck together. Gahan's serious drug dependency reached a peak when he came close to death in 1996, but he swore to be sober on live television in the mid 90s. The band just recently released *Exciter*, which features the hit "Dream On."

Tears for Fears: Shortly before the release of 1992's greatest hits set, Curt Smith left the band to begin a solo career (renaming himself Mayfield in 1998). Retaining the name of the band Orzabal released *Elemental*, the first album to be completed after Smith's departure. A muted response greeted *Raoul And The Kings Of Spain* in 1995. Roland Orzabal's solo effort in 2001 seemed to be a better release.



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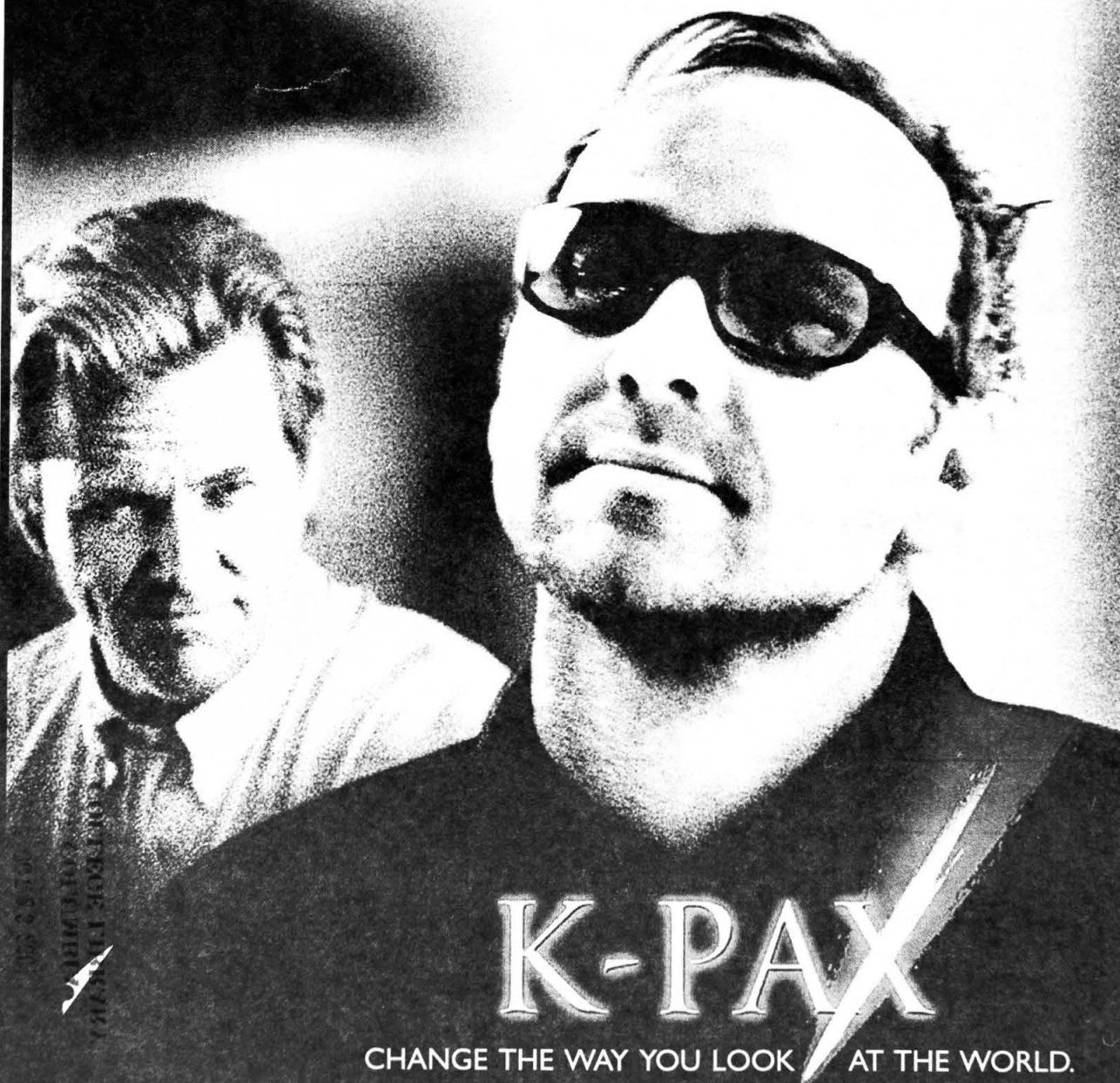
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 LAWRENCE GORDON PRODUCTIONS Intermedia **PG-13 PARENTS STRONGLY CAUTIONED** Some Material May Be Inappropriate for Children Under 13
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Stop by the Chronicle Office (Room 205, Wabash Building) to pick up a complimentary pass (good for two) to a special advance screening of K-PAX on Tuesday, October 23rd at the Loews Cineplex 900 N. Michigan Cinemas.

Passes are available while supplies last on a first-come, first-served basis. One pass per person. No purchase necessary. Employees of all promotional partners and their agencies are not eligible.

IN THEATERS FRIDAY, OCTOBER 26TH!

'Beautifulgarbage' is just that

By Michael Hirtzer

Assistant A&E Editor

Most garbage is disposable. It usually gets thrown out, never to be seen again. But, this Garbage is different—it comes back every three years with a new album.

Garbage 3.0, entitled **Beautifulgarbage**, is more of what Garbage fans have come to expect. Melodic pop songs that lean toward the future while still holding on to their roots in new wave and synth pop.

Garbage's strength lies in their simplicity. Their accessible songs do as intended—inspire thoughts of love and loss. Lyrics like "I must confess it can feel good to feel pain / Like breaking waves or getting caught in the rain / Playing those games cause we had nothing to do / I was oblivious I was losing you," in "Til the Day I Die," are sure to conjure images of wistful crushes and bad poetry.

Garbage's music illustrates the fact that technological advances have replaced traditional meet-and-greet tactics of younger generations. Instead of elaborately folded handwritten notes sealed with lipstick kisses, high schoolers of today now profess their love through two-way pages and instant messages.

"Playing those games cause we had nothing to do / I was oblivious I was losing you" —
Shirley Manson
from "Til the Day I Die"

Garbage gears their music to these days, by keeping with the tried and tested pop formula while applying today's production tendencies.

Although **Beautifulgarbage** doesn't break any serious ground, the band's extensive studio time pays off. Rather than making a concept album, Butch Vig, producer and

drummer, and company compile an album of singles, bouncing here and there with varying degrees of success.

On "Shut Your Mouth" and "Breaking Up the Girl," it's evident why U2 chose Garbage as openers for their October tour. Shirley Manson's catchy lyrics about break-ups ride over simple guitar riffs and drum beats have mainstream radio written all over them, but for good reason.

Beautifulgarbage is a pop album for all of today's parties. "Cherry Lips (Go Baby Go!)" is equal parts new wave as it is 1960s pop, yet it is music for now.



Garbage: (top to bottom) Steve Marker, Butch Vig, Duke Erikson, Shirley Manson

Garbage's name illustrates what's good about pop music. Maybe it won't be relevant in 20 years, but that's not the point. The point is to make catchy songs for those just discovering love and for the "I'm hip, I'm cool, I'm 40" crowd who wants something they can understand but still sounds new.

"Untouchable" is practically two-step garage with a looped drum beat and string section sounding almost jacked from MJ Cole's "Crazy Love." "Drive You Home" recalls No Doubt's power ballad, "Don't Speak."

This is the soundtrack of today's youth falling in love, but where it was once the simple boy-meets-girl now lays a more confusing world of homosexuality and bisexuality. And changing sexual patterns opens new ground in pop. On the first single, "Androgyny," Manson sings "Boys in the girl's room / Girls in the men's room / You free your mind in your Androgyny."

Garbage gets older, but they still make some of the best pop this side of Madison, Wis. Hopefully, they will continue to release a little pink package of music every three years, making simple love songs in the key of now.

'The Godfather' goes digital

By Anthony Heintzelman

Staff Writer

When word came last year that Francis Ford Coppola was working on a DVD collection of all three "Godfather" films, fans of the series were excited and with good reason. Coppola is well known for his perfectionism and meticulous attention to detail. While Coppola has not made any changes to the films themselves, what he has done with the box set exceeds even the highest of expectations.

Unlike "Apocalypse Now Redux," the recently released extended version of Coppola's classic 1979 film, all three films remain exactly the same as the day they came out. But in this case, that is a good thing. "The Godfather" and "The Godfather Part II" are classics because they are incredibly well done pieces of filmmaking. Any changes would have only hurt the films. "The Godfather Part III," for better or worse, remains untouched. But then again, no one will be spending \$80 on the box set to just to see the third installment.

Upon placing either of the first two films in the DVD player, the first thing one notices is the remarkable picture quality. "Part II" looks better than the first, but they both look great. For two films shot nearly 30 years ago, it's impressive. Coppola clearly spent time making sure that he was using the best possible prints to put this together. "The Godfather Part III" also looks good, but as with everything about it, it still isn't as impressive as the first two. The audio on all three discs is also quite good, but sound doesn't play that big of a role in "The Godfather" films.

The extras are particularly impressive and truly make this box set worth owning. With commen-

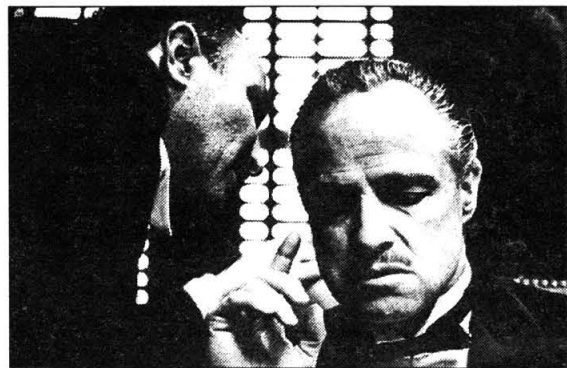


Photo courtesy of MPTV.net

Tom Hagen (Robert Duvall) confides in Don Vito Corleone (Marlon Brando) in 'The Godfather' (1972).

tary tracks by Coppola on all three movies and a separate disc of various special features, there are approximately 15 hours of extras.

The bonus disc contains a Corleone family tree, cast and crew biographies, behind the scenes features, photo galleries, deleted scenes, acceptance speeches for a few of the Academy Awards the first two films won, the introduction Coppola taped for the original TV broadcast of "The Godfather" and several hidden features. Coppola's commentary tracks are interesting, covering everything imaginable about all three films.

This is one of the most impressive and in depth DVD collections to date.

One of the most interesting things Coppola talks about in the commentary tracks comes in the closing minutes of the "The Godfather Part III," where he discusses the ideas he had for the

talked about fourth film that was abandoned after the death of Mario Puzo, author of the original novel and co-writer of all three films. Not surprisingly, the film was going to follow the format of "Part II," in that it was going to juxtapose two stories.

Among the behind-the-scenes features, one of the most interesting is Coppola talking about how he used his copy of the novel to make the first film. Coppola removed all the pages, which already had some notes, attached them to notebook paper with a rectangular piece removed to see both sides of the page, and then made more extensive notes. Coppola basically went page by page to make the most accurate movie possible, which gives insight into his obsessive style.

Overall, this is one of the most impressive and in depth DVD collections to date. Coppola has clearly put together a definitive version of what remains his most successful work, and I couldn't possibly recommend it enough to any fan of the trilogy.

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'Cinderella: A Hip-Hop Tale'

By Shadia S. Hernandez
Staff Writer

"Cinderella: A Hip-Hop Tale of an Illegal Alien," is hilarious, but the show is not for everyone. The play could be considered politically incorrect. A sandwich baggy that contains a green substance resembling marijuana, profanity and sexual innuendo were themes that ran throughout the play. At one point Cinderella ends up wearing a t-shirt that says "masturbating is not a crime." If you are offended by taboo matters this is not the show for you.



Cast members perform in "Cinderella"

For the rest of ya'll, you're in for a treat. The talented cast had the audience roaring with laughter. Described in two words—ghetto fabulous. For all the students that paid close attention to the flyers for "Cinderella: A Hip-Hop Tale of an Illegal Alien," you might have noticed the letters BYOB at the bottom of the pink, black and white flyer. A closer look at the flyer might hint that it's not a cigar she's holding. With that in mind, if you attended opening night on Friday Oct. 12, you knew what to expect and were prepared.

The sound of bottle caps popping open, shiny liquor flasks being passed around among friends, and a DJ spinning hip-hop tunes were all part of the atmosphere at the Bailiwick Arts Center on Friday night. The ethnically diverse crowd of about 70 people consisted mostly of 20-somethings and the families of the cast members. It was a full house at the center when Erica Watson, the director of the show, stepped on stage and set the tone. She thanked everyone for coming, made a few jokes of her own, did a little dancing and warned the audience they needed to loosen up! "This is a fun show; it's like watching a cartoon on stage," Watson said.

"Does anyone ever get a visa around here!" The show opened with Erin Inocencio, who played an irate foreigner in need of a green card. A bystander, also waiting for his visa, attempts to calm her down by telling her the story of an illegal alien named Cinderella. The stage lights

fade and the tale begins.

Cinderella finds out that her mother never fixed her immigration papers and that the Immigration and Naturalization Service has given her 24 hours before she's deported and has to leave her life in America. With her sisters by her side, Cinderella is a girl on a mission, she's determined to find a citizen to marry.

"Cinderella: A hip-hop tale of an Illegal Alien" has so many twists from the original version of Cinderella that you sometimes forget that it's a spin-off.

In writer Czarina Mirani's version of "Cinderella," the protagonist, a Filipina, owns and runs a club, wears a red and white jumpsuit with gym shoes, and has a B-girl attitude. Loca, played

by Laurie Canning, is one of Cinderella's stepsisters. She uses her sex appeal to entice and manipulate men into submission. Mocha, the other stepsister played by Boogie Mclarin, enjoys smoking marijuana.

Other prominent characters are Pat Bukaka and his two goons. They are on a mission of their own. They work for the INS and want Cinderella deported. Will Cinderella find prince charming in time?

Although there was no ID carding to buy tickets for the show, it is not appropriate for all ages. If "Cinderella" were a movie, it should be rated "R" for profanity, drug content and simulated sex.

Although the claims made on the fliers of "B-girls and lap dancing all night long" are a bit of a stretch, Cinderella did go into the audience and perform a lap dance for a guy.

The dance lasted less than half a minute. So for all you men looking forward to a lap dance from Cinderella, you may have to chant encore. As Watson stated, "trust me... you've never seen a show like this before. It's filled with comedy and B-girls who break dance...rap...and lap dance!" Also, students, remember that, the director Erica Watson is a Columbia student...so you know you have to show her some love!

The show will run Fridays and Saturdays Oct 12 through Nov 17. Admission is \$12. For more information, or to make reservations call (312) 751-1977.

Angry Young Spaceman:

A science-fiction miracle



Angry Young
Spaceman

Jim Munroe

2001 Publishers
Group West

244 pages

\$13.95

By Joe Jarvis
Correspondant

With *Angry Young Spaceman*, Jim Munroe does for science fiction what Borges' "Death and the Compass" did for the mystery story: infuse an oftentimes lifeless genre with vitality. Science fiction's otherworldly qualities allowed "Star Trek" and "The Twilight Zone" to address highly controversial issues amid anti-Communist fervor and general intolerance, but the genre's literary efforts petered into the mildly-entertaining but ineffectual likes of Ender's Game. Munroe's novel is

entertaining, but above all highly relevant.

The earthling narrator Sam Breen leaves Toronto to teach English on the distant planet Octavia, where Breen must deal with his own prejudices as well as widespread anti-earthling sentiment, due to Earth's corporate clout and ubiquitous presence.

No, this doesn't culminate in some insipid "in our different ways, we are the same" moralizing. Rather, throughout the novel Munroe skillfully introduces distinctly terrestrial concerns, from violence to corporate culture, providing a unique perspective via alien surroundings.

Considering our nation's current state, this novel is essential, as it examines issues of imperialism and consequent resentment.

Besides the thematic girth of *Angry Young Spaceman*, Munroe's informal style and humor maintain a sharp pace. There's nary a dead spot throughout. Like *A Clockwork Orange*, *Angry Young Spaceman* has its own slang, which, once you develop the ear for it, enhances the reader's connection to the story.

And get this, kids: there is a romance angle, but it actually moves the story, instead of clunking along as obligatory hogwash. Imagine that!

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The Arts Community is having a
Costume-Making Party on
Wednesday, October 24, 2001.

Freshmen and new students are
especially encouraged to attend.

There will be mask-making,
as well as food, refreshments, music, and games.

This is a great chance for new students
to socialize with each other as well as
with current students involved with the
Arts Community.

The specifics are as follows:

Wednesday, October 24, 2001

6:00 to 9:00 p.m. Room 1019

623 S. Wabash Bldg.



Cosponsored by the Freshman Center a division of
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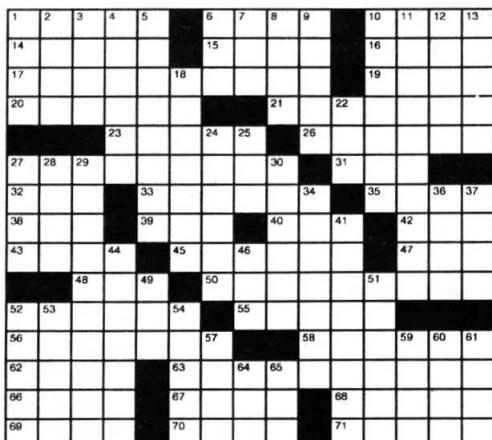


CROSSWORD

Crossword

ACROSS
1 Director Raoul
6 Dirty air
10 Break sharply
14 Ciao, on Lanai
15 Bell sound
16 Chanel of fashion
17 Art dabbler
19 Border (on)
20 Stiffening agent
21 Keystone Kops filmmaker
23 Van Dine's Vance
26 Moves like a crab
27 Wrenching
31 Dickens hero
32 Itsy-bitsy
33 Identifiers
35 Large, roomy boats
38 Diligent insect
39 Tonic's partner
40 Urban RRs
42 Not up to snuff
43 Do beaver's work
45 Usher after intermission
47 Omega's cousin
48 Set down
50 Deteriorated
52 Polished
55 Actress Davis
56 Listening device
58 City near Council Bluffs
62 Evaluate
63 One way to sit on a horse
66 Anon's partner
67 Be sure of
68 Rock full of crystals
69 Marries
70 Rational
71 Flynn of film

DOWN
1 Quantities of gum
2 Dismounted
3 Hit by the Kinks
4 Everest guide
5 Coming out of one's shell
6 Fat farm
7 Fellows
8 Mr. Ed's dinner
9 Mirths
10 Powder used in ceramics
11 Annual award
12 Keenly perceptive
13 Actress Annie
18 Mountaintop characteristic
22 Puppy bite
24 Graphic storyteller
25 Any person
27 Stolen money
28 Actor Sean
29 Struck back
30 Author of "The Comedians"
34 Christian and Helen
36 Swiss artist
37 Frome's vehicle
41 Prehistoric period
44 Ambles
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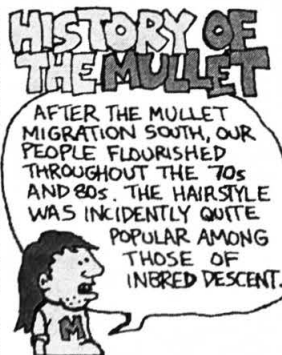
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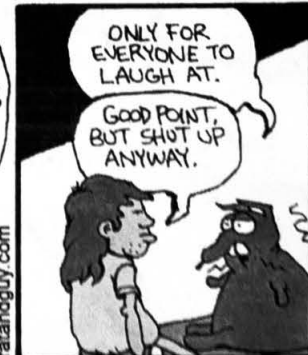
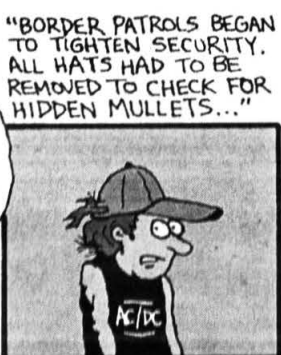
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If it's hockey, I can't tell

By Mike Schmidt

Photo Editor

It's not like the Hawks don't want to score...It's just they can't. If you frequent the United Center during hockey season you will hear chants of "Shoot, shoot, shoooot." It seems to me that it's possible the players don't hear us. Or, maybe it's that they choose to ignore us. Unlikely. It's more like a group of fifth graders from an elementary school playing against Boston University's hockey team.

How is a team supposed to win if they don't shoot the puck? Wayne Gretzky said, "One hundred percent of the shots you don't take don't go in." The Hawks are 2-33 on the power play this year. Three games ago they recorded a record low in shots with nine. Let me repeat myself, nine shots, the whole game. Maybe we should ask Brian Sutter why we couldn't hear him screaming at his team in the locker room, because I sure as hell know the Hawks were able to here the half empty stadium munching on their stale nachos and five dollar beers. At one point in the game I was able to decipher an entire cell phone conversation a good ten sections away.

It's a miracle the Hawks were able to pull out a 2-2 tie last Sunday against Columbus. Their only redeeming player was Eric Daze, the weakest big man in the National Hockey League. He somehow was able to pull two shots out of his ass and score on both, way to go Eric! Just about the only record the Hawks are going to break this year is Bob Probert's impressive fourth place on the all time list in penalty minutes. For me, this year, the only reason I will attend a game is to see Probee in action.

Don't get me wrong; I'm a hockey fan. I love the Hawks, but I can't stomach anymore of this juvenile, backyard pond, style of hockey, with knit hats as goals and broom handles as sticks. What is it, five years since we made the playoffs, forty years since we hoisted Lord Stanley's Cup way back in 1961? It churns my stomach when one man has more talent sitting behind the boards, Denis Savard, than the entire team combined. Further more the man with the most talent, the aforementioned Savard, is not even the head coach, he was overlooked when Bill Wirtz dug



Jocelyn Thibault (above) is frustrated with himself and his teammates so far this year. Steve Sullivan (below) struggles to gain control of the puck, just like the Blackhawks are struggling to gain respect from fans.

deep into his pocket and made another fabulous judgment call in the hiring of Brian Sutter.

That's another story. Why does a poor college student have to fork out \$75 to watch a hockey game? Is it so Mr. Wirtz can add an extra addition to his house, or maybe it's so he can have \$10.1 million instead of \$10,000.1 million. I don't know. Lets talk about Wirtz's master plan to make money. He feels it's necessary to infest the ice with middle-aged, mediocre veterans who are way past their prime and us to watch. More so, we cannot even watch at home, because it's not even televised. Come to think of it, that's probably not even a bad thing that Wirtz blacks out all the home games. At least that way we can only recall the images of past glory days.



Mike Schmidt/Chronicle

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Baldrige

Continued from back page



Dwayne M. Thomas/Chronicle

Baldrige (center) is known for her defensive intensity.

eventually moving into an apartment to save money.

Baldrige has also changed her major from theater to television. "I'm still doing the same thing. I was directing theater and now I'm directing television. I'm one of the directors for the soap opera The Television department produces, 'South Loop.'

This year, Baldrige has also been promoted to president of the Ultimate Frisbee team. As president, Baldrige said her biggest job is organizing the team.

"I organize the Windy City Rampage, which is a tournament Columbia puts on every year. I email people and get the practices put together," Baldrige said.

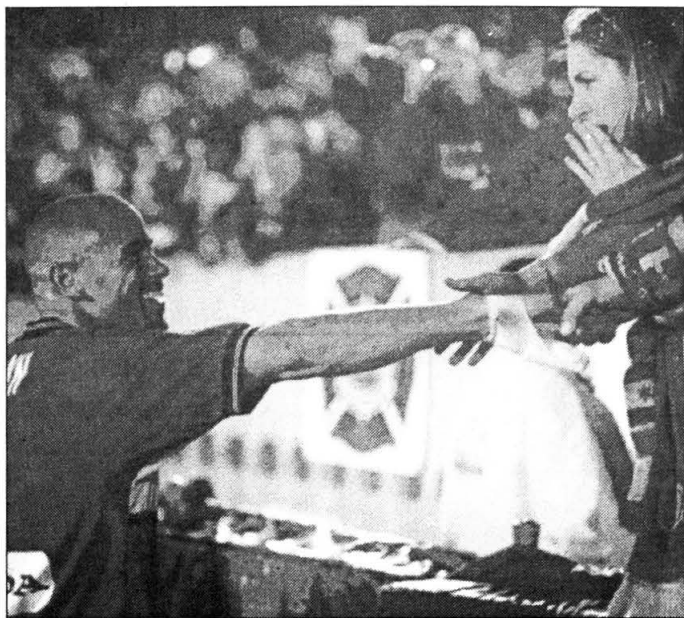
Though Baldrige said that the outlook of the team this year is very good, there are some weaknesses.

"Jim Norman is the weakest link," she said of her teammate who missed the team's first seven practices, causing some anxiety among the members of the team. "Jim needs to be there to keep up the morale of the team; without him, we have no class clown."

One of the team's strong points is Ryan Caturan, according to Baldrige. "He's pretty much one of the captains. I can do all the paperwork, but he's the one out there with them, telling them what to do. He's doing a great job, and I'm happy to have him," Baldrige said.

"It's been so much better this year than in the past," Baldrige said. "In previous years, no one wanted to show up, but this year we've got 20 people who all seem pretty dedicated."

Sports photo of the week



Mike Schmidt/Chronicle

The Chronicle's weekly guide to fantasy football

By Jacob Delahaut
Correspondent

1st Down: The Rant—The magic and mystique that surrounds Doug Flutie is unmistakable. While quarterbacking the Buffalo Bills, the community embraced him because he was an overachiever on the field. In 1998, he believed the Bills signed him as a free agent to be the starter, but he was informed he would be a back-up once the franchise acquired Rob Johnson from Jacksonville. The same Rob Johnson that displaced him before a first-round playoff loss against eventual Super Bowl runner-up Tennessee. The same Rob Johnson that the new Buffalo regime elected to retain while deciding to cut Flutie, but this "rant" is not to condemn Johnson and exalt Flutie, because they are both second-rate starting quarterbacks.

Flutie is a marginally talented, glorified back-up, that breathes life into dead franchises with excitement and veteran savvy, but that is the extent of his ability. This season the San Diego Chargers began the season with a new outlook, and a 3-0 start that raised expectations will ultimately wear down the diminutive shoulders of their new starting quarterback. As defenses begin to adjust their gameplans—look for opponents to pack the middle of the field with more defenders. This new scheme will cause a decrease in Freddie Jones' numbers due to teams willingness to take away Flutie's security blanket, an increase in the number of deflected passes, and, in the end, defenses will force more turnovers. Also, as the season wears on and losses mount, expect the media to scrutinize Flutie's "non-mentoring" of rookie Drew Brees. This situation could get ugly because the magic and mystique that surrounds Flutie is unmistakable, too bad it is nothing but hype amplified by smoke and mirrors.

2nd Down: The Trends—In the past

three years the Cincinnati Bengals have drafted Akili Smith, Peter Warrick and Justin Smith. After being drafted, Warrick instructed his agent to get a deal done, and by accepting less money, he was in training camp on time. He is a young, exciting playmaker that is developing a feel for the game. Warrick's seven touchdowns were the most for a rookie wideout since Randy Moss.

On the other hand, Akili Smith and Justin Smith were rookie holdouts. Akili Smith has had a horrible career and will not be a Bengal for much longer. Justin Smith has yet to start a game but his progress has already been stunted by his contract quarrel. If the Bengals ever hope to compete they need

to sign their draft selections to contracts similar to the other teams in the NFL. General Manager Mike Brown currently runs a lackluster organization, and until he opens his tight purse strings, the Bengals will continue to loiter around the bottom of the standings.

3rd Down: The Match-Ups—Bye week teams: Falcons, Browns, and Packers. The battle between Johnson's Bills and Flutie's Chargers will garner headlines, but so did the Dallas Cowboys and Washington Redskins when they played that 'epic' 9-7 Monday Night tilt a few weeks ago. Look for a low scoring game and bench all players involved except LaDainian Tomlinson. On the other end of the spectrum, two powerhouses face off in St. Louis. The New Orleans Saints and St. Louis Rams will get into a surprising shootout. Start all players from both teams.

4th Down: The Predictions—The past few weeks we have been on fire. Do not get burned, check out our tip sheet this week.

Hot: Quarterback—Kerry Collins will light up FedEx Field on Sunday night, 280 yards and three touchdowns.

Running Back—Edgerrin James could have a career game against the Jets revamped 4-3 scheme, 200 total yards and two touchdowns.

Wide Receiver—David Boston is almost unstoppable when lined up against short cornerbacks, 130 yards and one touchdown.

Tight End—Shannon

Sharpe always performs well against division rivals, 80 yards and one touchdown.

Kicker—John Carney has been a find for Randy Mueller and Jim Haslett, three field goals and three extra points.

Cold: Quarterback—Jeff Garcia could struggle in the elements of Soldier Field, 240 yards and one touchdown.

Running Back—Duce Staley has done little since week one of last year, 50 yards and zero touchdowns.

Wide Receiver—Was Michael Bennett a first round pick? 40 yards and zero touchdowns.

Tight End—Frank Wycheck has a lot of catches but few scores, 20 yards and zero touchdowns.

Kicker—Adam Vinatieri is lucky to have a job, one extra point and one field goal.

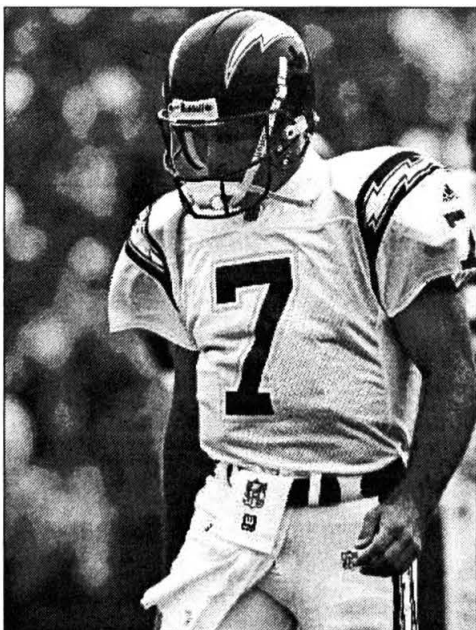
The question of the week ~

"I am in a 12 team keeper league and doing terrible. Next year, a LaDainian Tomlinson type rookie running back could turn my fortunes around, but at what point should I give up and try to get a high draft pick."

—Mark from Madison, Wis.

JD: Tanking toward the end of a lost fantasy season is a strategy that many keeper league teams will utilize. However, if your squad is so bad odds are you will not have to 'manage' or team in order to lose—they are doing it well enough on their own.

There is also the integrity of league standings and knocking a close friend out of playoffs can make your lost season worth it. A better strategy is to make trades. Draft picks are acquired much cheaper when some owners are looking toward adding that one player to put them over the top. Veterans like Emmitt Smith and Jerome Bettis can be moved and should be used to improve your roster.



AP photo/Winslow Townson

With Doug Flutie as quarterback, the Chargers will be fortunate to make the playoffs.

They shoot, they score: Columbia snags intramural sports

Mike Schmidt/Chronicle

Tuesday, Oct. 23 marks the first intramural event at Columbia. The game will be played at Roosevelt University's gym at the Marvin Moss Center on 423 S. Wabash.

○ Columbia and Roosevelt join forces to bring intramural's to the schools.

By Gregory Lopes
Assistant Sports Editor

Seven years ago, Mark Brticevich began fitness training John Duff, former president of Columbia. Dissatisfied with the equipment and facilities Columbia offered, both men turned to Roosevelt University. After negotiations between the two schools, a contract was drawn to allow faculty and staff from Columbia to use Roosevelt's Marvin Moss Center, which contains workout equipment and a gymnasium.

That agreement evolved, allowing Columbia students the same access to Roosevelt's facilities. Now, born from the agreement Brticevich and Duff conceived years ago, the two schools have launched an intramural sports program.

Student interest, at both Roosevelt and Columbia, is a major factor for the ascension of intramurals at the schools, said Dana Ingrassia, director of Student Organization and

Government. When Ingrassia came to Columbia in Feb. 2001, students began contacting her about the possibility of intramural sports.

Carl Varnado, a screen writing major at Columbia, approached Ingrassia about the need for an intramural program at Columbia. Varnado believes the college's residence program is an impetus for the development of intramurals.

"Columbia was only a commuter campus for so long that it never happened," Varnado said. "The residents played basketball every Tuesday night last year, and I felt that Columbia should have a program."

Ingrassia heard the call, contacted Roosevelt and began putting together a budget that would include funds for an intramural sports program.

"We already have a joint agreement with Roosevelt. [Columbia] students have access to the gym and all the equipment," Ingrassia said. "Being that we already have an employee there [Brticevich], that's kind of the natural development of it."

Eric Tammes, director of student activities at Roosevelt University, also believed the partnership was a logical way to begin an intramural sports

program for both schools. Tammes said that Columbia had already contacted his predecessor about the idea. "This is a great way to meet another student need and whenever there is a supportive idea or new dimensions offered we are very receptive," Tammes said.

At this point, the intramural program includes two sports: basketball and volleyball. Additional sports could be included to the program, said Ingrassia, but at this point they want to assess the basketball and volleyball seasons and move forward from there.

At least 56 students have signed on for the first season, which will last for four weeks and include a postseason. The intramural program is designed for students, as well as faculty and alumni of Columbia and Roosevelt University. This year, students represent the majority of players.

The basketball season begins Tuesday Oct. 23 at 7 p.m. in Roosevelt's Marvin Moss Center, on the fourth floor. Volleyball season will be played in the same venue, and will start in spring 2002.

"Originally, we were going to run them both at the same time," Ingrassia said. "But we decided against it because we

got the gym for two evenings [a week] and we could only be able to have basketball one evening and volleyball on evening. There wouldn't be much variety."

The postseason schedule has yet to be announced, including its format, but one element of the postseason is set: Mark Kelly, acting vice president of Student Affairs has put together a faculty "all-star" team to challenge the winner of the postseason.

Intramurals will be paid for by Columbia in conjunction with Roosevelt. Columbia will pay for its portion of the costs with the student life budget, which is funded through the activity fees in student tuition. The cost of the program will be approximately \$1,500. Expenses include jerseys, equipment, and officials for the games. This year's costs are being paid predominately by Columbia, but Ingrassia believes that will change in future years.

"As the program progresses, I think what will end up happening is it will be more even," Ingrassia said. "When we came to them with the idea, their fiscal year budget had already been approved."

Whether intramurals can be sustained at Columbia is contingent on the level of student interest, Ingrassia said.



Mike Schmidt/Chronicle

Besides basketball, Columbia will be offering volleyball in the spring.

President Baldrige getting settled at Columbia

○ Columbia frisbee player leads by example

By Jill Helmer
Assistant Writer

Two years ago, Keri-Ann Baldrige was a typical Columbia student: she commuted to school from her home in Valparaiso, Indiana, juggled theater classes, and worked as a

student aide in the Columbia bookstore.

On one idle November afternoon, while working in the bookstore, two students came in, and overheard Baldrige talking to a co-worker about how she used to play baseball.

"Oh, you like to play sports?" they asked me. They told me about the Ultimate Frisbee team they had started, and asked me if I wanted to play," Baldrige said.

Kevin Nicholson and Eric

Schmittenmaer, the students who invited Baldrige to join the team, joined forces in the Spring of 1999 to start the Ultimate Frisbee team at Columbia, which was the first sports team ever at the college. Thus began a long battle with the school's administration, but by the fall 2000 semester, the team was official.

Baldrige joined the team in November of 1999, and has been a part of it ever since. "I love the team," Baldrige said.

"That's where I've gotten most of my college friends here at Columbia."

Baldrige decided to come to Columbia in the spring of 1999. She had been involved with her school's theatrical productions in high school, and her theater teacher told her about the theater department at Columbia, so she decided to attend. She commuted to Columbia her first year, and admitted that, at least regarding the social aspect, she wasn't too crazy

about it.

"I think before I joined the team, I made one friend here, someone I'd only see if we ran into each other. Because of the team, even the commuters stay around school more and hang out," Baldrige said.

Baldrige may not have loved Columbia at first, but things got much better for her. Since then, she's moved to the city—living in the dorms for a while, and

See Baldrige, page 23