

11-3-2003

## Columbia Chronicle (11/03/2003)

Columbia College Chicago

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### Recommended Citation

Columbia College Chicago, "Columbia Chronicle (11/3/2003)" (November 3, 2003). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. [http://digitalcommons.colum.edu/cadc\\_chronicle/586](http://digitalcommons.colum.edu/cadc_chronicle/586)

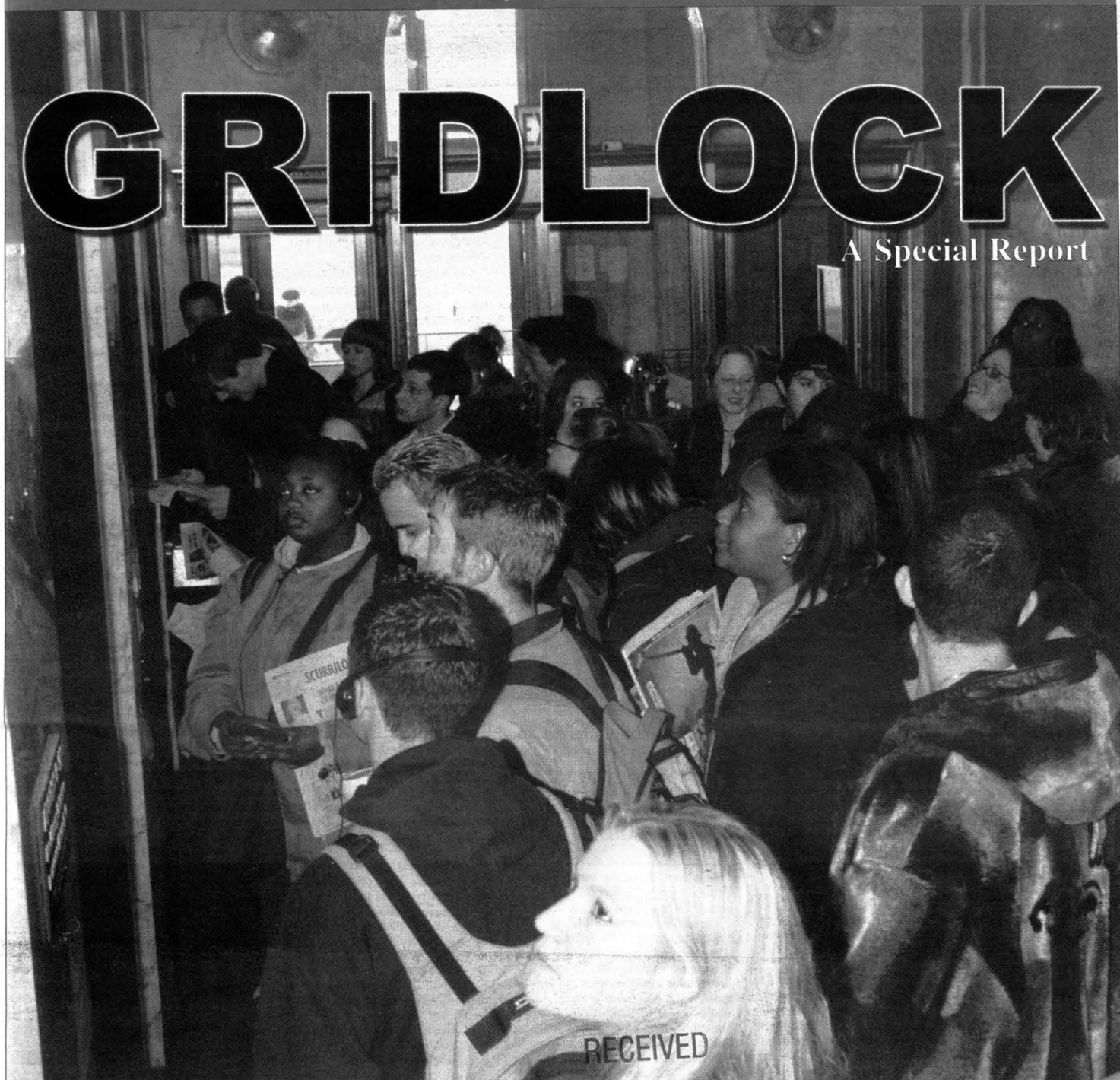
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# THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

## GRIDLOCK

A Special Report



Andrew J. Scott/Chronicle

## Students, faculty idle as elevator woes worsen

By Lisa Balde  
Managing Editor

When city of Chicago elevator inspector Doug Flebby saw the elevators in the South Campus Building, 624 S. Michigan Ave., three weeks ago, he immediately became alarmed.

"There are too many people in those elevators," he said, as the average, 11-person load crammed into the car.

"When you have to squeeze bodies in [an elevator], there's too many people in there," he said.

He didn't know such crammed loads are not out of the ordinary for Columbia's 25 elevators.

Elevator gridlock is one of the downfalls of Columbia's expansion from a one-building oratory school to a 10,000-student arts college in the

middle of an urban high-rise environment like the South Loop.

The gridlock is often the reason for delayed class start times, chipping away instruction time.

A monthlong investigation by The Chronicle shows elevators are one of Columbia's top concerns for a number of reasons:

- the rapid growth of enrollment is forcing more students, faculty and staff to utilize the same amount of square footage
- the push for academic departments to coordinate schedules to start and end at the same time has increased elevator traffic during three to four peak times throughout the day
- the age of the equipment is causing elevators in some buildings to break down more frequently, resulting in an elevator technician being

ordered to stay close to campus

A shortage of classroom space has made it difficult for Columbia to maneuver its growing amount of students without causing congestion—a growing problem for high-rise, urban campuses throughout the United States.

And the problem is worsening as enrollment grows.

Finding more space and altering schedules to accommodate more class time has become a priority among urban vertical campuses, including Columbia.

But as property values continue to rise in the city, including the South Loop, obtaining more land to accommodate growing numbers of students is a luxury fewer schools are able to afford.

Although this year's budget crunch has forced

Columbia to re-evaluate its spending, college officials said they have few reservations about expanding further if the opportunity arises.

"Sustain[ing] continuous enrollment growth" is one of the college's goals, as outlined in the projected institutional plan Columbia 2010, showing no deceleration in expanding the school's student population.

Columbia, like its urban counterparts, is struggling with short-term solutions for space needs.

And, as problems get worse and solutions become increasingly harder to find, Columbia students are still stuck waiting extended lengths of time for the elevators.

*The Chronicle's report of elevator woes begins on page 8.*

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this week



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## Calendar: Nov. 3 - 7

## MONDAY

Jazz Gallery, a weekly student performance series is in the lobby of the Concert Hall of the Music Center, 1014 S. Michigan Ave., at 12:30 p.m. For more information, call (312) 344-6179.

## TUESDAY

The Student Government Association senate meeting is at 5 p.m. in the lower level at the 1104 Center, 1104 S. Wabash Ave. For more information, call (312) 344-6657.

## WEDNESDAY

A two-part workshop featuring guest artist Michael Rohd of Sojourn Theatre & Hope Is Vital is at 1 p.m. and on Friday at 10 a.m. in the 11th Street Campus, 72 E. 11 St. The workshop will focus on physical performance, community engagement and strategies for exploring nontraditional theater-making. Interested students should contact Susan Padveen at (312) 344-6104.

As part of the Wednesday film series, several works by film and video graduate students are being screened at 6 p.m. in Room 302 of the 1104 Center, 1104 S. Wabash Ave.

They are: *Breadwinners* by Dennis Belogorsky, *Miss Candle* by Eitan Buganim, *Shelf Life* by Mercedes Cooper, *Mining* by Maria Gigante, *The Indoor Apprentice* by Yu-Ting Hseuh, *Motorcycles and Mayhem* by Sean Jourdan, *The Urn* by Nick Martin, *Branches* by Anuradha Rana and *The Test* by Kameishia Wooten.

## THURSDAY

Women for Hire Job Fair is at 10 a.m. at Navy Pier. Admission is free and resumes and business attire is required. For details and to see a list of employers attending, visit [www.womenforhire.com](http://www.womenforhire.com).

As part of the college's monthly "Intersections" series, "The Magical Aesthetics of Visual Artist Joseph Cornell: Constructing (via Dada) the Psychology Spectator and Artist" is at 6 p.m. in the fifth floor conference room of the Chicago Cultural Center, 78 E. Washington St.

The event, which examines the works of Cornell, Sigmund Freud and Sister Wendy, also features "group Rorschach" tests.

For more information, call (312) 344-7954.

## FRIDAY

Controlling Symbols with ActionScript (Macromedia Flash MX), a workshop sponsored by Interactive Multimedia is at 2 p.m. in Room 608 of the South Campus Building, 624 S. Michigan Ave. For more information, call (312) 344-7751.

*Atomic Café* will be shown at 6 p.m. in Room 302 of the 1104 Center, 1104 S. Wabash Ave. The film tells the story of the atomic bomb from the first test explosion through the Cold War using clips of government propaganda and civilian defense films. For more information, call (312) 344-7104.

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

## COLUMBIA CHRONICLE

Oct. 26 - 31 user poll results

Do you agree with the U.S. Senate's

ban on partial-birth abortion?

Yes: 42 percent No: 58 percent

Vote at [ColumbiaChronicle.com](http://ColumbiaChronicle.com)



## Chris Coates Editor-in-Chief

### Carless in Chicago no more

Having a car in Chicago is a lot like having a dog in Chicago. You need a place to keep it during the day, and the city permits cost way too much to keep it around the rest of the time. Granted, I haven't seen a dog yet that can go from zero to 60 in 12 seconds.

Maybe dachshunds.

Last summer, I needed to get from my place in Wicker Park to a freelancing gig I had in Oak Park. The Chicago Transit Authority's trip planner said it would take at least an hour. That meant transferring from the Blue Line to the Green Line, hitting both at precisely the right time. Highly unlikely. Or take one bus, to another bus, to the Metra Station to another bus. Also highly unlikely. Or take a bus, to another bus, to another bus. Highly, highly unlikely.

Now, I'm a big fan of mass transit, and the CTA ably served me for my first three years in the big city. But now I was willing to step away from my values and cave in to convenience. I needed a car.

So last spring I flew back to Detroit, picked up my topaz 1996 Escort and drove it all the way back the same day. The car held up well. I didn't, however, and I nearly fell asleep somewhere west of Kalamazoo.

Nearly comatose, driving around the West Loop, I had an epiphany: having a car in Chicago was fast. Real fast. Fast enough that I didn't have to plan an extra hour in case the train needed to wait for "signals ahead" or a "raised bridge ahead" or because "crews are working on the track ahead."

It meant I was by myself in my own private, steel cocoon—versus inside an

aluminum cocoon with 50 strangers. It meant I made the decisions—how fast, where to turn, when to brake. It meant no one was there to tell me not to lean against the doors and not to play "radio or loud devices."

It was like discovering the virtues of the horseless carriage all over again. Thank you, Mr. Ford!

Of course, there were downsides, aside from the several tons of carbon I was shoving into the atmosphere.

Gas is pretty expensive and oil changes, plus brake pads every two months really add up.

And God forbid you need to see a mechanic. Seeing my Michigan plates, one mechanic charged me \$180 to change a fuse. I couldn't talk him out of it—mainly because I thought fuses cost \$180.

In fact, just last week I found myself stuck downtown with a dead battery. A steal at \$70 from the local (Troy, Mich.-based) K-mart, the thing had a three-year warranty, which means my battery will last way longer than the car itself.

Until then, I have to deal with Chicago's ever-changing parking signs that are written in Haiku.

My favorite reads: "No Parking Saturdays through Fridays, 1 a.m. to 11 p.m." There are signs for street cleaning and snow removal. Some streets require city permits; others require specific neighborhood permits. No parking near bus stops. No parking 50 feet from a corner. No parking in rear. No parking in the alley.

The city has clearly made the parking code incomprehensible in an effort to make a few extra bucks on the side. They

will discuss his body of work, videotapes that number more than 125 and stretch over a career of more than 30 years. Viola will speak in the Getz Theatre at 62 E. 11th St., on Nov. 5 from 5 p.m. to 6:30 p.m. Admission is free but seats are limited, call (312) 344-7669 for reservations.

## ■ They're on fire

Ana Maria Soto, director of Latino Cultural Affairs, and trustee Bert Medina were honored as two of Chicago's Hispanic Heroes during the opening game of the Chicago Fire season.

## ■ They're on fire, too

Alumnus Dan Asma, '92, has been cutting the trailers for some of Hollywood's latest hits. As trailer editor for The Cimarron Group in Los Angeles, Asma's work includes trailers for *John Q.*, *The Scorpion King*, *Barbershop*, *Gladiator*, *End of Days*, *The Cell*, and *Gangs of New York*.

Bob Teitel, '90, and George Tillman, '91, makers of *Barbershop*, are hard at work directing and producing the John Ridley novel *A Conversation with the Mann*, they are also working on a sequel to their breakthrough film, *Barbershop*, and there is talk of a *Beautyshop*.

## ■ Columbia pens

Several of the college's staff and faculty are published authors. This year, at least five new works have flowed from their pens.

Shawn Shiflett, a faculty member of the Fiction Writing Department, will have *Hidden Place*, a novel about a spiral of events that leads to an unavoidable conflict between those who call a small Mexican beach-town home, and those who want to do the same, published by Akashic Books.

Tony Trigilio, a member of the poetry faculty, and Chris Green, a member of the English Department, will have a number of poems published in several journals and reviews.

Sarah Odishoo, faculty in the English Department, will have her short story "Doctor Death" put in print.

Arielle Green, who held a reading of

make about \$50 off me every couple of weeks.

And don't even talk about parking meters. Twenty-five cents for five minutes?

So why not just get rid of my car?

Because I'm attached to it, damn it. It's convenient for trekking to the store and even more convenient for trips across town. And I'll say it: It's really convenient for getting to school, a trip that would take 15 minutes on the Blue Line, which is a hop, skip and a jump from my apartment.

Instead, every morning, I rush downtown, burn a gallon of gas, yell at a few taxicab drivers who cut me off before finally shelling out \$8 for a 10 foot by 5 foot piece of pavement to place my car upon for 12 hours. It makes sense.

When I was driving to Oak Park this summer, I promised myself I would take the el during the school year. Here we are in week seven, and I haven't yet. Not once. In fact, I'm ashamed to admit that the idea of taking public transit sounds absurd to me, even though I would save \$6.50 every day. That's \$32.50 every week. One hundred and thirty dollars a month. More than \$1,000 a year! Yikes.

I can justify such costs by saying that I'll drive home for the holidays now instead of paying for \$150 plane tickets. It still doesn't add up.

You see, when the toxic smell of an internal combustion engine zooming along Milwaukee Avenue gets a hold of you, it's hard to let it go.

But that's over. I should really take the el tomorrow. Or I could buy a bike.

Highly unlikely.

her work at Columbia last month, has published her chapbook, *Fa(r)ther Down: Songs from the Allergy Trials*. Another reading for Greenberg is scheduled at Danny's Tavern in Bucktown on Nov. 12.

## ■ Nice Halloween costume

A teacher in a second-floor classroom inside the Wabash Campus Building, 623 S. Wabash Ave., said a unidentified male exposed himself on Oct. 31 around 2:05 p.m.

The incident occurred outside Room 213. The building's security was notified. No description of the suspect was available as of press time.

## Weather

## AccuWeather 7-day forecast for Chicago

Monday, Nov. 3	
A couple of showers possible	High 60° Low 46°
Tuesday, Nov. 4	
Mostly cloudy, perhaps a shower	High 58° Low 46°
Wednesday, Nov. 5	
Intervals of clouds and sunshine	High 58° Low 37°
Thursday, Nov. 6	
Sunny	High 47° Low 26°
Friday, Nov. 7	
Sun and some clouds	High 47° Low 32°
Saturday, Nov. 8	
Mostly cloudy	High 51° Low 37°
Sunday, Nov. 9	
Intervals of clouds and sunshine	High 55° Low 39°

All forecasts provided by  
AccuWeather.com ©2003

## In The Chronicle ... 2000

Plans for a \$35 million student center set for 2004 tops the news in the Nov. 6, 2000 edition of The Chronicle.

The college planned to build the structure on the corner of 9th Street and South Wabash Avenue—a plot that was, and still is, occupied by Buddy Guy's Legends. The land became available when the blues bar announced it was building a new structure on the corner of Balbo Drive and South Wabash Avenue—directly south of Columbia's Wabash Campus Building, 623 S. Wabash Ave.

Today, both projects are in limbo, although Columbia does own Buddy Guy's property. Last month, the college board of trustees voted to downsize the center's plans.

"If it takes seven, eight, nine years, we will get it done," said college President Warrick L. Carter in the 2000 article.

## Announcements

## ■ Manifest's destiny set

Planning for Mayfest/Manifest is already underway.

The monthlong spring festival showcases the work of graduating Columbia students from all disciplines. Administrative departments and student organizations will meet to establish goals for the event and discuss its budget.

Funding for the event comes entirely from student fees and several sponsors including Apple Computers, the HotHouse and the radio station WZZN-FM.

## ■ Violat

World-celebrated video artist Bill Viola



## Pensions equal mixed blessings

○ Risk shifts from college to individual retirees

By Fernando Diaz  
News Editor

Columbia has replaced its pension plan following months of deliberation concerning retirement benefits since a deficit totaling \$9 million forced the college to freeze the plan last May.

The plan for full-time faculty and staff is now a "defined contribution plan," which means that the college and the employee both contribute to individual accounts.

The previous plan was a "defined benefit plan" where the college placed money into a fund from which pensions would then be distributed to retirees, said Mike DeSalle, vice president of finance, after a meeting Oct. 29.

The change has some administrators questioning who will benefit from the restructuring.

The new plan represents a substantial change from the last, with the level of risk based not solely on the plan's performance but also on its administration by the faculty member who holds the account. The previous plan forced the college to absorb the losses.

"The plan shifts risk from the employer to the employee," said Kevin Cassidy, a pension plan trustee during the negotiations and facilities manager for the Art and Design Department.

The failure of the old plan was credited to a sagging market but a wave of hiring by the college during the last five years didn't help, said Joan Erdman, a Liberal Education Department faculty member and pension fund trustee.

The college added 405 full-time fac-

ulty and staff members to the payroll and increased the liabilities of the plan while the assets floundered, Erdman said. "It's not only due to downward turns in the market," she said.

The concern is now focused on how to manage retirement funds. While day-traders have made a hobby out of watching their funds dip and rise, some faculty members consider it a task they'd rather not have to worry about.

"Everyone loses money on this, except the younger members," Erdman said. There is the possibility that some members stand to cash in on healthier pension, but it depends on market performance and how they administer their accounts, she said.

The pension plan trustees requested a report earlier this year to compare benefits between the old and new plans. "The variability is from no difference, to huge, to very huge differences," Erdman said. "It's very hard to tell if any particular group is especially disadvantaged."

"I can't afford even 1 percent of [my salary] to go in [to the fund] even with last year's 3 percent raise," said Kevin Riordan, 53, a graphic technician for Creative Printing Services, who has been with the college for 15 years. He said he is glad that it's an option, but not something he's really interested in.

Riordan, whose combined years of service and age equal 68, will have 12.5 percent of his salary deposited into his account. That figure is based on 7.25 percent of the total payroll budget being allocated for distribution

See Pension, Page 5

## GoPrint to the rescue

○ Library signs up for computer lab print system

By Andrew Greiner  
Staff Writer

Have a paper due? Need to find a place to print it, but haven't got a clue? Here's a hint: the new system on campus is called GoPrint.

Columbia has a new system for students to print out their documents.

The GoPrint system made its debut this fall in the open Internet cafés on campus.

The new system is card-based and self-serve. It is designed to simplify the students' printing process.

Currently, Columbia has a number of systems in place for students' printing needs around campus.

The GoPrint card can be used in any of the Internet cafés; the library offers printing for 5 cents a page for black and white or 50 cents for color.

In addition, the cashier's office still sells the old universal print card, which are still in use.

There are three Internet cafés around Columbia's South Loop campus: the first floor of the 1104 Center, 1104 S. Wabash Ave., the second floor of the Alexandroff Campus Center, 600 S. Michigan Ave., and in the Residence Center, 731 S. Plymouth Court.

Joe Vlastic, a member of the Information Technology Department and the administrator of the three cafés was integral to bringing the GoPrint system to the labs.

The new system is much more user-friendly and allows students to control their own printing.

It also reduces the responsibilities for the staff members in the computer lab, Vlastic said.

"With the old universal print cards, students would have to send a print to the front desk printer. Then the attendant would punch their card depending on how many prints they had. Now the student can just insert their GoPrint card and the fee is automatically deducted," Vlastic said.

The biggest benefit to the system is the cards themselves. Students can recharge the cards at any of the GoPrint kiosks, Vlastic said.

"The old punch cards had certain denominations. Say you buy a card from the cashier for \$10 then take it to a lab for two prints. The staff member will punch your card twice totaling 20 cents, now you're left with a card with \$9.80 on it," Vlastic said. "The new card is like a CTA card. You can throw a five or so on it and keep the card. Most students won't have to carry a balance of more than a dollar on their cards."

An added benefit of the GoPrint card is the option of 24-hour printing in the Residence Center.

Students can now print out papers at all hours, Vlastic said. The GoPrint system is only available at the three Internet cafés, but it could work all over, Vlastic said.

"I'm hoping the other labs on campus will see the benefits of the GoPrint system and consider switching," Vlastic said.

Apparently the word has spread. The library has plans to implement the GoPrint system soon, said Roland Hansen, head of access services for the library.

"We are getting the go ahead words," Hansen said. "There is

See GoPrint, Page 5

## Groove theory drives drum circle



Admissions Counselor Nick Alvarez leads the Drum Circle Oct. 28 at the Hokin Annex.

Andrew J. Scott/Chronicle

## Slim pickings for choosy TV majors

○ Unwillingness to travel could leave graduates jobless in Windy City

By Scott Carlson  
Staff Writer

Job announcements from companies across the country are largely being ignored by Columbia students majoring in television, according to one official.

"We get job notices several times a week from TV stations around the country, and students don't apply for them," said Doug Bonner, a career adviser at Columbia.

The jobs notices are available on Columbia Works, the school's online job board and from career advisers. But according to Bonner, many of the students focused on a career in television do not want to seize opportunities by relocating.

"Columbia College is a commuter school for many people, so lots of students never do that big adjustment of packing up and moving away to college," Bonner said. "So many, or perhaps even most, of the students here want to stay in Chicago."

Many students at Columbia, however, have willingly pointed out that they are aware of the problems facing them once, degree in hand, they venture out to find careers and have pledged to move where the jobs are.

"By ignoring the job offers, [these students] are making an already short market even shorter for themselves," said Ken Sitar, a sophomore in the program.

"If there isn't a job in Los

Angeles, but there is one in some tiny town and you don't take it, you can only blame yourself for not having a job. This is not really a time to be picky and choosy," he said.

Kim Johnson, a Columbia junior, agreed wholeheartedly.

A transfer student from Wisconsin, Johnson interned, and was eventually hired, at an NBC affiliate 35 miles from her home and school. It was the closest place that she could get experience for her career.

"I've worked in the field and know it's an environment where you work your way up, just like any job," Johnson said. "People who'd rather stay around this area for a job are going to have tough competition with so many experienced people fighting for jobs," he said.

Some students hold that it's just as admirable to be reaching for the goals some have set for themselves.

"Part of me says beggars can't be choosers, but another part says if they're not going to be happy, why make them do it?" said John Wozniak, a senior in Columbia's television program.

Part of the problem with following dreams, according to some teachers at Columbia, is that they happen right away for only for a few.

"There are exceptions, because some people do find their dream job right out of school, but students have to realize it will probably take a while to get there, and there's nothing wrong with that," said Dave Dvorak,

post-production coordinator at Columbia's Television Department.

"In reality, you're going to have to start lower on the totem pole and that might mean going to, say, Peoria [for work]," she said.

Bonner considers dream chasing an important part of the career search in the television field, but advises students not to be preoccupied with it.

"You have a lot more staying power if you do go after your dreams, so I do tell students to go after them, but at the same time to look at exactly how many entry-level jobs there are in Chicago, as opposed to St. Louis or Fort Lauderdale," Bonner said.

The shortage of student responses to the job announcements may just be a problem of advertisement. Some students were not aware that job notices had been posted online or in the career center.

"I really didn't know that Columbia had a career advising program until my [dormitory] neighbors told me we had one," Johnson said.

For the moment, nothing more has been planned to alert students about the many job notices the school receives, but teachers will more than likely keep singing the praises of accepting jobs from the outside.

"I tell all my students that sometimes a job like that will offer a much richer experience than going straight to the big market," Dvorak said.



**WELCOME!** This is the brand new Columbia College Chicago Student Government Associations section. Here, every week you will be able to find information on what your Student Government is doing. This section of the paper is to let students know exactly what is happening, and what issues your SGA is focusing on. Any student can come to this section and know where to find anything including minutes, agendas and, contact info. We want your feedback and need your feedback in order to make this school all it can be. This section will help all of us! Letting students know exactly what concerns we are looking at and getting feedback on them will help us better serve the students and the school. So we hope you come back here and keep in touch!

-SGA PUBLIC RELATIONS COMMITTEE

### Contact Information

E-mail: sga@colum.edu  
Phone: 312-344-6657  
Fax: 312-344-8423

1104 S. Wabash Ave.  
Student Org. HUB/Office C  
Chicago, IL 60605  
Open: M-Th 10-4

### LAST WEEKS SURVEY RESULTS!

(Since this is our first time, there is nothing until next week. Check back soon!)

# SGA NEWS

## Last Week's Minutes

The following is a brief representation of what the Columbia College Chicago Student Government Association discussed at the last senator meeting.

- Meeting called to order at 5:08 p.m. in the HUB of 1104 S. Wabash Ave.
- Open Forums
  - Next week and the week after each department will have open forums
- Student Center
  - There has been a lot of research done about this student center the last couple of years, but we haven't heard much about it since
  - Mike Gallo moved to make a special committee to do more research about what is happening with this student center
  - The motion was passed and a committee is now being formed
- Student Financial Services
  - There was some discussion about some improvements that should be considered
  - Discussion was due to student editorial in last week's Chronicle
  - Student Affairs Committee is tackling this issue and contacting the student
- Next week Mark Kelly will be coming
  - At the SGA meeting he will be addressing the budget and other issues that are happening at the school
  - Included in this discussion will be budget cuts
  - Also included will be the restructuring of Student Affairs
- Meeting adjourned at 5:52 PM

### NEXT WEEK

5 p.m. in the basement of 1104 S. Wabash Ave. (The HUB)! Issues tentatively to be discussed are:

BUDGET CUTS  
STUDENT CENTER  
OPEN FORUMS

## Tidbits

Want to win a cool prize? Answer the following question and turn the answer into the SGA office. Be fast, only 10 people will get something!  
Q: What is the SGA Phone number?

**COMING SOON FROM THE SGA!**  
This week and next, open forums in all departments! Look for fliers around campus!  
You want your concerns to be heard? Prove it!

**GOVERNING ADVICE**  
When conducting a pie-throwing contest in the sun for 2 hours, buy nondairy whipped cream. People on the "cl" will thank you.  
TRUST US!

## SENATOR SPOTLIGHT



Hey y'all my name is Brandon Lewis. I am a theatre major and I love it. You may remember me from such performances as "Orphans," "The Third Word," "Sundown Names and Nightgone Things," but unless you are a theater major you probably have no idea what I'm talking about. Let me fill you in: the theater department here at Columbia College Chicago is the largest in the nation. We do at least 30 shows a year and auditions are open to all Columbia students. So come on up to the 3rd floor of the 72 E. 11th Street building to find out more info and see your peers work. On another note, I am directing a show here called "Laundry and Bourbon" that goes up at the aforementioned building the 2nd, 3rd, and 4th of December ... Check it/me out.

### GLOSSARY

**FORUM:** This is a meeting generally open to the public where thought and ideas are openly discussed. Generally one topic is the focus, however this is not always the case.

**DOES COLUMBIA NEED A CENTRALIZED STUDENT CENTER?**  
YES ☐ NO ☐

Turn into any of the "Tell It To The Box" Locations (1104, 623 S. Wabash Ave., 600 S. Michigan Ave.) or return to the SGA Office


**The Music Center of Columbia College Chicago**  
1014 S. Michigan at 11<sup>th</sup> St.

### Concert Hall Events

*Jazz Gallery*


in the lobby every Monday at 12:30 PM

Wed. Nov. 5

New Quartet   
12:30 PM

Bassist/composer/arranger Doug Lofstrom leads a concert of new works

Thurs. Nov. 6

Nicholas Tremulus Orchestra   
12:30 PM

Chicago rock legend leads his orchestra in rock/funk

All events are free. For more info: 312/344-6300

Music Center pianos provided by Ortigara's Musicville, Inc.

RMC Chicago Gallery Presents:

**SPORTS**  
seen through the  
**ARTS**



## CALL FOR ENTRY

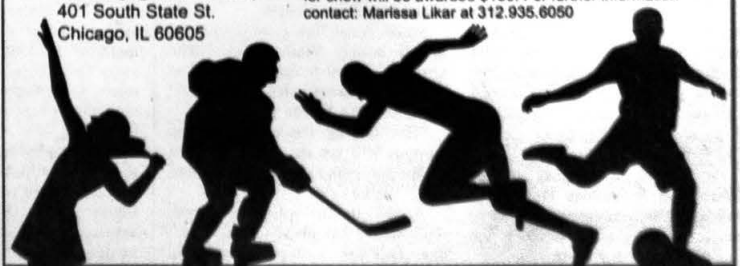
Artwork Deadline: **January 16, 2004**

Drop off @  
**Robert Morris College**  
401 South State St.  
Chicago, IL 60605  
(8th floor, Suite: 809)

9:00a.m. - 5:00p.m.  
Notification of acceptance:  
January 26, 2004

Showing @ RMC Gallery  
401 South State St.  
Chicago, IL 60605

Robert Morris College Gallery seeks submissions for an art show: *Sports seen through the Arts*, opening on February 13, 2004. The art show will feature artwork inspired by sports. Artists must be students enrolled in a Chicago area college or university. No more than three entries per artist may be submitted. There is no guarantee that all entries will be displayed. All entries should include name, home address, contact number, school, art title, year created, media, and size. Two-dimensional art should not exceed 60 inches in height and 30 inches in width. Artists working in oils, acrylics, watercolor, mixed media, and sculpture are eligible to submit. There is no entry fee. Artists selected for show will be awarded \$150. For further information contact: Marissa Likar at 312.935.6050



## CALL FOR ENTRY

# Radio alumni return in search of new talent

○ Job fair provides opportunities to radio students

By Andrew Greiner  
Staff Writer

The Columbia Career Center hosted the Infinity Radio Career Fair, Oct. 24, as part of the center's Career Works Program. A group of four industry professionals, including two Columbia alumni, gathered at 33 E. Congress Parkway Building to dispense applications and accept resumes from the more than 40 people who attended.

Tony Kelly and Elizabeth Geerling, who were part of the event, are both former Columbia students.

"I still owe Columbia a lot of money, I guess this is a form of indentured servitude," Kelly said.

Kelly graduated from Columbia in 1997. Now he works as a producer for the "Eddie and Jobo" morning show on WBBM-FM. Kelly works for WBBM-FM, but the four representatives were there as part of Infinity, which owns seven Chicago stations and is one of the biggest media conglomerates in the nation.

Kelly and Geerling stressed to current students the importance of taking internships.

"Most of the morning show staff is interns," Kelly said. "You're either in it for the love of the game, or you leave it."

Geerling graduated in 1998 and now works for radio station WUSN-FM. She "loved" her time at Columbia and believes her involvement in the career fair is a credit to Columbia's program.

"I think this proves that Columbia alumni can succeed," Geerling said.

The Radio Department at Columbia is one of the best in the nation.

"We are the only accredited institution that offers the breadth and depth in the field. Our students focus only on radio. They don't have radio coupled with television and film, it's separate," said Barb Calabrese, chair of the Radio Department. "It's our faculty that makes us a premier institution. They are all working professionals."

"Our radio station has won numerous national awards in both the college and the industry level. I think that speaks volumes for how good our

department is," Calabrese said.

Scott Barclay, a radio broadcast student, transferred to Columbia to take advantage of campus events like the career fair.

"I'm looking to meet some people and set up some links for internships later on," he said. Barclay said he hopes to eventually produce his own sports talk show.

The informal job fair drew more than just Columbia students. Sam Fels, 22, is a graduate of Emerson University in Boston and his father is a teacher of advertising at Columbia. Fels has some experience with radio production through internships. Since coming back to his native Chicago, he has struggled to find work.

"After spending four months unemployed, I'd say the market is not so good. My dad told me about this and I thought I'd give it a shot... I've been to these things before, it's pretty run of the mill, but I'm pretty far down on the radio food chain, so I figure this couldn't hurt," Fels said.

Nick Murnowski, a graduate of University of St. Francis in Joliet, attended the job fair with desperate hopes.

"I put on my cover letter that I will work for free; no responses so far. I'm here to get my name out," Murnowski said.

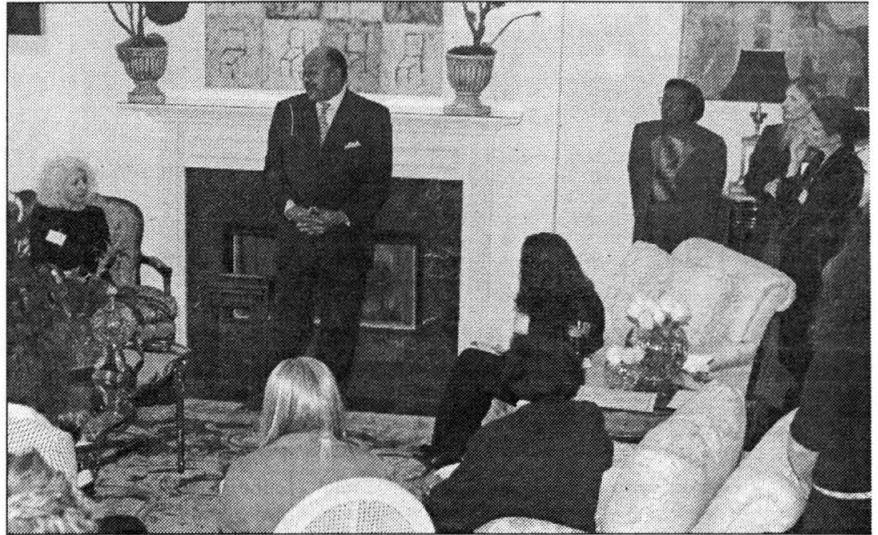
Others came without employment aspirations. Anthony Zantello, 71, is retired. He showed up just to satisfy his curiosity.

"I've been interested in radio all my life. I heard about the job fair on WBBM and I thought I'd stop by and see what it was all about," Zantello said.

Infinity advertised for the career fair on its seven Chicago affiliates. The large conglomerate does have some jobs available. Not everyone can be the morning show host for WJMK-FM, which is available, but Patty Puentes an executive assistant for WBBM-FM said, "We're always looking for sales people." Other available jobs include account executive at WJMK-FM, sales accountant and account executive at WBBM-FM. For more opportunities, Puentes recommends visiting [www.Infinity.com](http://www.Infinity.com).

# Main course at president's mansion: student leadership

○ Gold Coast meeting gives student leaders taste of changes to come



Andrew J. Scott/Chronicle

President Carter (foreground) highlights leadership initiatives Oct. 29 at a meeting in his house.

By Jeff Danna  
Staff Writer

For only the second time during his presidency, President Warrick L. Carter invited some of the college's student leaders to a luncheon on Oct. 29 at his mansion to discuss prospects for the future.

The mealtime conversation focused on the importance of becoming involved in school activities during college. During a pasta and chicken lunch, Carter said the event presented a "two-prong opportunity," one being to "stress the importance of being involved" and the other to "thank the students for the time they've taken" to assume their leadership positions.

"It's student involvement that makes an institution a better place," Carter said during his introduction speech. Students in attendance included members of the Student Government Association and other student organizations.

One of the goals of the SGA is to promote the unity of all Columbia student organizations to improve the quality of life for the entire community, said Justin Kulovsek, president of the SGA.

"[The reception] is not only about getting together," Kulovsek said. "It's about gearing up for the year."

Kulovsek explained that the SGA is holding open forums during the week for department senators to discuss issues with Columbia students who wish to address concerns about the college.

Lori Bieniek, Student Organization Council co-chair, explained that changes made to the SOC since last year were intended to encourage student involvement and make the organization more efficient.

Funding for student organizations was cut short and new requirements have been established this fall, which

SOC members believe will better serve individual organizations.

Among the changes was a revision of the SOC constitution that calls for fewer meetings, reformed committees and increased e-mail communication. It is also now mandatory, Bieniek said, that Columbia organizations hold a minimum of one event per semester and one collaborative event per school year that would be open to the student body.

Bieniek said the SOC is currently working together with the SGA to organize a schoolwide fund-raising event next year. The event is tentatively themed around Mardi Gras in March. The goal is to achieve a "student-centered campus," a reference Carter made to Columbia 2010, a plan that deals in large part with bringing the college's disparate departments together.

Shanita Akintonde, a long-time member of the college community and the afternoon's keynote speaker, compared the importance of leader-

ship and school involvement to events of her childhood and teenage experiences.

A Columbia alumna and current faculty member of the Marketing Communications Department, Akintonde related an onstage disaster during her campaign for high school student council president. Though she only received four votes, Akintonde didn't let that keep her from continuing to be involved in the school community.

"If you reach for the stars," Akintonde said, "at least you won't come up with a handful of mud."

Akintonde, who also received her bachelor's degree from Columbia, said she hoped the student leaders present at the reception would walk away with the idea that leadership can be taught—it's not something people are just born with.

"It's good that we had somebody from Columbia that people can relate to," Bieniek said.



Andrew J. Scott/Chronicle

Shanita Akintonde (left), keynote speaker, stresses motivating students at a lunch-time conference at the president's mansion.

## Pension *Continued from Page 3*

to all pension plan members.

Distribution varies on a scale from 1 percent for someone who's combined calculation is below 32 years to a maximum of 18 percent for an individual who logs more than 81 years.

The plan affects "all [full-time], nonunion employees age 21 or older with one or more years of service, except artists-in-residence and lecturers," documents distributed by DeSalle at the Oct. 29 meeting stated. A final version of the pension plan, the Summary Plan Description, is being developed and will be sent to beneficiaries in the coming weeks.

In September of this year, 17 faculty members sent a letter to college President Warrick L. Carter asking that a forensic accountant be hired to investigate the previous pension plans rapid deterioration.

"After a nearly four-month wait, our community has received no communication from [the president] that the hiring of this forensic accountant has gone forward," the letter, dated Sep. 22, stated. The petitioners are asking that an investigation be conducted for "the year that our pension's underfunding came to the attention of Columbia's management, and the 10 years prior to that," it further stated.

"The president had assured the faculty that there would be a forensic

accountant hired to take a look at how the previous pension plan had been managed and that had not happened over the summer months," said Dianne Erpenbach, an Arts, Entertainment and Media Management Department faculty member and signer of the petition. She said there have been actuaries, or insurance consultants, hired to look into the matter, but that their request "to this date has not been fulfilled."

Carter could not be reached for comment.

The college is still rolling over assets from the previous plan. Erdman said there were three options for erasing the deficit.

If the college had decided to terminate the plan, it would have had to balance the liabilities to the assets for \$9 million, which was not possible. The college would have been required to fully fund it, which would have "required millions [of dollars] the college didn't have," Erdman said.

The college chose to freeze the plan and not continue to fund it to buy time. According to federal law, Columbia is required to balance its liabilities within 5 years, Erdman said.

DeSalle said \$3 million has been budgeted for the new plan and another \$3 million is allotted to facilitate the balance of the old plan.

## GoPrint *Continued from Page 3*

room reserved in our budget for the new system. We expect it to be here by spring semester, but it may be here even sooner."

The new system will help the library sort out many of their printing issues.

"There are computers on the first, second and fourth floors. Right now, if you print from the fourth floor you have to pick it up on the second floor and pay for it on the first floor. It's almost like an honor system and it doesn't really work," said Marilee Brown, a full-time library staff member.

The library doesn't offer word processing on its computers because of licensing issues, Brown said. So, all

of the prints from the library are from webpages.

The old universal print cards are being phased out, but are still available for purchase at the cashier's office. They are used sparingly for color copies only.

"A lot of people are upset that the universal cards don't work anymore," said Jon Tallberg, a staff member at the café in the Alexandroff Campus Center.

"The thing with that old system is that it wasn't really efficient. People got away with printing for free. The new system guarantees people will pay," he said.

There are labs on campus that offer free black and white printing. The

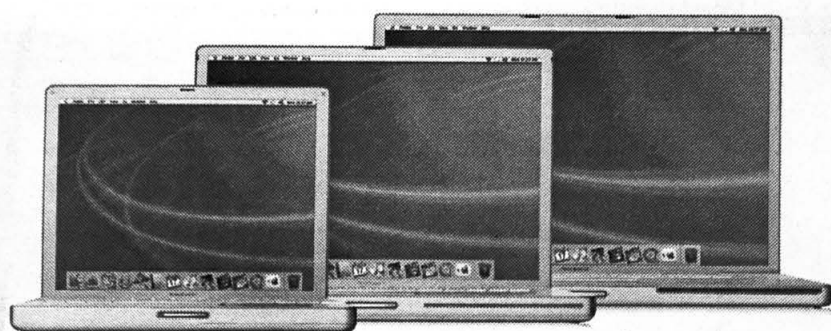
academic computing lab on the fourth floor of the South Campus Building, 624 S. Michigan Ave., is free to academic computing students.

"Our lab is closed to students except for academic computing majors. We give out prints for free except for large color prints. Talk to someone in the IT Department about those new fangled machines they have," said Niki Nolin, who runs the academic computing lab.

The new machines are the only system available to all students who need to print out word processing documents. Students can get a GoPrint card at any of the three Internet cafés and can look for the card at the library in the near future.



## Mobility's Nobility. PowerBook G4



### The 12-inch.

Presenting the new 12-inch PowerBook G4, featuring a brilliant 12-inch active-matrix display housed in a stunning aluminum alloy enclosure weighing just 4.6 pounds.

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\$99.95



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JBL Creature Speakers  
\$129.00

For more information, or to take advantage of exclusive Higher Education pricing, please visit:



**Authorized Reseller**

The Apple Store @ Columbia College  
623 S. Wabash, Suite 205  
Phone: 312.344.8MAC  
<http://www.colum.edu/applestore/>

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Nifty space-saving design. More extreme graphics. Two great models.

**15" Flat Panel • \$1,199**  
Includes 1 GHz G4 & Combo Drive

**17" Flat Panel • \$1,699**  
Includes 1.25 GHz G4 & SuperDrive

## iPod



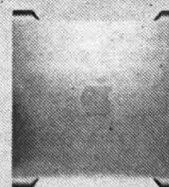
Three slimmer models. Ahead-of-the-curve design. More ways to have fun. The perfect travel companion.

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Performance and value, all in one. Affordable G4 power.

**Combo Drive • \$749**  
Includes 1 GHz G4 & 40 GB Hard Drive

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# TO: Columbia College Students

## FROM: Office of Student Financial Service

All currently enrolled Columbia College students can participate in spring 2004 continuing student registration between December 1 and December 16, 2003.

**There is a CLASS SCHEDULE VOID DATE ON FRIDAY, JANUARY 16, 2004,** for students who participated in continuing student registration and owe a fall 2003 balance greater than \$500. To keep your class schedule, payment to meet this requirement must be received by the college no later than Friday, January 16, 2004.

### CHECK YOUR CURRENT BALANCE ON YOUR OASIS COURSE AND FEE STATEMENT.

If your spring 2004 courses are voided and you wish to participate in open registration between January 28 and February 14, 2004, your fall 2003 balance cannot be greater than \$500.

We hope this arrangement benefits continuing students by assisting them to obtain the courses they need. However, it remains the student's responsibility to meet the payment requirements.

If you have questions you can e-mail the Student Financial Services Office at [SFS@colum.edu](mailto:SFS@colum.edu) or call 312-344-7140.

## Early Registration for Spring 2004 semester begins December 1, 2003!

Students **MUST** meet with a faculty advisor to receive an advising clearance before they can register online using OASIS. See your department for details.

The registration days and times will be assigned according to academic standing. Your assigned registration time slot will be sent to you through your **MYOASIS** e-mail account.

Your userid for your MYOASIS e-mail account is: Firstname.Lastname

**(good news--**you don't have to go to one of the Columbia computer labs to register this semester--you can register from anywhere using any computer with an Internet connection!)

### Need Help????

Plan to attend one of these OASIS Student Workshops  
 Nov. 12th 11:00-11:45am in the Ferguson Theater, 600 S. Michigan  
 Nov. 14th 1:00-1:45pm in the Hokin Hall, 623 S. Wabash  
 Nov. 18th 5:00-5:45pm in Hokin Hall, 623 S. Wabash

OR contact the Student Help Desk: 312.344.7788  
 Student Help e-mail: [studentoasis@colum.edu](mailto:studentoasis@colum.edu)  
 Walk-in Help Desks: any of the open computer labs





# Columbia struggles with the ups and downs of its elevators

By Lisa Balde  
Managing Editor

On a Monday three weeks ago, the lobby doors were already propped open at 8:50 a.m. by students filtering into the South Campus Building, 624 S. Michigan Ave. As more and more incoming students arrived, they cursed at the scene before them.

With time creeping closer to the start of class, people smashed themselves against the elevators, shooting glaring looks at their competitors behind them.

On a typical Monday around 9 a.m., more than 300 students battle in the South Campus Building rush hour. On Wednesdays, Columbia's most frequented building gets hit with more than 400 people, according to head counts compiled by The Chronicle over three consecutive weeks.

Wednesdays are the busiest day of the week at Columbia, with more than 20 classes offered at 9 a.m. alone.

Four elevators work to accommodate the hundreds of students and on busy mornings, an elevator reaches the ground floor nearly once every minute to transport a 10- to 11-person carload.

Students told The Chronicle that the elevator-to-passenger ratio can't accommodate the number of people scheduled to have class in the South Campus Building, which houses more departments than any other Columbia building.

The formula is an equation that just doesn't compute, resulting in frequent problems.

Laura Fandl, a sophomore marketing student, groaned after looking at the huge crowd spilling out of the doors.

"[This is] ridiculous," she said. "We have to wait a half an hour to get to class."

"It's been a problem for a long time," said Brian Schab, a senior illustration major, who stopped to survey the crowd from the back, "[but] I've never seen it this bad."

"For what we pay for tuition, they could upgrade to at least two more [elevators]," said Eric Davis, a sophomore music business major. "There are too many students."

Some students even choose to take the stairs, an option that not everyone can do physically in a 14-story building.

"I can beat the elevator up to the sixth floor, even to the tenth floor," said Daniel Rockwood, a junior, interactive multimedia student. "I'm a little bit claustrophobic when it

resumed, until it fell between the fourth and third floors. After jerking its way to the bottom, the doors opened again between floors.

As a result, Juneau said she rarely uses the 33 East Congress Parkway Building elevators, because she's scared of them.

Although Juneau wasn't hurt, the 33 East Congress Parkway Building elevators are known by college officials for being the worst in the college, due to their sporadic nature.

Antiquated equipment is the reason for the problems in the building. According to Vice President of Facilities and Operations Mike Debish, these elevators are so old that the original manufacturer can't provide replacement parts for them, because the elevators are too dated for those parts to exist.

Ivan Taylor, a maintenance employee for the building for nine years, worked in the building before Columbia purchased it in 1999. He said that when the building was owned by Metropolitan Property, elevator repairmen only had to fix the elevator once or twice a year.

Since Columbia purchased the building and traffic has gotten worse due to the steady flow of students throughout the day, repairmen come once or twice a week.

According to a spokeswoman from Anderson Elevator Co., the company that maintains the elevators, Anderson has stationed a technician close to Columbia's campus so he can field daily problems from the school.

"[The Congress elevators] have a personality of their own," joked Director of Safety Martha Meegan. "They have somehow embraced the creative spirit of Columbia."

Meegan said that, although the elevator situation is cause for concern, it does not affect student safety at Columbia.

She thinks the South Campus Building congestion problem is due to the amount of classes held there and the large population it caters to because of the presence of the Liberal Education Department.

"Whether you put in new elevators or not, will it really solve this problem?" she asked. "I don't know."

The Office of Safety and Security is required to submit reports to the city if a Columbia elevator stalls for more than 30 minutes, according to Director of Security Derrick Nelson. The Elevator Stoppage Reports must detail the date and the time during which it happened, as well as the number of people who were in the elevator and the exact elevator in which it occurred.

Meegan's records showed that, throughout the month of September, security guards reported four incidents in the 33 E. Congress Parkway Building and two in the South

"[This is] ridiculous. We have to wait a half an hour to get to class."

—Laura Fandl, a sophomore Marketing student

comes to being packed in [elevators] with a bunch of people."

Although these complaints can be considered inconveniences, other students have been the victims of more frightening incidents.

Last year, Megan Juneau, a junior radio major, said she was on an elevator in the 33 East Congress Parkway Building, 33 E. Congress Parkway, that fell.

As she traveled down from the seventh floor, the elevator "dropped" suddenly, she said. It stopped just one floor down and jolted the doors open between five and six, she said.

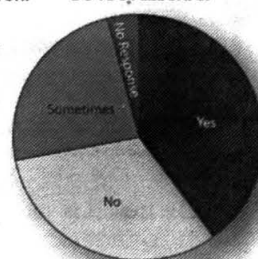
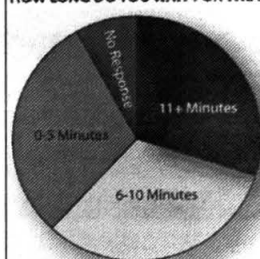
Seemingly fine, the elevator

## Elevator Survey

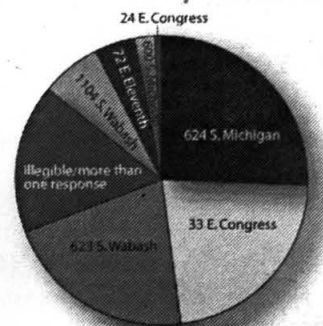
158 students polled

HOW LONG DO YOU WAIT FOR THE ELEVATOR?

DO YOU FEEL SAFE?



WHICH BUILDINGS ELEVATOR DO YOU FEEL THE MOST SAFE IN?



Ashleigh Pacetti/Chronicle

Campus Building.

According to Nelson, three were reported for the month of October: Seven people were stuck in a 33 E. Congress Parkway Building elevator for just over 30 minutes and two accounts of students stuck in elevators for less than 30 minutes.

But not everything gets reported, Nelson said.

According to Nelson, elevator manufacturers frequent the buildings so much that little glitches escape without notice. And with some elevators, the security guards just open the elevator and let the people out instead of calling Anderson Elevator Co.

The biggest reason for elevator breakdowns is the misuse of the elevators by its users, according to Robert Cotton, a private elevator consultant for more than 25 years.

Cotton said impatient people cramming into the car and aging equipment are cause for elevator jams and technical problems in colleges and universities throughout the country. When older elevators, like those in Columbia's South Campus Building, get slightly overloaded, they get imbalanced and aren't able to read the amount of loaded weight quick enough to counterbalance it. The elevators break down more, as a result, he said.

Although he deals with physical aspects of elevator technology and not construction planning, he said that elevator stoppage could be linked to the amount of traffic using the older elevators.

"The architects probably didn't

take into effect the traffic being problematic," he said.

No matter what, though, the elevators will not fall to the ground, according to Ray Lapiere, the executive director for the Elevator Escalator Safety Foundation. All elevators are built to a code, he said, and are required to be properly equipped with proper brakes, designed to be maintained to be consistent with that code.

"If you use an elevator every day of your life," he said, "probably once in your lifetime, you'll get stuck. If someone does get stuck in the elevator ... it's best to stay in the [elevator]."

Despite concentrated problems in the 33 E. Congress Parkway Building and in the South Campus Building, congestion is prevalent throughout Columbia's 10 buildings at peak times, usually at the beginning of the day and during the early afternoon.

Short-term scheduling changes need to be made but are difficult to do so, according to Debish.

He said progress is being made, though.

Vice President of Student Affairs Mark Kelly agreed. "We keep making some big leaps forward," he said. "But to a student waiting for an elevator, it's hard to see that perspective."

See related editorial page 18



Heather Morrison/Chronicle

Signs like this one in the Wabash Building, 623 S. Wabash Ave., are a frequent sight on Columbia elevator doors. For students, this means a longer wait or a hike up the stairs.

## Minute by Minute

Wabash Campus Building, 623 S. Wabash Ave.



8:57 A.M.



9:00 A.M.



9:05 A.M.

Heather Morrison/Chronicle

# School to spend nearly \$1 million to upgrade Congress elevators

By Lisa Balde  
Managing Editor

Columbia is aware of elevator congestion problems and is addressing them accordingly, college officials said.

Evaluating the dilemma in terms of the school's space crunch, scheduling changes and the physical aspects of each building's elevators, Mike Debish, vice president of Facilities and Operations, said the latter will be dealt with first.

The 33 E. Congress Parkway Building elevators will be replaced over the upcoming two summers at a cost of nearly a million dollars, he

said.

The replacement of these elevators, the oldest and most erratic, according to Debish, is one of the college's top priorities.

As of press time, the project is slated for the summer of 2004 with the replacement of the first elevator. This phase will also include the installation of controls and all prep work for the second and third new elevators to be put into place during the summer of 2005. The incremental plan will cost the school \$499,000 and \$400,000, respectively.

This is one of four major elevator refurbishment jobs completed by the college in the last five years, according

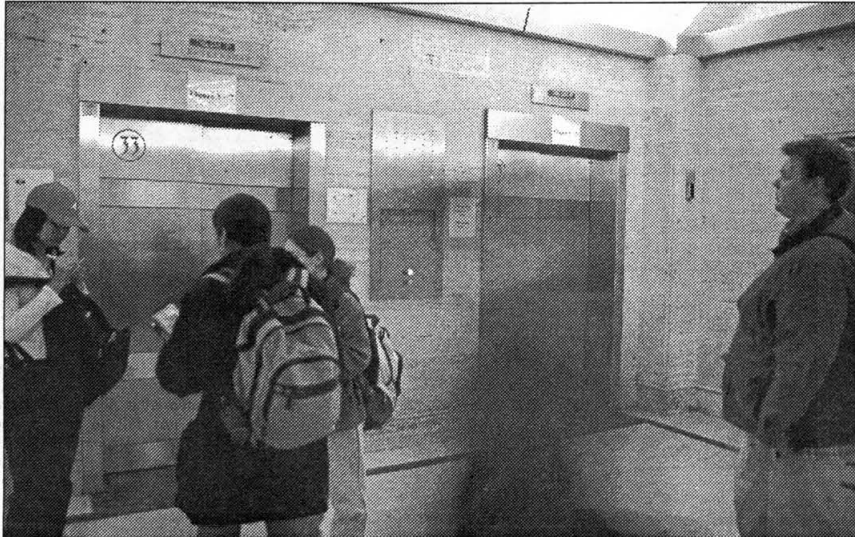
to Director of Building Services Larry Dunn.

The most recent development was the addition of two new elevators in the southwest corner of the 1104 Center, 1104 S. Wabash Ave., in 2000—an effective supplement to the space, students say.

All four elevators in the South Campus Building were recently replaced and modernized with new controls, and the Alexandroff Campus Center, 600 S. Michigan Ave., elevator revamp project started in 1998 was completed over two years ago.

"I think we're making great strides

See **Elevators**, Page 10



Joseph Kang/The Chronicle

The college plans to replace the elevators in the 33 East Congress Parkway Building by 2005—a project that will cost nearly \$1 million.

## Elevators: Feel like you're getting the shaft?

"In the dorms last semester, my roommate got her hand stuck in the elevator and almost broke her finger."

—Brooke Schmidt, Junior,  
Television Production



"The elevators in [the 33 E. Congress Building] are really slow. You'd be better off taking the stairs."

—Latisha Manning,  
Freshman, Film and Video



"Usually I take the stairs, because the wait for the elevators is too long."

—Craig Taylor, Freshman,  
Audio Arts and Acoustics



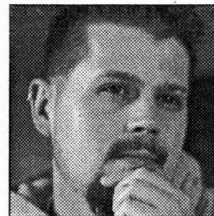
"They need to make bigger elevators, because no one can fit in them—especially in the Wabash building."

—Lauren Schroeden,  
Sophomore, Marketing



"Traffic is awful, having to wait 20 minutes just to get to class."

—Erica Sekubski, Junior,  
Marketing



"My solution is to just install a fire pole so you can just take the pole all the way down from 15."

—Elliot Renderman,  
Senior, Television Writing,  
Production

## Inspector: there's clearly a problem

During an informal inspection of Columbia's elevators in the South Campus Building, 624 S. Michigan Ave., with The Chronicle, city of Chicago inspector Doug Flebby noted elevator congestion problems as soon as he walked in the door.

Watching nearly a dozen people push their way into a single elevator car, Flebby immediately pointed out that the elevators are overworked.

Flebby, who has worked as a city elevator inspector for eight years and within the elevator industry throughout Chicago for 20 years, told The Chronicle that the problem is easily recognizable.

"My personal opinion is these elevators are old," he said, taking into consideration the amount of student traffic that passes through the equipment each day. "It's a lot of wear and tear on the elevators, and I'm surprised they're running as well as they are."

But because the South Campus Building's elevators are "geared" elevators that were built to be "work horses," Flebby said, he would be unable to report anything physically wrong with the elevators if he conducted a routine, multipoint inspection of them.

Robert Cotton, a private elevator consultant, said that impatient people and aging equipment are causes for elevator jams and technical problems in colleges and universities throughout the country.

When older elevators, like those in Columbia's South Campus Building, get slightly overloaded, they get imbalanced and aren't able to read the amount of loaded weight quick enough to counterbalance it. The elevators break down more, as a result, he said.

Flebby confirmed that Columbia's congestion is a result of scheduling inefficiencies and a lack of space, problems that he dealt with during his time working for DePaul University's downtown campus as an elevator technician.

Similar to Columbia, he said, DePaul experienced long elevator wait times, because there were just too many people who had to get to the same place at the same time.

"It doesn't matter if you change over these [elevators]," Flebby said. "It still comes down to the people, where they're going and how long it takes them to get there." —Lisa Balde

## South Campus Building, 624 S. Michigan Ave.



Andrew J. Scott/Chronicle

Snapshots capture some of the students' wait times at Columbia's four main buildings: the Wabash Campus Building, 623 S. Wabash Ave.; the South Campus Building, 624 S. Michigan Ave.; 33 East Congress Parkway Building, 33 E. Congress Parkway; and 1104 Center, 1104 S. Wabash Ave.



# With elevator problems mounting, New York college reorganizes

○ Baruch College expands campus to alleviate crowding concerns similar to those at Columbia

By Chris Coates  
Editor-in-Chief

Less than a decade ago, Baruch College needed legroom. The Manhattan school, one of 17 undergraduate colleges at The City University of New York, was running out of space.

Baruch's old buildings—which were converted downtown office buildings that the college rented—featured old elevators.

It was clear the public college needed more space. And in the density of mid-town Manhattan, the only place to go was up.

More than \$300 million later, the state-of-the-art Baruch College Academic Complex—all 785,000 square feet of it—opened its doors in 2001.

"It's a vertical campus," said Lloyd Sigal, a senior associate principal for Kohn Pedersen Fox Associates, the building's architect. The 18-story building, which sits at the corner of 25th Street and Lexington Avenue, includes more than 100 classrooms, 594 offices, 48 conference rooms and 425 staff workstations. The building also has computer labs, research labs, photo labs, studios and rehearsal spaces. Then there are the two auditoriums, an indoor pool, a bookstore, a food court and basketball courts all inside.

In fact, the building now makes up about half of the campus; it replaced two other rented structures.

With so many amenities all in one place, Sigal said elevators—and their programming—were key in making the multifarious building easy to navigate.

"You're serving 18 floors and the uses are so different throughout the building," Sigal said. In fact, the building is designed so that classrooms are grouped together on one side of the building and offices are on the other. An open-air atrium divides the space, creating traditional college quadrangles.

Along one side of the atrium are six hospital-sized elevators with a capacity of 45 people each. The "skip-stop" elevators are programmed to stop only at every third floor—encouraging students to walk up open-air staircases surrounding the atrium, Sigal said.

The innovative design has won the building's design firm international architecture awards and the building itself has been heralded as a solution to the packed urban campuses.

Part of its success lies in the structure's organization.

Most of the lecture halls—the areas that are the most in demand—are in the bottom portion of the building, where students can take the stairs or escalators from the ground floor.

Sigal said the elevators move about 4,000 students in and out of the building at several peak times a day. The college enrolls about 16,000 students, all who utilize the building.

The building also features express elevators, which stop only at floors two, five, eight and 11.

In fact, the system can move more than 3,000 students between classes at the same time within 15 minutes.

It was demand unique to an urban campus like Baruch's.

"On a more rural campus, a quadrangle campus, the uses are all separated and the buildings don't tend to be as tall," Sigal said. "But Baruch is 15 stories tall plus three stories underground."

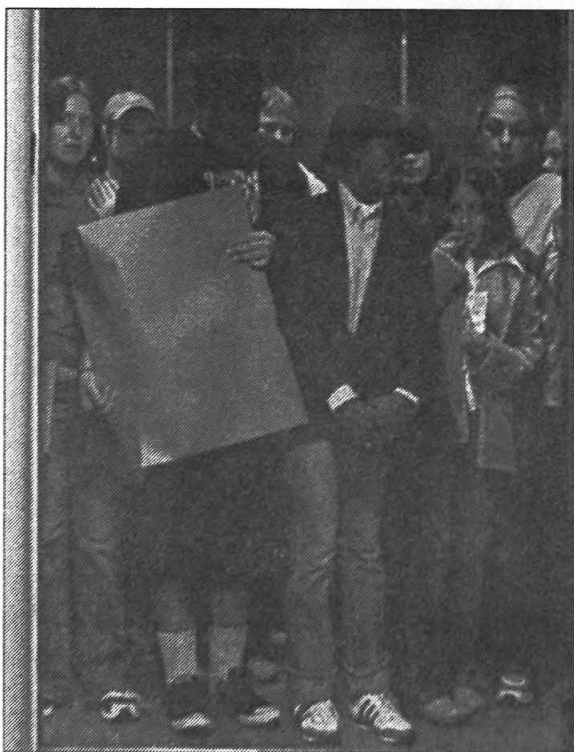
And that unique mix of staggered classes, elevators, escalators and stairs is still being worked out, even though the building is two years old.

For example, a handful of elevators that touch each floor are designed for the disabled and faculty members. Such a convenience is hard for students to pass up, Sigal said.

"The challenge there is to not encourage the general public to take those elevators, or you short-circuit the whole system."

Locally, Kohn Pedersen Fox Associates designed the buildings at 333 E. Wacker Drive and 900 N. Michigan Ave.

## Elevators *Continued from Page 9*



Students cram themselves into the back elevator at the Wabash Campus Building, 623 S. Wabash Ave., at 9 a.m.

in replacing [the elevators]," Dunn said. "It's a very expensive ordeal. The increase of reliability and service that you get out of the new elevators is incredible."

The college is currently preparing permits for the city to replace all of the South Campus Building's elevators. Depending on the reception of the school's proposal, replacement procedures could start as early as next summer, according to Debish.

Whether or not the refurbishment of these aging elevators will effectively alleviate congestion is questionable, even to Columbia officials. While newer elevators will certainly quicken the speed of transport, the school's buildings won't allow for the addition of any more than the current number of cars—and the current square footage of each car—in each building.

The issues of space and scheduling, two "long-term" concerns for the college, could be closer at hand than previously expected.

After waiting for an elevator in the South Campus Building for what seemed like 10 minutes, Jenna Ertl, a sophomore marketing student looked like she was ready to give up.

"[This is] out of line," she said. "They should stagger the classes."

Such a feat is easier said than done, though.

The college is currently utilizing all the academic space it has to offer students, and staggering classes would make it difficult to schedule classes outside of their major due to the jagged times.

Vice President of Student Affairs Mark Kelly said that, ideally, the schedule would expand so more classes

could be planned during the evening.

"The college would like to see more classes scheduled on Fridays and on Saturdays," he said. "But students are reluctant to sign up for these classes ... and we often have to cancel [them]."

Kelly likens the current status of the South Campus Building to the plight of the Alexandroff Campus Center before it got its new elevators. The wait time in the Alexandroff Campus Center is far less, he said, which could apply to the South Campus Building after elevators are replaced.

More departments are contained in the South Campus Building than any other building, though, forcing the existence of a larger population of students, faculty and staff into the area, as a result. The only way to disperse the departments is to find more space.

And so far, Columbia has been doing a pretty good job of doing just that.

According to Debish, the school has tripled its square footage from 400,000 square feet in 1983 to the present day 1.2 million square feet.

Last year, Columbia purchased 619 S. Wabash Ave., the building just north of the Wabash Campus Building, 623 S. Wabash Ave., that was previously occupied by Universal Bowling. Debish said that the school could use the new building to expand the current Wabash Campus Building, merging the two into one.

Further plans to utilize space in the South Loop may include working with local coffee shops and bookstores to use their empty space for meeting spots for student organizations and informal classes.

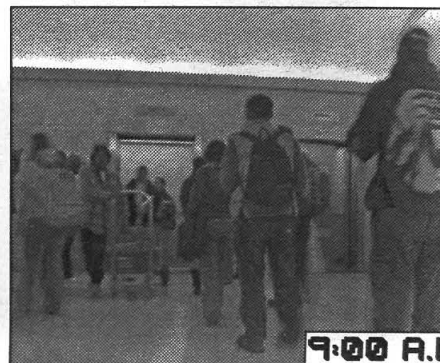
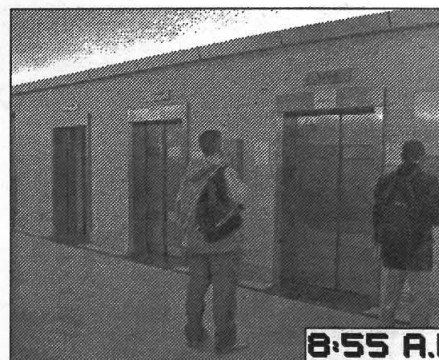
Student Government Association President Justin Kulovsek told The Chronicle that a lot of space issues could be solved if a student union is built.

Departments, such as academic advising and admissions, could be housed out of a student center, he said, thus freeing up academic space for classrooms.

"We can build a university center in two years," he said, "when we've been trying to build a student center for five." The vision of 2010 [capital campaign] is not going to happen, because we don't have a board of trustees that is interested in creating a student center."

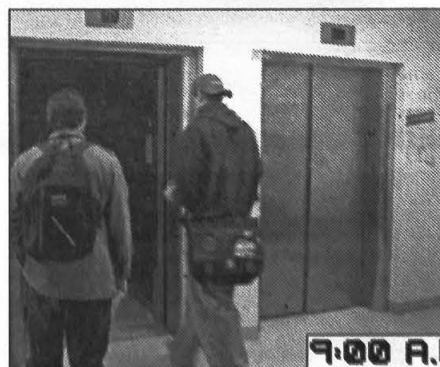
# Minute by Minute

## 33 East Congress Parkway



Joseph Kang/The Chronicle

## 1104 Center, 1104 S. Wabash Ave.



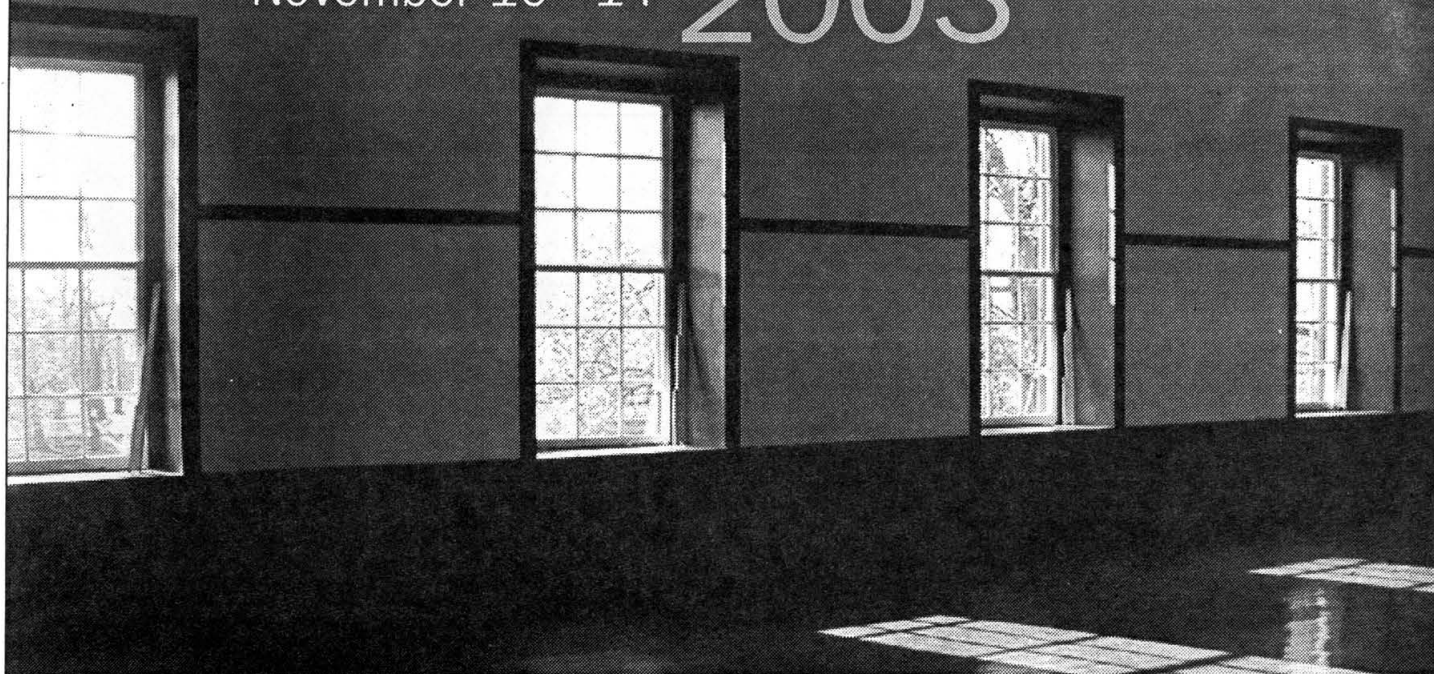
Charles Kushner/Chronicle

Drastic differences can be seen in traffic flow among buildings. Because fewer classes are offered under fewer departments in the 33 East Congress Parkway Building and in the 1104 Center, they tend to be less crowded at the peak of the morning rush.

THE CREATIVE NONFICTION PROGRAM AT COLUMBIA COLLEGE CHICAGO PRESENTS

# CREATIVE Nonfiction Week

November 10 - 14 2003

**MONDAY, NOVEMBER 10****FACULTY CREATIVE  
NONFICTION READING**TWO O'CLOCK  
Ferguson TheaterFeaturing the faculty of  
Columbia College Chicago**TRACY KIDDER**SEVEN O'CLOCK  
Ferguson Theater

Tracy Kidder winner of the Pulitzer Prize and the author of the recently released *Mountains Beyond Mountains*, as well as bestsellers *House*, *Among School Children*, and *Home Town*. He has been described by the Baltimore Sun as a "Master of the non-fiction Narrative."

**TUESDAY, NOVEMBER 11****SUE SILVERMAN  
MICHAEL STEINBERG**THREE O'CLOCK  
Ferguson Theater

Sue Silverman's first memoir, *Because I Remember Terror, Father, I Remember You*, won the AWP award in nonfiction. Her second memoir, *Love Sick: One Woman's Journey Through Sexual Addiction* is under development for a Lifetime TV movie.

Michael Steinberg has published numerous personal essays, memoirs and poems. He is the editor of the journal, *Fourth Genre: Explorations in Nonfiction*, as well as the Creative Nonfiction text, *The Fourth Genre*.

**WEDNESDAY, NOVEMBER 12****STAN WEST  
FOLLOWED BY PUBLISHING PANEL:  
BREAKING INTO PRINT**TWO O'CLOCK  
Ferguson Theater

Stan West is an author, filmmaker, and innovator of "cross-platform reporting." He is producer of a documentary *Diversity in Oak Park*, and co-author of *Profiles of Great African Americans*.

The Publishing Panel in Creative Nonfiction will feature editors from national literary magazines talking about what they look for when editing and publishing authors.

**BEVERLY DONOFRIO**SEVEN O'CLOCK  
Ferguson Theater

Beverly Donofrio is the author of *Riding in Cars With Boys* and *Looking for Mary (or the Blessed Mother and Me)*. Her commentaries have aired on NPR. *Riding in Cars With Boys* was made into a Hollywood film.

**THURSDAY, NOVEMBER 13****CREATIVE APPROACHES TO  
PROFILE WRITING**PANEL DISCUSSION  
ONE O'CLOCK  
Ferguson Theater

A panel of journalists and nonfiction writers from newspapers and magazines will talk on the art of writing the profile.

**STUDENT CREATIVE  
NONFICTION READING**SEVEN O'CLOCK  
Ferguson Theater

Students from the Creative Nonfiction Program of Columbia College Chicago will read from their work. Columbia features a diverse and urban student population creating a distinctive voice in Creative Nonfiction.

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Creative Nonfiction Week is Sponsored by the English, Fiction Writing, and Journalism Departments.



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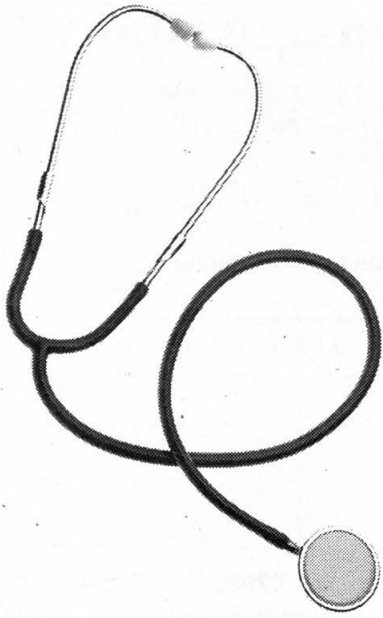
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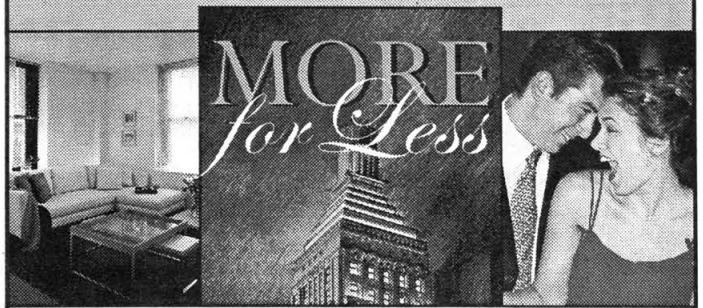
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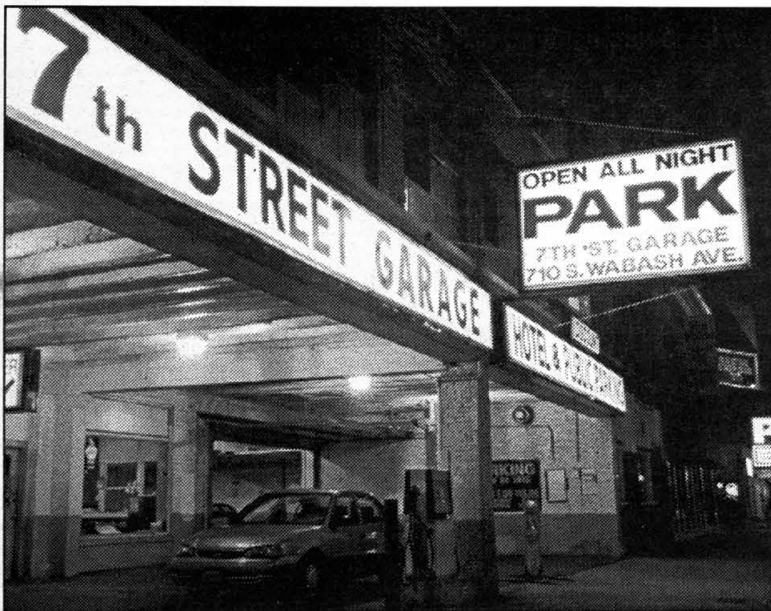
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# Bill a dream for students 'stuck in immigration hell'

## Foreign students still feel effects of 9/11

○ Tuition costs higher for foreign applicants

By Alfonso Chardy  
Knight Ridder Newspapers

(KRT) MIAMI—Jackie says she was an outstanding student at a public high school in Miami-Dade, Fla., with the possibility of receiving scholarships to top colleges, including the University of Miami. Her dream is to become a lawyer.

But Jackie's dreams may never be realized. She can't go to college, because she can't get a student loan. She can't even reveal her full name or her high school.

Jackie, 18, is an illegal immigrant, one of about 65,000 foreign-born teens who graduate every year from U.S. high schools without immigration documents—more than 3,000 are in Florida.

"I'm stuck in immigration hell," said Jackie, whose parents crossed the U.S.-Mexican border before eventually settling in Miami.

The plight of young undocumented immigrants has resonated in Washington, D.C., where a bill to smooth their path to college is winding its way through the Senate with support from both Democrats and Republicans.

Even some lawmakers and activists who believe in tightening the nation's borders say young immigrants aspiring to higher education should not be penalized because their parents brought them to the United States.

The Senate bill, known as the Dream Act, would allow illegal immigrants, under certain conditions, to receive financial aid.

Immigrants who entered the United States before they turned 16 and have been living here at least five years would be granted conditional legal residency. Residency could become permanent if they graduate from a vocational college or serve in the armed forces for two

years. Legal residency would allow immigrant students to seek some financial aid.

"These youngsters find themselves caught in a Catch-22 situation," Sen. Orrin Hatch, R-Utah, the Dream Act's sponsor, said in a statement e-mailed to The Miami Herald. "As illegal immigrants, they cannot work legally. Moreover, they are effectively barred from developing academically beyond high school because of the high cost of pursuing higher education."

Last week, the Senate Judiciary Committee voted 16-3 to send the Dream Act to the full Senate. The 16 lawmakers supporting the bill included seven Republicans. A similar House bill is awaiting committee action.

The bill comes at a time when immigration reform is gaining momentum in Congress two years after the 9/11 terrorist attacks triggered a clampdown on immigrants.

So far, the Bush administration has not taken a position on the Dream Act.

"The White House is reviewing this legislation and we look forward to working with Congress," Taylor Gross, a White House spokesman, said.

Critics of the Dream Act say it will simply encourage more illegal immigration.

"It conveys to everyone that America isn't serious about its immigration laws," said Steven Camarota, research director at the Center for Immigration Studies in Washington, D.C.

For now, many undocumented students must forgo plans to go to college unless they can afford to pay full tuition, an unrealistic possibility for young immigrants from working-class families.

Community colleges are less expensive alternatives for students who cannot afford four-year institutions.

But even they are more expensive for illegal immigrants. Under federal law, all public colleges and universities, including community colleges, must charge immigrants who are not legal residents the higher out-of-state tuition rate.

At Miami Dade College, that means students must pay \$197.50 per credit compared to the \$56.50 rate for in-state students. College officials say there are about 264 undocumented students paying the higher tuition.

Another provision of the Dream Act would eliminate the out-of-state tuition rule for illegal immigrants.

"Why should kids be penalized and not get a college education?" said Florida Democratic Sen. Bill Nelson, another co-sponsor of the bill.

Joshua Bratter, a Miami Beach immigration attorney who represents an undocumented teen, said the Dream Act "would prevent the sins of parents from being visited upon their children."

Jackie had hoped to study law at the University of Miami or the University of Florida. But that was before she learned that she was an illegal immigrant.

"I studied here and graduated from school here, from kindergarten through elementary school and high school," she said. "I had really good grades. Now, I'm faced with this problem that has totally disrupted my life, and I feel like I deserved so much more."

These days, Jackie works at a video store, writes pop-rock songs and plays guitar—her favorite instrument—with a local band.

"It's really sad for me," she said. "For somebody with a thirst for education like me, it's depressing."

By Diane Smith and Jessamy Brown  
Knight Ridder Newspapers

(KRT) FORT WORTH, Texas—Some foreign students who want a U.S. university degree have learned to cope with a new reality since 9/11: Without careful planning, they can miss semesters or even jeopardize their residency status.

Many international students and visiting scholars say added scrutiny because of their homelands—or even the courses they study—is the norm two years after terrorists attacked the World Trade Center and the Pentagon.

Nationwide, delays in registering for classes are shorter this year than last year, according to the nonprofit National Association of Foreign Student Advisers: Association of International Educators, based in Washington, D.C.

The adjustment has been especially profound for students from Middle Eastern or Islamic countries, Muslim community leaders say.

"Why go through the agony?" asked Mohamed Elmoouy, chair of the Council on American-Islamic Relations in Fort Worth and Dallas.

"Unfortunately, when I talk to people from the Middle East right now, there is this fear of sending their kids here. They are always fearful of these stories of people being detained."

Yousuf Albusaidi, who was in Oman when the 9/11 attacks occurred, said he empathized with America. The graduate business student at the University of Texas at Arlington said he understood the hassles he would face to study in the United States.

"I am willing to take the risk," he said.

But the scrutiny is still hard to bear, many say.

"It's a big headache," Albusaidi said.

All international students must be tracked by the federal Student Exchange Visitor Information System. This fall, 600,000 foreign students are enrolled at U.S. schools, according to The Associated Press.

Students must be in the SEVIS system to get visas.

Even if students are in SEVIS, their names or homelands—especially countries suspected of ties to terrorism, such as Syria, Libya and Iran—can trigger an in-depth security review. The Bureau of Consular Affairs said the turnaround time in 80 percent of such cases is two weeks.

And if a student is taking science courses listed on the State Department's Technology Alert List—nuclear technology, biomedical engineering and biochemistry, among many others—that can also attract scrutiny.

One university official said some security checks have taken much longer than two weeks.

"It has to go to Washington. It can take four weeks to forever," said Dotty Horton, University of North Texas' director of international advising. "Chemistry, this is a very common field. They're having to go through this delay. I think a lot of schools are trying to work with people, to let them come late and cover their classes. So it's becoming a real problem."

Some students need to plan further ahead, said Cristen Casey, director of international student service at the University of Texas at Dallas.

"People are having to readjust their thinking about how soon to apply to universities and when to apply for visas," she said.

## New York to require identification tags for kegs

By Joe Connolly  
Daily Orange (Syracuse U.)

(U-WIRE) SYRACUSE, N.Y.—It's a rivalry of seemingly epic proportions—a squad of politicians and concerned citizens against the indomitable rogue known only as underage drinking. But New York state lawmakers have a new card up their sleeve, a weapon designed to bring an end to the ancient battle.

A new piece of legislation, signed into law by Gov. George E. Pataki on July 25, will require beer retailers to attach to beer kegs a special registration tag that will identify the name and address of the retailer and the name of the buyer.

Slated to go into effect in late November, the legislation aims to curb illegal keg sales to minors by placing the responsibility of the keg's whereabouts on the buyer whose name is printed on the keg or appears on the tag attached to the keg.

In addition, those purchasing the keg must sign a statement saying they understand and will comply with underage drinking laws. The seller must also keep records of each keg sold, including the buyer's license number and the amount of beer sold.

"The law puts pressure on drinkers and sellers," said Lt. Grant Williams of the Department of Public Safety. "Kegs will have to be identified, which gives more con-

trol over who's purchasing the beer."

According to the 2002 National Household Survey on Drug Abuse, 64.1 percent of full-time college students drank alcohol compared with 54.3 percent of persons 18 to 22 who were not currently enrolled full time.

The scene that often confronts Public Safety officers after a particularly rowdy party may become a thing of the past. An abandoned keg and no one leaping to claim responsibility for the alcohol is a potential dead end for officers, Williams said.

"I don't know if the law will put a stop to the amount of beer being consumed on campus," Williams said.

The new legislation will, however, make every keg traceable, creating an obstacle for underage buyers attempting to get their hands on a keg, he said.

The actual levels of enforcement are still being studied and debated, said Mark Anderson, public information officer for the New York State Liquor Commission.

The law calls for a \$75 deposit for each keg, which is refundable upon the keg's return and a \$250 to \$450 fine if the tag is missing or damaged in any way. The owners of businesses that do not complete the registration process properly would be charged with a misdemeanor.

The legislation, while new to New York, has already been implemented in several states and more

states have attempted to pass similar bills into law.

"Our bill got hung up in the last stages," said Montana State Rep. Rosalie Buzzas, the main proponent behind the bill in her state. "Underage drinking is a huge problem in our state because access to kegs is relatively easy and we have no way to track them."

Liquor retailers will also benefit from the bill because underage drinkers tend to simply ditch the keg, she said.

Buzzas said she would like to see the bill go even further than the state level, making keg tags a national policy. The easiest way to do this, she said, would be to have keg manufacturers print unique registration numbers on each keg produced.

Jack Schaller, of BLEFA/Franke Container Systems, a keg manufacturer, said stamping the kegs at the factory would be impossible.

"There's no way that we could do that. It's just not feasible," Schaller said, citing the high price associated with having to tag kegs. "That can't be done."

As far as the implementation went, Schaller thought that it would, in the long run, make sense for kegs to have tags attached at the retail level.

"If that is what it takes to keep people from buying alcohol for minors, then it is more than fine by me," he said.

## New legislation could limit tuition increases

(U-WIRE) COLLEGE STATION, Texas—U.S. Rep. Howard "Buck" McKeon, R-Calif., has introduced a bill that would limit public university tuition increases.

McKeon sponsored the Affordability in Higher Education Act to provide relief to lower- and middle-income households from the rising cost of higher education.

"The congressman is convinced that the higher education systems are in crisis," said Vartan Djihanian, press secretary for McKeon. "He believes that anyone who desires an education should be able to get one."

The bill would establish a College Affordability Index, which would measure how college tuition increases relate to the rate of inflation. The index would then be made available to the public online.

In Texas, for instance, tuition has increased at four-year institutions by 63 percent in the past decade, compared to only a slight median family income increase of 8 percent in the same period, according to a September report from the House Committee on Education and the Workforce.

Djihanian said that, according to a study by the Department of Education, 42 percent of qualified students from lower-income households do not attend college. He said the study predicted two million qualified individuals will not go to college by the end of the decade, due largely to the cost of education.

Rep. John Carter, the Texas repre-

sentative for the 31st District, which includes the Bryan-College Station area, is on the committee with McKeon.

"The tuition increases have caused a crisis for parents and students alike," Carter said. "The goal of public education is to offer affordable and quality education to anyone wishing to go to college. Now we are running the risk of public education not meeting its goal."

Ray Conley, a Texas A&M University senior and journalism major, pays his own tuition each semester and said he is in support of the bill.

"I don't know if the quality of education has gone up [since the tuition deregulation and increase]," Conley said. "I don't think they've [university officials] given us a concrete, good reason for it."

He cited an incident in which fees were added to his statement after the semester began, and he was blocked from registration because of the outstanding amount.

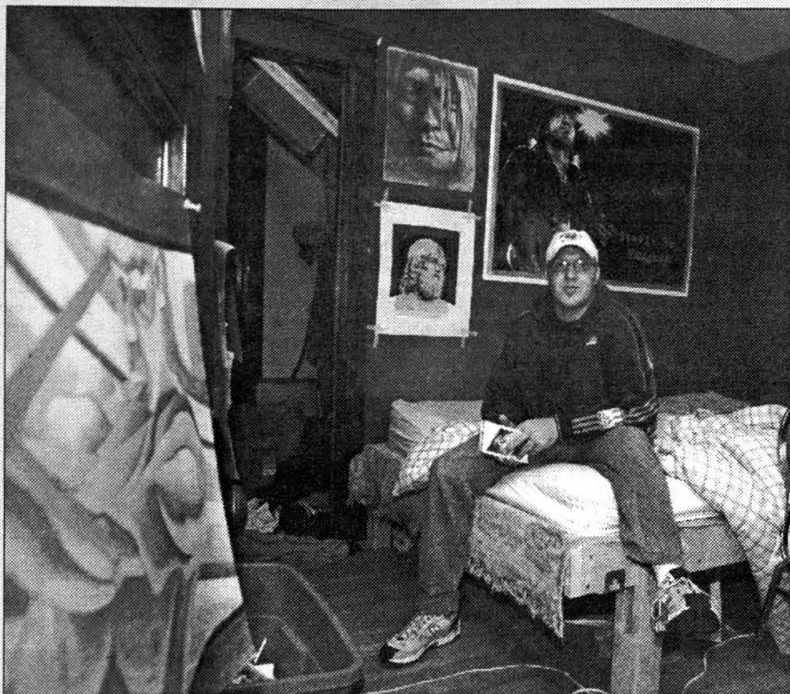
"The government provides a way for more affordable education, while it seems like the university is always looking for ways to draw in more money," Conley said.

The bill itself is still in its infancy, having been unveiled Oct. 16. Djihanian said it has yet to be brought up in the House Education Committee.

"It's still got a long way to go," Djihanian said.

—Bari Shirley

## ACROSS THE NATION ...



Craig Borck/St. Paul Pioneer Press

### What a bargain ...

University of Minnesota student and apartment tenant Ryan Turnquist pays a discounted \$594 a month and considers the price a bargain. He shares the apartment with three other students. All have their own room with private bath.

## More college students than ever will vote in 2004 election

### ○ Howard Dean a top pick for young adults

By Bryan O'Keefe  
Knight-Ridder/Tribune News Service

College students Nathan Mertz and Shira Roza don't have much in common.

Mertz is a sophomore at Augustana College, a small Lutheran affiliated liberal arts school in Illinois that has a student population of only 2,200. Meanwhile, Roza is a junior attending the robust University of Wisconsin-Madison, a place 41,000 Badgers call home and where Big Ten football is a time-honored tradition.

The cultural differences extend back to their roots, with Mertz originally hailing from Aberdeen, S.D., a small rural city in the northwestern part of the state and Roza coming from a self-described "prototypical" suburb of Milwaukee.

And then there's their politics. Mertz is a staunch Republican, serving as an officer in the South Dakota College Republicans, and helping fellow conservatives organize and spread their message through campaigns, letter writing and petitions. Roza is an equally proud Democrat, a former intern with the pro-choice group National Abortion and Reproductive Rights Action League and the Democratic Coordinated Campaign, and a veteran of some campaigns of her own.

But for all of their differences both Mertz and Roza have one thing in common: They say they definitely will be voting in the 2004 presidential election. And if a recent study by Harvard University is correct, Mertz and Roza might be joined at the polls by hundreds of thousands of other young people, who for the first time in generations seem interested in politics and voting.

The Harvard University Institute of Politics study has caused uproar in political circles with researchers

finding that 56 percent of students said they will "definitely be voting" in the 2004 contest, and another 26 percent reported that they will "probably vote." These new figures represent a dramatic jump for college students, as only 20 percent of voters age 18 to 24 voted in the 2000 presidential election.

The survey also found that students do not consider themselves strong partisans in either direction. Nearly an equal number of students aligned with the Republicans and Democrats, with a full 40 percent saying they are "independents."

With 9.5 million people enrolled in a college or university—and the vast majority rejecting partisan labels—party officials say this age group is up for grabs and might tip

ties—Bush and especially Vermont Gov. Howard Dean—have been effective at targeting younger voters.

For Mertz and Roza, this certainly has been the case. Both students said they had a general interest in politics that began several years ago, but the pair was also adamant that the candidates themselves are a large part of their motivation to exercise their right to vote.

"We just love him on campus," Mertz said, describing President Bush. Mertz said he was impressed with how the president handled himself after the 9/11 terrorist attacks. "It was the pinnacle event. Everything just came to fruition after that. He has shown real leadership," Mertz added.

Roza is equally enthusiastic about Democratic front-runner Dean. Roza said that she first heard Dean at a College Democrats convention in January and has been hooked ever since.

"He just blew me away," Roza said. "And it just wasn't the issues. He had great rhetoric about taking back the Democratic Party and changing America; it just appealed to young people."

Like Mertz, Roza said her candidate is "absolutely the main reason" she will be at the polls this winter and next fall.

Hoplin and Michael Whitney of Generation Dean, the Vermont governor's youth outreach effort, said their organizations are making it easier for college students to get involved and that college students are moving in their direction.

Hoplin touts 10 full-time field staff, actively recruiting and motivating conservative students. He said that in his own time with the CRNC, he has seen growth in the number of students leaning toward the GOP.

"I have noticed the trends. We

**"If this demographic comes into play, then the youth could decide the outcome of the next election. ..."**

—Eric Hoplin, chair of the College Republican National Committee

the election in either direction.

"This is a major demographic coming alive," said Eric Hoplin, chair of the College Republican National Committee. "If this demographic comes into play, then the youth could decide the outcome of the next election."

His counterpart on the left, Stephanie Sanchez, executive director of the College Democrats of America, agreed. "There is every reason to believe that college students will vote in record numbers," Sanchez said.

One reason that both parties believe greater political participation can be expected from younger voters is that candidates in both par-

## Piercings increase risk of infection

By Danielle Hillix  
University Daily Kansan (U. Kansas)

(U-WIRE) LAWRENCE, Kan.—Body piercing is common among college students. All too often, so is bleeding, tissue trauma and infections—all possible side effects of the popular form of body art.

The Mayo Clinic released a study in 2002 in which it found that 51 percent of college students had a body piercing. Of the pierced students, nearly 20 percent reported medical complications with their piercing.

Myra Strother, chief of staff at the University of Kansas' Watkins Memorial Health Center, said that she has had to remove the jewelry from a lot of infected piercing for students.

"Those piercing just get infected so easily if they're not taken care of," she said.

Taking care of a piercing and getting it done at the right place are keys to avoiding infection, Strother said. If they are done and cleansed properly, students should have no problems with their piercing.

Jen Porter has not had any major problems with her piercing. The Shawnee, Kan., sophomore, who has six piercings, as well as 6-gauge (or four millimeters in diameter) spacers in her earlobes, said that she is careful when and where to get a piercing done.

"You really have to check out the place you're going to," she said. "I'm always really careful."

Shane Hart, owner of Shane Hart's Studio of Tattooing in Lawrence, Kan., says he encourages customers to check out his studio before they get pierced. Hart said customers should double-check a piercer's license and references before the needle touches the skin.

After the piercing has been done, it is the customer's responsibility to properly cleanse the wound, Hart said.

"A piercing is an open wound and you have to keep that in mind," Hart said. "People don't realize how careful you have to be."

Hart said anything from swimming pools to dirty clothes to alcohol could cause infections.

"And sexual activity causes a lot of problems," he said.

To avoid problems, a piercing

must be allowed to heal. Depending on the type of piercing, that can take anywhere from four weeks to 12 months.

While a piercing is healing, it must be cleaned regularly with a nonalcohol astringent, available from piercists. Hydrogen peroxide should be avoided. The jewelry should be rotated several times during cleansing, to ensure that the cleansing agent coats all areas of the piercing, Strother said. In addition, the piercing should be soaked in warm water for five minutes to soften any dried secretions.

Lilly Wright, a Dallas sophomore, said she cleans her nose piercing regularly and has avoided major problems.

"Sometimes it starts getting sore," she said. "When that happens, I take extra care to wash it and use astringent. I haven't had any infections."

Hart said that some soreness, blood and discharge are normal during the healing process, but he said that any possible infection should be checked out.

"Any infection that is ignored is worse than it needs to be," Hart said.

Swelling, redness, soreness or continuous oozing are signs of possible infection. Hart said those who suspected infection should see their piercer or a doctor as soon as possible.

### Rinse and repeat

For a piercing to heal correctly, it must be cleaned consistently during the healing period.

Here are the healing times for some popular piercings:

Earlobe: 4-6 weeks  
Ear cartilage: 2-12 months  
Tongue: 4-6 weeks  
Eyebrow: 6-8 weeks  
Nostril: 2-3 months  
Lip: 6-8 weeks  
Cheek: 2-3 months  
Nipple: 2-6 months  
Navel: 6-12 months  
Female genitalia: 4-8 weeks  
Male genitalia: 3-6 months

—Education Training Resource Associates

have really grown," Hoplin said.

Whitney touted Dean's latest four-day eight-city tour that focused on young people and broke rally records in key primary states.

"Students showed up in record numbers. In this election cycle we finally have a candidate who spent four days of his time with college students. That shows Dean is a person for our generation," Whitney added.

Other nonpartisan organizations also are trying to get young students politically active. Black Entertainment Television Inc. recently announced that it would spend \$1 million on television ads featuring well-known entertainers encouraging young people to vote. And World Wrestling Entertainment Inc. has teamed up with several other nonprofit organizations to promote youth voting.

But, despite all of the optimism, not everyone is convinced college students will finally show up at the voting booths. "I guess it's possible, but I think it's very, very unlikely," said Larry Sabato, director of the University of Virginia's Center for Politics.

Sabato said he has seen the same

prediction made every election with no results.

"It just has not happened," Sabato said.

Out of the field of candidates, Sabato thinks only Bush and Dean might be able to excite younger voters. Sabato contends the other Democrats fall flat with 18- to 24-year-olds.

"Bush has made a connection and Dean has certainly made a strong connection. But the other Democrats have not been able to excite young people to the same degree as Dean," Sabato said. "They might like them and vote for them, but they just don't get excited for them."

While there is disagreement whether young people actually will vote, both Mertz and Roza agree that young people should vote. And both are equally committed to making sure the youth of America are behind their candidates.

"There is nothing more important than the future of our country. It's extraordinarily important and we are going to get our message across," Mertz said.



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It's a verb.

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Thursday, November 6th  
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623 S. Wabash Ave.

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"Inspiration exists, but it has to find us working."  
Pablo Picasso

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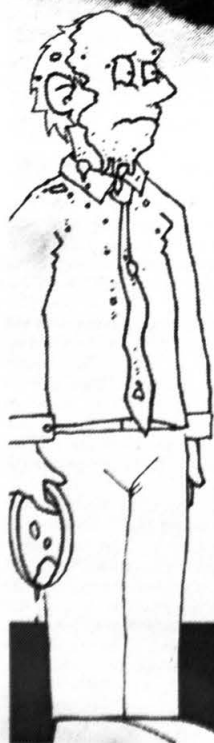
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## wise ass comedy night



Stand Up and Improv Open Mic



THURSDAY

11.13.03

Show Time 7pm-9:30pm

Hokin Annex

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hosted by  
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Open Mic Sign Up 6pm  
First come first serve.

Stand Up/ Sketch Sign Up  
Stand up and sketch participants  
get 5 minutes to perform. There  
are limited slots for stand up and  
sketch participants.

Improv Sign Up  
Various improv games will be  
played throughout the evening.  
Audience participation  
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Illustration by Mark Phillips

# Ensemble Kaboul

traditional music from Afghanistan

Thursday, November 13, 2003

1:00 pm

Conaway Center, 1104 S. Wabash, first floor

312-344-6650

*"The best exemplars of Afghanistan's traditional musical aesthetic."* —BBC Radio

Since 1995, award-winning Ensemble Kaboul has been devoted to the performance of traditional music from Afghanistan. Despite the Taliban's five-year ban on playing and listening to any music, the ensemble's traditional string and percussion instruments combine with the voice of renowned vocalist Farida Mahwash to explore the diversity of Afghan music and culture.

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## Columbia Chronicle Editorial

### Elevators elevate Columbia's problem

Elevators are not unique to an urban college campus. In a crowded downtown area where land is expensive, elevators are the equivalent of sidewalks. Urban college students don't walk across the quad—they take the elevator.

But elevators also prove a logistical nightmare for college officials who are focused on the bottom line. They want the maximum amount of classes on each given floor utilizing all the classrooms all the time. An empty classroom means lost money. So, the college plans efficiently, stacking all the classes to start and end at specific times.

That means all the students arrive at once and leave at once.

Such a plan works on a rural campus with one or two-story buildings. It doesn't work on an urban campus like Columbia's.

At Columbia, elevators—the closet-sized portals that zip you from street level to classroom—are the gatekeepers, allowing only a handful to pass at a time.

It is the Achilles' heel of a growing urban campus.

At Columbia, students arrive at 8:15 a.m. for a 9 a.m. class, just to catch the elevator. Students say they wait upward of a half an hour in some buildings. Dozens of angry students pack into a single 50-year-old elevator that is not designed to carry hundreds of trips with 2,500 pound loads. Students jam the buttons and pry the doors open. Students are, out of feeling rushed or purely frustrated, testing the limits of the college's more than two dozen elevators.

Aside from the Alexandroff Campus Building, 600 S. Michigan Ave., which is home to the college's administrative offices, Columbia's elevators are archaic. They too are not designed for the wear and tear of hourly use. In their pre-Columbia lives inside then-office buildings, elevators were utilized in three or four rushes a day. Office workers would travel up once in the morning, down for lunch, up again and down at the end of the day. Today, the elevators are in use at least 16 hours of the day by thousands of people, each on their own schedule. For many elevators, such a demand means they never stop moving. Have you ever pressed the up button and an eleva-

tor was actually there waiting for you? We didn't think so.

The real question is "why?" The fact is, the real reason behind Columbia's perennial elevator issue has less to do with the actual elevators and more to do with the space they serve.

Columbia is facing a space crunch. With more students applying to the college, Columbia is quickly running out of room for classrooms, departmental offices and administrative space. We've reached capacity.

Facing an overload, the college has decided to use every inch of space it has. Part of this means eliminating time when space isn't being used.

Most classes, specifically general education classes, start at specific times—9 a.m., 12:30 p.m., 3 p.m., 6:30 p.m. The standardization brings with it several daily rushes of hundreds of students at a time.

The space crunch is also behind Columbia's move to continue purchasing buildings in the South Loop, even when the college's budget is in the red. When an opportunity for acquiring space presents itself, the college often leaps at the chance—especially if the structure sits near a building Columbia already owns. In the case of the building at 619 S. Wabash Ave., which the college purchased this summer, indications are the college will tear down the structure and build anew.

Such a land grab is hardly a secret—in the South Loop, Columbia is known for its aggressive pursuit of available properties.

Such moves are unique to urban colleges, where space is expensive and existing buildings are dense. For most universities, expansion is straightforward. The university buys the often-vacant land and builds atop it. For Columbia, it's trying to work with the space it's got—which in the South Loop is rapidly vanishing.

As for the space the college already owns, Columbia has elected to pack more students into less space. That would be fine at a college resistant to expansion. But at a vertical college, the portals to the classrooms—that is to say, the elevators—aren't big enough. It's like trying to push 1,200 students through six doorways, seven at a time. Even if you were to arrive 15 minutes

early, the rush still makes you late.

While no one is suffering, it is clearly causing frustration. In dozens of interviews conducted by The Chronicle, students expressed outrage and concern. Students are forced to deal with the onslaught every day as they fend off a one-foot by one-foot piece of real estate inside a crammed elevator.

Many said they were consistently late to morning classes, even when arriving 15 minutes early. Numerous students and many more said they often felt unsafe in the college's elevators. Others said they have actually been trapped inside an elevator.

The Chronicle realizes space is tight, but something must change. There is no easy answer.

On a pragmatic level, the quick solution for the college is to seriously examine which elevators are being used, when and how much. This is especially true for the South Campus Building, 624 S. Michigan Ave., which The Chronicle found to be by far the most egregious.

With that data in hand, The Chronicle strongly encourages establishing "express" elevators to certain floors.

Another option is to make some elevators stop only on every other floor, forcing students to walk up or down one floor to their classrooms.

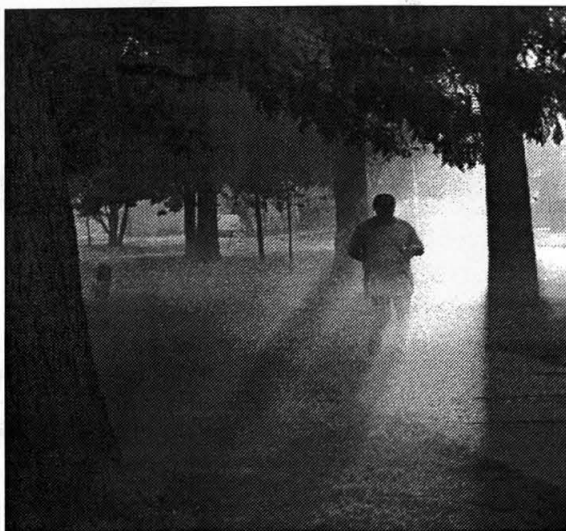
We also encourage the college to retrofit elevators to automatically return to the ground floor when its passengers exit. This would seriously cut down on the morning rush.

But the biggest change would come if the college reorganized its departments physically. Placing departments that are strongly in demand—like general education classes—on floors nearer to the ground floor encourages students to take the stairs and not the elevators. Express elevators would even further alleviate the situation.

Of course, elevator riders can always help. Riders have to obey the maximum weight capacities of the elevator. That's what that buzz means—there's too much weight. Get off or, better yet, take a pass altogether and head for the stairs, especially if it's less than four floors. Especially if they're walking down.

After all, the elevators deserve a break.

## Exposure



Labeela Hameed/Chronicle

## Off the beaten path

### Views from campuses across the country

### Kobe coverage unwarranted

Stefan Schumacher  
Daily Trojan (U. Southern California)

(U-WIRE) LOS ANGELES—There are three simple reasons why the oversaturation of coverage on the Kobe Bryant sexual assault case is problematic: It doesn't affect the public, it does affect the people involved, and it lessens the chances of a fair trial.

Unless you are a die-hard Los Angeles Lakers fan hoping for another championship run, or a fantasy sports manager trying to figure out who to take in your draft, the Kobe Bryant case should not be of interest to you. Yes, I understand why there is a curiosity. We have a star athlete, extra-marital sex, possibly rape and a mysterious victim. I, too, have fallen into the trap of reading and watching this soap opera. However, that's all it is.

If you want to watch soap operas, you should turn on "All My Children" or "Days of Our Lives." If you are interested in the news, you should stay as far away from the Kobe coverage as possible. Kobe Bryant being accused of rape is not news.

It does not affect our lives in any meaningful way. It ranks up there with the Laci Peterson saga as a sad situation, but not an important one in terms of society at large.

Recently, the Aspen Daily News in Colorado decided to stop covering the case entirely. Congratulations to the paper for having the nerve to end the trash coverage.

Rick Carroll, the small paper's editor-in-chief, told the Los Angeles Times, "The story doesn't warrant the coverage it's getting. It's just gossip." Mr. Carroll is correct. Gossip, speculation and mud slinging is all it is.

Dirt is being dug up, people are coming out of the woodwork, and assumptions are being made about both Bryant and the alleged victim.

It's not fair to either of them. Granted, public figures are subject to a certain amount of scrutiny about their personal lives, but if Kobe Bryant is in fact innocent of

this crime, he shouldn't have to have his name smeared across the front pages for months.

At the same time, if the alleged victim has indeed been violated in such a horrible way, she doesn't need radio talk show hosts letting out her name or her acquaintances talking on national television about her mental health and sexual history.

On an almost nightly basis, scores of "experts" fill time on the cable news channels guessing and asserting things about the evidence in the Kobe Bryant case.

The problem is we don't know all the evidence. We don't know all the circumstances. And we don't need to. The outcome of this upcoming trial will not make one bit of difference to the general public. The unfortunate thing is there are many things that will.

There's a war going on, a bad economy, a presidential election coming up, and a series of worker strikes going on right in our backyard. Why can't we become enthralled with average people fighting for health care?

There's no glamour in it, I guess. But in Marysville, Wash. they are having one of the longest teacher strikes in state history.

Which is more important—kids being kept out of school, or a basketball player's sexual encounter with a 19-year-old hotel employee? Children getting shot in places like Iraq and Los Angeles, or blood on Bryant's shirt? We have to ask ourselves what we really care about.

There's also a more technical problem with the saturation of Kobe coverage. The immense amount of television and newspaper coverage is polluting the jury pool. It's going to be almost impossible to find people who don't have some opinion about this case.

The public has been following every little bit of misinformation for months now. We've all had arguments about whether or not he did it. I can only hope we stop watching the trash, and start paying attention to something that matters.



Ryan Duggan/Chronicle

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# A life lived by others' hands

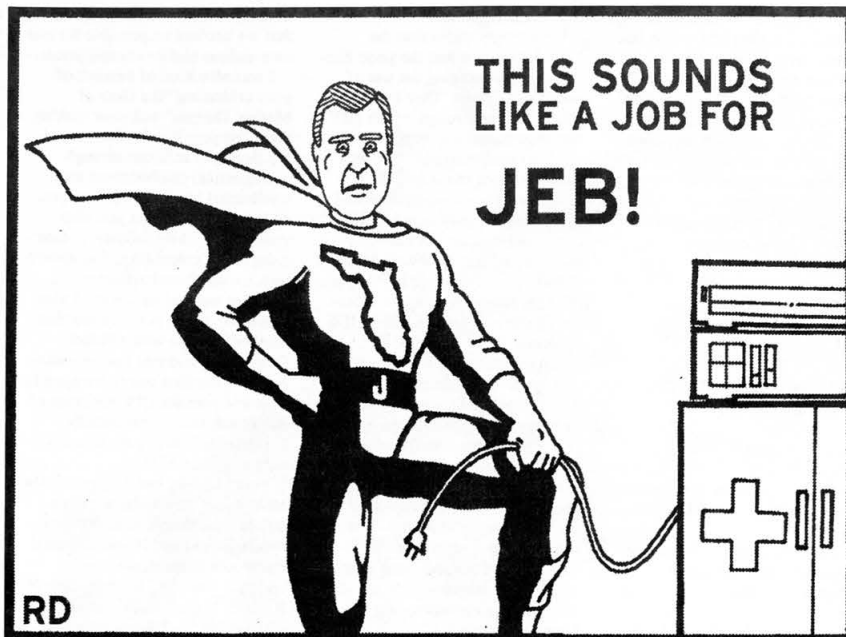
**Ryan Duggan**  
Cartoonist

On Feb. 25, 1990, Terri Schiavo suffered a heart attack. Her heart stopped beating for five minutes and as a result, she fell into a coma. Terri Schiavo went into that coma at the age of 25. She was a wife and a daughter. For the last 13 years, Terri Schiavo has remained in a vegetative state. Medical personnel have concluded she suffered permanent brain damage. Experts have stated her odds of recovery are at one in one million. Her bleak outlook led her husband, Michael Schiavo, to decide upon removing her feeding tube, thus ending her life.

However, Terri Schiavo's parents, Bob and Mary Schindler were strongly opposed to this decision and have spent the last six years in the Florida legal system, bringing their case before 19 judges in six different courts. They strongly believe Michael Schiavo's wish to end his wife's life support is only to inherit roughly \$700,000 from a settlement. Michael Schiavo has promised to donate the entire sum to charity, but Terri Schiavo's parents maintain their staunch position, citing that they believe their daughter will some day recover.

To the Schindlers' detriment, not one of the courts has sided with them; all six failed to be persuaded that Terri Schiavo has any chance of recovery. Their respective decisions were largely the result of a well-established rule of law, which states that patients who have lost the ability to communicate and have left no written instructions relinquish all medical decisions to their spouses. In fact, it's much easier to say her parents know best, but discretion is clearly left to the spouse; an action possibly put in place to prevent heartsick parents from doing precisely what the Schindlers have.

Terri Schiavo is arguably alive, but one would be hard pressed to call what she is doing living a life. The final judge to review the case, Judge George Greer, came to this conclusion and granted Michael Schiavo's wish, ordering his wife's feeding tube removed. Despite the uproar from the



Ryan Duggan/Chronicle

Schindlers and the religious community Terri Schiavo's life support was finally terminated on Oct. 15, signifying the culmination of a husband's effort to finally lay his wife to rest.

Not surprisingly, the proceedings became a circus, media and otherwise. Every maniac with an opinion decided it was their personal mission to "save" Terri Schiavo. As you may have guessed, it is at this point that America has once again embraced the tradition of making private matters brutally public. Scores of news anchors aired their heartfelt vignettes, bleeding with faux compassion. Clutching giant signs, masses of people organized vigils on the grounds of the hospice where Terri Schiavo was located. Floridians of all walks of life concluded that they absolutely knew what was best for her. Despite claims from her husband that Terri Schiavo had made it clear she would not want to be kept alive in a situation such as this, the public was not going to let her life as a comatose vegetable end. A post on

a Catholic commentary webpage read, "St. Michael The Archangel, defender of the helpless, please protect Terri and prepare her for this battle."

Enter Jeb Bush.

Less than a week after a sixth court had ruled in favor of removing Terri Schiavo's feeding tube, the Florida State Legislature and Gov. Jeb Bush passed a last minute law solely intended to stop Terri Schiavo's death. Her feeding tube was reinserted and she will now remain as she has for the last 13 years; incapable of any thought, feeling or mental activity.

What kind of a disgusting, tyrannical society have we become when a governing body and its clout-hungry figurehead will tell you whether or not your wife will die because it will win them political points with the Christian Coalition?

This is no contained disease either. Because of "Terri's Law," every citizen in the state of Florida must now complete a living will or live in fear that someday, they too might be denied an

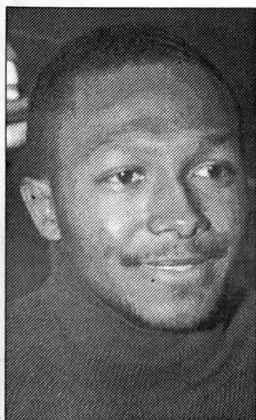
existence as an entirely alive or dead person, doomed to drift in limbo for as long as the state sees fit.

Admittedly, there are flaws in the Terri Schiavo case. The husband's story does sound fishy and the money involved makes it difficult to judge his motives, but Terri Schiavo's parents are lost. They're waiting for a miracle that's never going to arrive. Their daughter is gone and they refuse to accept it. Unfortunately, a nosy governor saw this situation as an opportunity to serve his political agenda and destroyed what could have been a true end to this dismal story.

Political gain and possible sinister motives aside, the fact of the matter is, Terri Schiavo has spent the last 13 years as a piece of furniture. If there is a basic human aspiration, it is to live with dignity and the hope to die with it. Keeping your daughter alive for more than a decade because you are completely detached from reality isn't an act of dignity—it's one of selfishness.

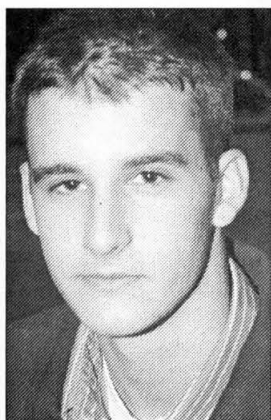
## Face the public: The Chronicle photo poll

**Question:** What is your least favorite type of Halloween candy?



"Black Licorice."

—Seneca Smith, 23  
Sophomore, Film and Video



"Milky Way."

—Chris Rieser, 20  
Sophomore, Photo



"Any type of marshmallow."

—Megan Fenel, 23  
Freshman, Dance



"Candy Corn. They're gross."

—Valeria Hemminger, 20  
Junior, Photography

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# Columbia's Voices

## Time to step up and stop complaining

This letter is in response to Adam Ferington's commentary on the Catholic Church in the Oct. 27 issue of *The Chronicle*.

First, I would like to laugh at the accusation that the pope and the Catholic Church are in any way responsible for, or contributing to, the terrible AIDS epidemic that is affecting millions of people in our world today. I will readily agree that, assuming that all of the points in the article are not exaggerated or taken out of context, the church's condemnation of birth control can pose a problem for people who think condoms are the key to solving the AIDS crisis. After all, as Mr. Ferington stated, "condoms reduce the risk of HIV infections by 90 percent."

But, it is ignorant and dishonest to leave out a very important Catholic teaching that reduces the risk of sexually-transmitted HIV infections by 100 percent, which is simple abstinence. Millions of people throughout the world are contracting AIDS through unprotected sex. Yes, protection would help. But, we cannot attack an organization whose mission it is to eliminate the risk altogether, at least for cases contracted through sexual intercourse.

I am in no way passing judgment on individual sexual choices. Those are personal and none of my business. I also understand that many of the countries suffering are not properly educated as to the risks of unprotected sex. This is primarily because of lack of humanitarian actions other than the extensive missionary work done by the Catholic Church.

My most important point is that if an individual decides to engage in sex, protected or unprotected, with multiple partners who themselves have had multiple partners, he or she must assume the risks involved and the consequences that he or she may face. I am sick of

blame being placed on societies for the choices of the people who live in them. And until our government and people with Mr. Ferington's sentiments step up to change what they don't like about what is being done for the millions dying from AIDS all over the world, I continue to applaud my fellow Catholics and others who are doing anything they can to help the situation in any way they know how.

**Nicole Pearce  
Junior  
Musical Theatre**

## No more playing the blame game

I am writing this letter in response to the article "Vatican Uber Allies" published in the commentary section of *The Chronicle*, Oct. 27.

I was impressed by the narrow mindedness and bias that Mr. Ferington demonstrates in his column.

I find it amazing that Columbia, being so proud of its diversity has given this person room to vent his unfounded hatred towards an organization, which we all know it is not perfect, yet strives to do more good than evil. He does not only criticize the church as an organization, but labels every Catholic in the world as a conspirator to murder.

He is quick to point out the effect of the Catholic Church's policy in Africa, specifically in the town of Lwak, near Lake Victoria in Kenya, in which he says "AIDS testing centers are forbidden from distributing prophylactics because of church opposition," which would be an amazing fact considering that less than 35 percent of all Kenyans are Catholics. But he is not so quick to point, actually he doesn't mention at all, that the biggest relief organization in that same town is a Catholic convent taking care of all the AIDS

orphans and adults.

He wrongly states that the Catholic Church and the pope himself are discouraging the use of condoms because "they have tiny holes in them through which HIV can pass-potentially exposing thousands of people to risk" this is absolutely not true since the church has, and always have had, a policy, not directly against condoms, but against sex outside of marriage with or without condoms.

Basically, the whole point of his trashing article is trying to blame the Catholic Church for the AIDS epidemic in the world.

Let me tell you Mr. Ferington, you are looking too hard into it. I do not think the Catholic Church is to blame for the AIDS epidemic. And I think this trend of blaming someone for our actions is getting pretty old, don't you think? Isn't it about time that we stop blaming the government, the schools or the economy for everything that is wrong? Isn't it about time people start taking responsibility for their own actions without trying to blame someone else?

If a person has sexual intercourse with or without condoms, the probability of getting AIDS or another sexually transmitted disease is there and that is a fact whether you like it or not. I do accept that the probability is lower maybe 90 percent lower as you say, but would you play Russian roulette with just one bullet out of 10 in a gun?

You know Mr. Ferington, I think when you were a kid you were the "My dog ate my homework" kind of person. It was never your fault was it? That is the way you got to decide, and tell the whole world that the Catholic Church was to blame for people getting AIDS.

The Catholic teaching is pretty simple, the only way to be 100 percent sure that you do not get any STD is to abstain from promiscuous sex. And you know what? It really works. I am not a preacher and will not condemn anyone who

does not follow this, but I do ask that we become responsible for our own actions and its consequences.

I was also kind of amused of your criticizing "the likes of Mother Theresa" and your making them "responsible for the secondary deaths of millions through ecclesiastical stubbornness and intellectual indifference" and you do not stop there, but you also make "all of their followers" bear a degree of culpability; that shows how we can blame whoever we want for our bad decisions. I also like how you do not mention that Mother Theresa won a Nobel Peace Prize and that her organization was the first one to be open to help and care for HIV positives of any creed, race or nationality.

I definitely love your objectiveness as a journalist.

I could pretty much argue all the other issues you address in this article, like how if you were not totally biased and if you had used the proper context, the one in which it was said, the comment of Raphael Ndingi Nzeki, archbishop of Nairobi: "AIDS has grown so fast because of the availability of condoms" is totally true. But due to the lack of space I will just say, in the name of the Catholic Church, Pope John Paul II and myself, one of the Catholics who bear a degree of culpability in the secondary deaths of millions, that I am sorry that we are humans and, looks like, not as perfect as you are, even though we have never claimed to be so, and we try not to make as many snap judgments as you do.

**Pablo Prieto  
Junior  
Marketing Communication**

## Ferington: 'go to hell'

I am a Columbia freshman and I was writing to express my disgust with your commentary editor, Adam J. Ferington and his com-

ments on the Roman Catholic Church. I happen to be a practicing member of the Roman Catholic Church, and I think that Mr. Ferington's biased slander about the pope and the church should be looked at by the administration of Columbia.

I do not appreciate his far-fetched, ignorant ramblings on the church and how he calls people who follow the religion responsible for the spread of AIDS. I believe that such comments should be regarded as a hate speech. I know for a fact that if Mr. Ferington were to have made such insulting and derogatory remarks about any other religion such as Muslims, it would be regarded by anyone that reads it as an attack on the people who follow that religion. I can compare it most closely to the harassment that people who follow the Muslim faith have received since the horrible events of 9/11.

I am absolutely disgusted with Mr. Ferington's obviously unsupervised ability to deface religion and be able to get away with it. I think that he is a poor excuse for a reporter and should be fired from his position. I will be sure to share my views with the president of this college, and will be sure that you will receive many more letters from members of my congregation denouncing his horrific views of my spiritual leader.

With that said, I am too angry about his article to continue writing. I do thank you for your time in reading this, and I do not blame Columbia or *The Chronicle* for Mr. Ferington's ignorance and disregard for other peoples beliefs and feelings. That is something that should only reflect badly on the person who was ignorant enough to write it.

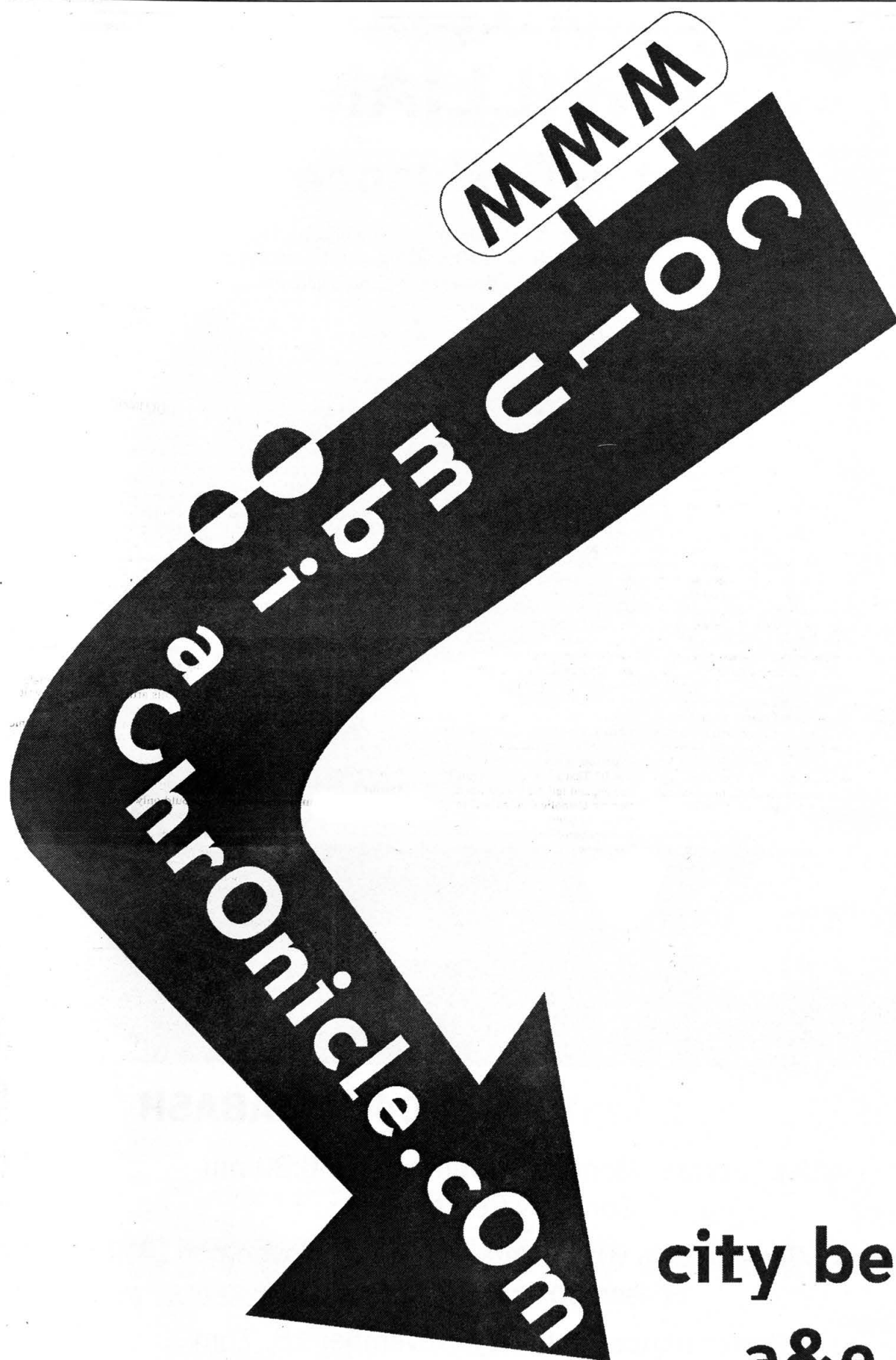
Again thank you for your time. And to you Mr. Ferington, I hope you go to hell for what you said.

**Eric Boughner  
Freshman**

news  
24/7

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# AARON WILLIAMSON

## Artist-in-Residence

Internationally known British performance artist Aaron Williamson, who became profoundly deaf over the course of twenty years, is an interdisciplinary artist utilizing performance, installation, photography, video, sculpture, text, choreography, and digital art.



### RESIDENCY EVENTS @ 1104 S. WABASH

**Artist Lecture**, Monday, November 10, 6:30 pm  
Conaway Center

**Performance/Installation with Students**, Friday, November 14, 7pm  
Glass Curtain Gallery

**Solo Performance**, Saturday, November 15, 7pm  
Glass Curtain Gallery

All events will be interpreted by ASL-English interpreters.



Sponsored by [C]Spaces/Glass Curtain Gallery, a division of Student Affairs. Funded by student activity fees.

## Psychedelic drink lifts mood, legally

○ Energy soft drink blends the mellow '70s to help with today's high-paced lifestyle



Doug Glassford

Doogie the Bong Water Man (right) began making Bong Water soft drinks after years working 12 hour shifts, when drinking numerous drinks to stay alert left him feeling 'bummed out.'

By Doris Dadayan

A&E Editor

Dude, like how can you make Bong Water and call yourself a Christian?

Whoa ... now there's a question that Doug Glassford, 50, aka "Doogie the Bong Water Man," gets asked a lot, bro.

In July of 1999, Glassford, a "blue-collar hick from Indiana," teamed up with partner Ira W. Scott, and with a little less than \$3,000, created Bong Water, an "energized soft drink designed to chill your thirst without bloating you up; to help kick your butt into high gear when you need the extra boost, so you'll be able to keep on ... keepin' on," according to [www.drinkbongwater.com](http://www.drinkbongwater.com).

As a child of the '70s, Glassford's idea of Bong Water was originally designed to be a spoof of "the high of the '70s," and was intended to target the "stoner market."

"We kinda retained that '70s-sort of feel, like a mellow energy drink. You see 'That '70s Show' on TV, Donna Summer's disco [songs] is back in certain areas, people are wearing bell bottoms.

We thought it would be pretty good to just enjoy the '70s kind of mode, and it just kinda caught on," Glassford said.

"We're not into any paraphernalia, and no, you don't get a free pack of rolling papers with the purchase," Glassford said.

The name for the drink came up

as a joke between Glassford and Scott. Although he said he never tried marijuana, other drugs or smoked cigarettes, Scott grew up around different people who used drugs. He was also a fan of High Times magazine, where he became thoroughly educated on the subject of marijuana.

And so, one day in 1996, after talking to a marketing grad school student on the phone, he bragged to her, "Hey, I'm so good at marketing that I could market bong water." The woman on the other line got mad and hung up on him. And so the name stuck.

The idea behind Bong Water came from years of dealing with energy, buzzes, caffeine highs and the crashes that follow while on the job.

After working a 12-hour shift from 6 p.m. to 6 a.m. at his previous job, Glassford decided that he had to create a drink that wouldn't leave a "crash and burn" feeling.

"By three o'clock in the morning, I'd drink any stimulated drink with caffeine, like Mountain Dew and I'd get the shakes. I'd be wired. By four o'clock, I'd go brain dead. And I would still have a couple more hours of work, and I'd have people screaming at me over the radio, and I'd think, 'oh, yeah, I'm at work,' you know?" Glassford said. "Then I decided to design a drink that wouldn't have such an effect."

Unlike its competitors Red Bull and Sobie Adrenaline Rush, Bong Water is in its own category dubbed

"energy soft drink"; a soft drink flavor married to a functional energy drink that, unlike other energy drinks on the market, doesn't have the taste of cough syrup medicine.

The alcohol-free Bong Water drinks have 105 milligrams per 12 ounces of caffeine in them.

According to the website, "The optimal benefit level of caffeine per 12-ounce consumed is between 100 milligrams to 120 milligrams, about as much as a regular cup of coffee."

Designed to pump you up, these drinks allow the body to perform for about 30 or 40 minutes, but once the caffeine wears off and the Taurine ingredient kicks in, you'll feel twice as drained as you did before you drank it, said Glassford.

But the B1, B9, and B12 vitamins that de-stress the body in Bong Water help to stimulate and revitalize the body's natural energy reserves, and since it's your own body's natural energy reserves, it'll go away naturally without causing extra fatigue like the other energy drinks, according to Glassford.

"If you're kinda dragging a little, or feeling a little down either mentally, physically, emotionally, if you drink it, it gives you a nice lift, but it doesn't jack you up," he said.

"What it all amounts to is since it's your own body's natural reserves, it just goes away normal. It's not like you'll feel extra tired."

Made of ingredients like sugar,

See **Bong Water**, Page 27

## 'Cherry Bomb' blasts mainstream media

By Doris Dadayan

A&E Editor

Warning: There's a bomb set to explode over Hollywood and the rest of the media world. It comes in a black, red and yellow-colored case, and goes by the name *Cherry Bomb*. It was made right here in Chicago.

The shocking impact of a bomb together with the sweet taste of cherry equals the impression that Richard Seng, 30, hopes to leave on the world of mainstream media.

*Cherry Bomb*, a new concept in underground filmmaking created by Seng, is a free DVD that would be distributed around the United States, showing a collection of underground short films, sitcoms, documentaries dealing with social justice, music videos and other forms of controversial alternative media, filmed by local artists who wouldn't normally get much exposure.

The idea is that the DVD, unlike a newspaper or TV commercial, isn't short-lived, and so it won't just go away.

"Radio and television businesses are very closed off and it's frustrating because good art is not being exposed," Seng said.

The concept of the free DVD challenges the major music and media outlets and shows what the major stations won't, dealing with mainly controversial issues, according to Seng. Since you can put anything on a DVD, it allows artists to skirt around the traditional avenues of media like television and cable, showing things that you'd never be able to see anywhere else but on a free DVD.

"The idea is that it's totally going to go against mainstream, it'll rival mainstream media, and it's going to steal advertising dollars from the other networks like MTV. They're going to have to compete with the free DVD," Seng said. "And the thing

about it is that these DVDs aren't thrown away. ... They have more lasting value."

"After it grows and takes off, I think a lot of independent producers will taste a little bit of hope that their stuff can get out there," Seng said. "Then these producers might graduate to the next level, which would be broadcast television, and they might get a bigger deal."

In 1994, Seng was majoring in marketing at Miami University in Ohio, making music compilation CDs that he'd give away for free. Asking about 15 to 20 local bands to allow for one of their songs to be put on the CD, local businesses would chip in for funding, and in exchange would get their logo on the back of the CD case.

The CDs would then be given to the businesses that chipped in and people could pick up the CDs for free. That way, almost overnight, bands that otherwise might have gone unnoticed had a chance to get their music heard.

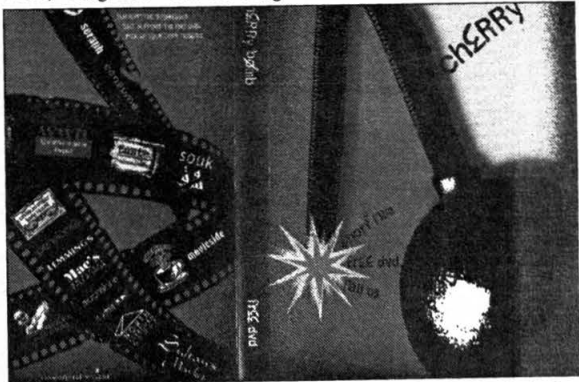
Already looking into the idea from a few years back, Seng instinctively knew that this was the time for him to begin his short film project.

So, along with Rusty Nails, curator of *Cherry Bomb*, Seng picked out the best after watching about five hours of film provided by independent producers. Eighty-five percent to 90 percent of the short film producers on the DVD are Chicago-based artists, according to Seng.

In the meantime, Seng went to local Wicker Park businesses with a plan of making 1,300 DVDs. The plan was to have 20 advertisers. Each advertiser would get 45 copies of the DVDs that would be given away free to the patrons. Of the 20 advertisers, 11 of the businesses needed Seng to produce their commercial for them.

As the copywriter and producer of *Cherry Bomb*, Seng thought of the

See **Cherry Bomb**, Page 26



Seng Brothers Productions

## THIS WEEK in arts & entertainment

Mon. 11/3	Tues. 11/4	Wed. 11/5	Thurs. 11/6	Friday 11/7	Sat. 11/8	Sun. 11/9
<b>Jazz Gallery</b> 12:30 p.m. - 1:30 p.m. The Music Center 1014 S. Michigan Ave. Free admission  <b>Monsters of Rock</b> DJ Koshers spins old school rock and roll Get Me High Lounge 1758 N. Honore St.  <b>Reactv8</b> DJ Boa spins synthpop, hardwave and retro Berlin 954 W. Belmont Ave.  <b>Soul Selection</b> Betty's Blue Star Lounge John Simmons and Bjak spin house music 1600 W. Grand Ave.	<b>Ratdog</b> 7:30 p.m. Vic Theatre 3145 N. Sheffield Ave.  <b>Images of Black Male in American Cinema</b> 6 p.m. Gene Siskel Film Center 164 N. State St.  <b>Honey</b> DJ Am/Pm spins hip-hop Funky Buddha Lounge 728 W. Grand Ave. Ladies free all night  <b>Chicago Community Cinema</b> 6 p.m. Film screenings with film and video organizations Excalibur 632 N. Dearborn St.	<b>Now Playing:</b> <i>Matrix Revolutions</i> Check local listings  <b>One Man 'Star Wars' Trilogy</b> Noble Fool Theatre 16 W. Randolph St.  <b>Threesome</b> \$3 you-call-it drinks Hogs and Honeys 1555 N. Sheffield Ave.  <b>1977 Punk Night</b> 10 p.m. - 4 a.m. punk, new wave, ska SmartBar 3730 N. Clark St.  <b>Can-Can Wednesdays</b> DJ Vince Lawrence spins hip-hop and house Glow 1615 N. Clybourn Ave.	<b>Magical Aesthetics of Joseph Cornell</b> 6 p.m. - 7 p.m. Chicago Cultural Center 78 E. Washington St.  <b>Less Than Jake</b> 7 p.m. Riviera Theatre 4746 N. Racine Ave.  <b>Floetry</b> 9 p.m. - 11 p.m. Join host Jordan Taggart for spoken word Subterranean 2011 W. North Ave.  <b>Fusion Revolution</b> DJ Andre Shakom and special guests Bungalow Lounge Bar 1622 W. Belmont Ave.	<b>Primus</b> 7:30 p.m. Aragon Ballroom 1106 W. Lawrence Ave.  <b>Old Skool Bar Thirteen</b> Gene Lopez and Brenda D. spin old school/soul 1944 W. Division St.  <b>Funhouse</b> Cherry Red '80s and mainstream 2833 N. Sheffield Ave.  <b>Now Playing:</b> <i>Elf: Starring Will Ferrell</i> Check local listings  <b>Mach 1</b> Lion's Head Pub DJ Mach 1 spins dance beats straight from Miami 2251 N. Lincoln Ave.	<b>Amon Tobin</b> 10 p.m. Empty Bottle 1035 N. Western Ave.  <b>Willie Barcena</b> Zanies Comedy Club 1548 N. Wells St.  <b>The Bounce</b> Motown, funk, groove and hip hop Subterranean 2011 W. North Ave.  <b>Debonair</b> Hip-hop, reggae, r&b D'vine 1950 W. North Ave.  <b>Hot and Spicy</b> Chicago house music Big Wig 1551 W. Division St.	<b>King Crimson</b> 7:30 p.m. Park West 322 W. Armitage Ave.  <b>Busiest place in town</b> DJ Johnny Price spins club and hip-hop 1/2 off food and drinks The Leg Room 7 W. Division St.  <b>Distortion</b> DJ Michael plays garage, punk and indie rock Big Wig 1551 W. Division St.  <b>Blind Boys of Alabama</b> 8 p.m. Hot House 31 E. Balbo Drive (21 yrs. and over)





## The Weekly Dish

By Matthew Jaster  
A&E Editor

During the Revolutionary War, colonial freedom fighters were outnumbered and underestimated by the British forces. Patriots fought off the English oppressor, gaining their independence and establishing a new democracy. The red coats were forced back across the Atlantic to England, and there was much rejoicing.

Did the British influence ever really leave the shores of this great country, or is it alive and well in 2003 here in the United States? A quick channel surf will answer any doubts you may have on the impact of England here in America. It's a bloody question that needs to be answered.

It seems the most popular thing to do in Hollywood is take a concept from England and pump out a "hip" and "trendy" American version. Shows like "Trading Spaces," "Who wants to be a millionaire," "The Weakest Link," "Coupling," "Faking it," "American Idol" and "American Junior" were programs bought off the British.

Recently, plans were announced for an American version of the hilarious British comedy, "The Office," a mockumentary about life at a paper supply company. The American version will most likely have more attractive stars, a bigger budget, and less wit and intelligence than its British counterpart.

If I'm being a little harsh on American entertainment it's because I secretly wish I was British. I want the accent, the wit, the history, the music and the opportunity to hang out with a Python or two before the day I die.

There's no denying the huge amount of talent here in the United States. At the risk of sounding like a patriotic cowboy, I'm proud to be an American. Deep down inside, however, I'm secretly longing to be British.

It's a disease that started when I was just a young lad, introduced to Benny Hill and the Knights who say "Ni" from *Monty Python and the Holy Grail*. Sure I thought "Saturday Night Live" was kind of funny, but it just never appealed to me like those wacky British characters did.

With the exception of Hugh Grant, the country is responsible for pure genius. England gave us the Beatles and Rolling Stones, Monty Python, Mr. Bean, *Trainspotting* and *A Fish Called Wanda*.

Terry Gilliam, born in Minnesota, is an honorary Englishman, directing films like *Brazil*, *12 Monkeys*, *Time Bandits* and *The Fisher King*. One of the greatest film directors in the history of cinema, Sir Alfred Hitchcock, was British.

Still not convinced? Characters like Gandalf, Hannibal Lecter, Obi-Wan

Kenobi and Dumbledore were all played by English actors. Drew Carey's not so funny "Who's Line Is It Anyway?" was originally an improv show in England. If it weren't for *Monty Python's Flying Circus*, a show like "The Simpsons" wouldn't exist.

Have you seen the trailers for Robert Downey Jr.'s new flick *The Singing Detective*? Critics say it's not as funny as the '80s six-part British television series. Time to face the music my fellow Americans, we're carbon copies of our great uncle England.

Tears and melodrama aside, I even have a soft spot for those heart warmers like *Waking Ned Devine*, *The Full Monty* and *Bend it like Beckham*. There's nothing like a weepy British film to get a bit of angst out of the system.

They've got David Bowie and Tony Blair while we've got Michael Bolton and George W. Bush. England has London and Manchester; the United States has Chicago and Gary, Ind. I feel slightly gyped in the greater scheme of things.

Before I'm dubbed unAmerican, let me discuss the point in this argument. It's time to raise the bar over here in the United States, give those blokes in England some of our entertainment waste. Perhaps we can ship Jay Leno, Martha Stewart, Rush Limbaugh and those annoying Hanson brothers over to England.

For giving Hollywood the idea for a show like "American Idol," we should give Britain the rights to "successful" programs like "Cop Rock," "Baywatch," and "Newlyweds: Nick and Jessica." They gave us Culture Club, I say give them Creed. If we can't compete with our British counterparts, then let's at least even up the playing field.

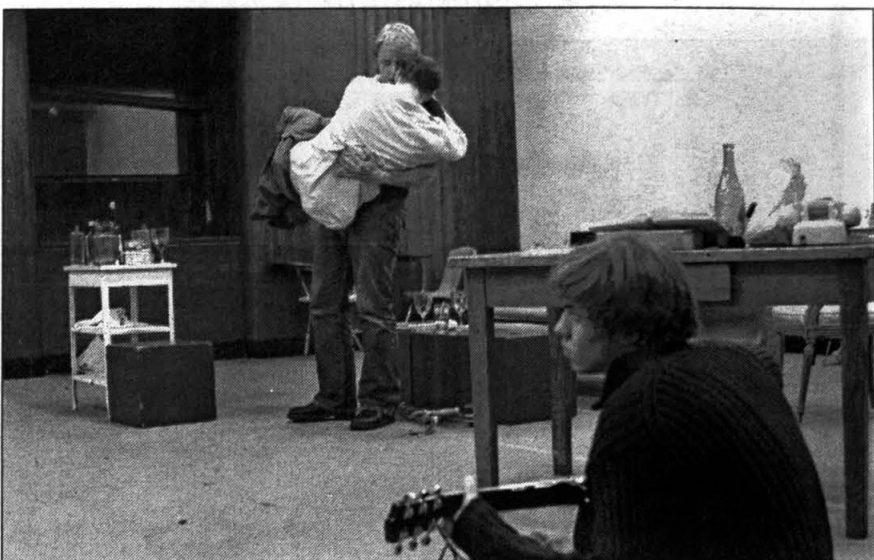
If you turn on any episode of "Cops" and watch the fine upstanding citizens of this great country, you'd be on a plane to England in no time. It's hard to think of America as sophisticated when some guy from Wyoming is drinking Natural Ice with his pants down to his ankles loading his .357 Magnum.

All jokes aside, I just want more American entertainment. I want shows like "The Sopranos," "The West Wing," "24," and "Sex and the City." Let's prove to England that we wanted independence for a reason.

With that in mind, I've got a great idea for an American action flick. It's about this New York City super spy trying to save the planet from the forces of evil. He's handsome, he's charming, and he's got a way with the ladies. He uses all these really cool gadgets to get out of sticky situations and he drinks martinis. (Try and top that England!)

# Blast from the past

○ Columbia theater season opens with Wilson's 'The Fifth of July'



Charles Kushner/Chronicle

Christian Like, (standing) Sean Miller, and Brendan Carney (bottom right) rehearse for 'The Fifth of July.'

By Tawney Saylor  
Staff Writer

A collaborative team of student cast members and designers spent their entire summer trying to bring Lanford Wilson's play to life, which is set to debut at the New Studio Theater, 71 E. 11th St.

Set in the 1970s, "The Fifth of July" is a story about a group of old college friends and family members who reunite and reminisce in their hometown of Lebanon, Mo.

"This is one of the best plays Lanford Wilson ever wrote," said sophomore Sean Miller, who plays Ken Talley Jr., a legless Vietnam veteran. "It is very subtle and has a lot of depth."

The story unfolds on Independence Day 1977, when Ken gathers with his fellow Berkeley alumni, John and Gwen Landris.

At this point in their lives, Ken is a crippled veteran who dreams of becoming a schoolteacher and John is married to Gwen, a future heiress

and an aspiring actor.

These central characters are joined by Ken's lover, Jed Jenkins, as well as Ken's eccentric Aunt Sally, his sister June and her illegitimate daughter Shirley. Rounding out the cast is Wes Hurley, a guitarist and songwriter under the influence of drugs.

Most of the action takes place in an old farmhouse, which set designer John Zuiker called "one of the biggest sets in recent memory."

"The set is sort of the unwritten character," he said. "This is very much a character-driven play, so we have tried to make everything around them as realistic as possible."

"If you have the right set, it makes the play that much better," he added.

The feel of the era is also achieved in the play through clothing and sound design. The audio includes a montage of clips from the late 1960s and early 1970s featuring well-known music and speeches.

Clothing designer Jennifer Cihla said clothes are an important factor in helping the audience "see" the play as it was written.

"Since this play takes place in the 1970s, the clothes will help you realize you are no longer in this time period, and make you feel like you are actually part of that time instead," she said.

However, what will draw in the audience the most is the cast, said Ashourina Yacoub, who plays Gwen Landris.

"This is such a good cast," she said. "We work really well together and we are all so involved."

For the past few weeks, cast members have devoted as much as 30 hours a week to rehearse for the production.

"It's tough. If I am home and not sleeping, I have to be studying," Miller said. "But it's worth it."

Tickets for the production are \$5 each and performances run through Nov. 16. For more information call (312) 344-6126.

# Kennedy strikes Chicago

○ Columbia student gets set up for prank on sketch comedy program

By Dominick Basta  
Staff Writer

Heard about the "Miss Deep Dish Pageant?"

The lucky winner shares not only the honor of hoisting a huge slice of pizza around the stage for all to see, but also a lifetime commitment to eat deep dish pizza. Three times a day. Forever.

Sound a little ridiculous?

Not in the world of Jamie Kennedy, wherein poor schlubs become the object of hidden camera stunts and the unwitting targets of Kennedy's often grotesque caricatures.

"The Jamie Kennedy Experiment," now in its third season on the WB, combines hidden camera pranks with sketch comedy to see how everyday people react to actor and stand-up comic Kennedy's awkward and hilarious antics.

When the joke has run its course, (or the victim has just about figured it out), Kennedy shouts the show's signature line: "You've been X'd!"

What sets the show apart from similar shows, such as "Candid Camera" and "Punk'd," is Kennedy's uncanny ability to morph into offbeat, comical characters.

For three weeks in October, the show filmed several episodes in

Chicago.

While in the Columbia Bookstore, junior Stefanie Griffin, 20, a television major, had a serendipitous run-in with a coordinator from "The Jamie Kennedy Experiment."

The coordinator asked Griffin if there was someone she wanted to "X" on the hidden camera show. Naturally, Griffin chose her boyfriend, fellow Columbia student Larry Towers, 20, a musical theater major.

"It was a lot of fun," Griffin said. "Jamie Kennedy is a really funny guy."

The set-up was staged at the Drake Hotel Ballroom, 140 E. Walton Place, Oct. 8. Griffin told her boyfriend she was auditioning for the chance to be "Miss Deep Dish," the Miss America of pizza eaters, and asked him to come along for reassurance.

"I agreed to go," Towers said. "She needed my moral support for the audition, which I, of course, thought was real."

Griffin could not divulge any more details of the episode except to say that it involved her "modeling" deep dish pizza onstage while a greasily disguised Kennedy, in a fat suit, salivated over her.

"Jamie made me hold pizza and talk about how hot and steamy it

was," Griffin said. "It was really hard not to give myself up and start cracking up. Even though we rehearsed it [the day before], it was still hilarious."

After her audition, Griffin found out she had landed the coveted position.

She consulted Towers about whether to sign a contract, which specifically stated that if she chose to be Miss Deep Dish, she was obliged to eat at least three slices of deep dish pizza every day for the rest of her life.

Towers, humiliated that his girlfriend seemed to genuinely like this experience, was a good sport when the jig was finally up.

"Just as she was about to sign, Jaime told me I'd been X'd," Towers said. "I was pretty much surprised, but also way confused, and relieved."

After the taping was finished, producers from the show, as well as Kennedy, asked Towers about the experience and how it made him feel. Overall, he said he felt it went very well.

"They ran this scenario with three different couples and they said mine was the funniest," Towers said.

The episode is set to air in December, check your local listings for dates and show times.

visit us online at  
[www.columbiachronicle.com](http://www.columbiachronicle.com)

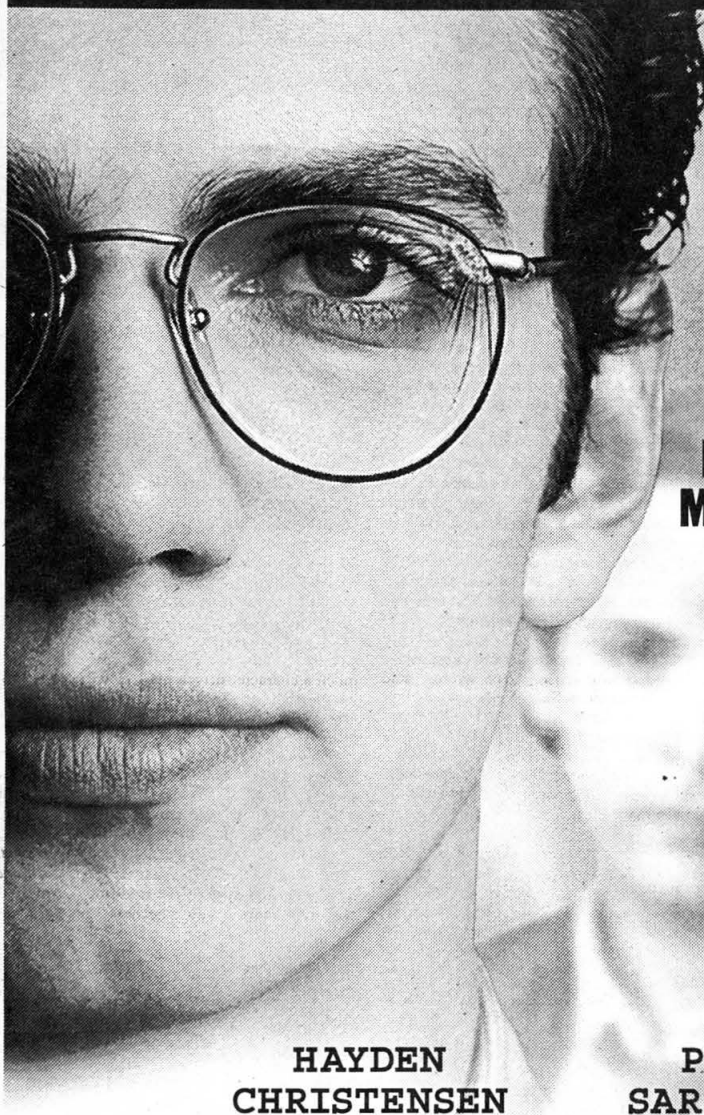


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TO A SPECIAL SCREENING!**

**"A DYNAMITE THRILLER!  
Hayden Christensen is sensational!"**

Peter Travers, Rolling Stone



**"A DEVIOUS AND  
ENTERTAINING  
SUSPENSE STORY!"**

Peter Sarsgaard acts with  
an outrage as exquisite  
as it is understated."

Owen Gleiberman, Entertainment Weekly

**"THE MOST  
ENTERTAINING  
INSIDE-JOURNALISM  
MOVIE SINCE 'ALL THE  
PRESIDENT'S MEN'."**

Glenn Kenny, Premiere

**HAYDEN  
CHRISTENSEN**

**PETER  
SARSGAARD**

# SHATTERED GLASS

He'd do anything to get a great story.

LIONS GATE FILMS PRESENTS A CRUISE/WAGNER PRODUCTION A BAUMGARTEN MERIMS PRODUCTION IN ASSOCIATION WITH FOREST PARK PICTURES HAYDEN CHRISTENSEN PETER SARSGAARD  
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**IN THEATERS NOVEMBER 7TH!**



# Coomer captures well-rounded characters in 'Chair'

By Liz Abruzzo  
Contributing Writer

*One Vacant Chair*, Joe Coomer's latest novel and winner of the S. Mariella Gable Prize is heartwarming, honest and, at times, subtly and hauntingly beautiful.

Following the death of the cantankerous Grandma Hutton, the matriarch of the family, Sarah, a Christmas ornament designer and her Aunt Edna, a passionate painter of chairs, live together for an entire summer.

During their time together, Edna's relationship with James, a benevolent, blind, African-American chair-canner is finally blossoming, while Sarah's relationship with her unfaithful husband Sam is uneasy.

The novel takes these two women

from Fort Worth, Texas all the way to Scotland where they travel through the gardens of Edinburgh, the cliffs of Glencoe, and the shores of Ploekton scattering the ashes of Grandma Hutton and spilling secrets along the way.

It's amazing how well Coomer writes female characters. With themes like art, love, death and rebirth, it's easy to over-dramatize, but these characters are not your typical wise-artist and insecure empty nester.

Coomer doesn't rely on clichés to build his characters; he creates them through touching and often hilarious dialogue and exposition.

Sarah and Edna aren't looking to define themselves like so many other characters in modern fiction these days.

They're just living life, and trying

to make each day better than the last. In the book, people who see Edna's chair paintings in museums want to define them and speak of the inherent symbolism, but as Sarah points out, it's possible that even though her paintings suggest the world to us, they were only chairs to her.

Refreshingly, *One Vacant Chair* is much less a book about looking for the hidden meanings in life and death, and much more about seeing what is already there.

Perhaps chairs aren't symbolic of the emptiness of the human spirit, but vessels that carry us from place to place and person to person.

As Sarah says, "It's where you sit down that determines everything in life. I never choose a seat casually anymore, even when the room is empty."

What Coomer does through Edna's art allows readers to see an ordinary object in a new light. As Edna and Sarah find out, life and people are full of things you never really notice until you take the time to look.

Growing up in Texas and spending a considerable amount of time in Scotland has given Coomer a powerful command of his settings, making them all the more physically and emotionally vivid for the reader.

In one passage, Sarah describes the cliffs of Glencoe: "Green reached up into the cliffs, up into the northern escarpment, 'til there was no handhold left. I felt like a dog, covering below its master, afraid to look up in more than quick glances."

Above all, there is only one thing

that will keep a reader interested in a book and that's if they care about what happens next.

All of the characters in *One Vacant Chair*, including supporting characters like the deplorable Aunt Margaret and the ever-apologetic Sam, are so dynamic and so real that you can't help but fall in love with them and want to read more.

Reading this novel may teach you to look at people and things differently, but even without a deeper meaning, it is at its core just a thoroughly enjoyable and entertaining piece of literature.

Simply put, Coomer's novel has it all: an interesting plot, stylish narrative, stimulating theme, and perhaps most importantly: vibrant, well-rounded, likeable characters.

## Cherry Bomb *Continued from Page 23*

scenario and story for each of the commercials for the local Wicker Park businesses like: Jinx, Caffé De Luca, Chop Suey, Pacific Café and City Soles.

In exchange for a commercial, the business chipped in \$79 to support Seng's unique idea.

"I'm really grateful for them for picking up on my dream because this has never been done before, and I didn't have a model to show them how it's going to look," Seng said. "They just totally went on my faith, and trusted me that I wouldn't take their money and run."

The billions of dollars that are spent by national corporations to finance episodes of "Friends" and other sitcoms can be put toward much better use.

This could finance the creation of DVDs that would feature independently-produced artistic short films, animation features and documentaries, Seng said.

"All that the major advertisers are

interested in is connecting with the greatest number of people, with the tightest demographic characteristics. So, you're kinda dealing with the devil in a way, but I want to take their money. I want to take these billions of dollars that they normally use to finance episodes of "Friends," which is just crap," Seng said.

"And at least this way I can take in a million dollars from Coke or Pepsi, you know, make a bunch of DVDs that get s---out there, and then split the money with the producers, the independent artists."

According to Seng, if major companies like Coke and Pepsi would advertise on one of these CDs, half of the profit would go to the producers of the short films (after taking out the expenses of production distribution).

This would allow independent producers to make a living off of their art, something that is now almost impossible to do.

"In a sense, the free DVD concept

will prove to be a stepping stone," Seng said. "It will test the market place, it will get independent film out to people and people can have their say on what should go on air in the first place. It'll add a sense of democracy to the whole thing," Seng said.

For his next DVD, Seng said that he is planning on making only one or two of the commercials and he is looking for independent film students from Columbia to film the rest of them.

"Not only do [Columbia] students have the energy to do it, but they would bring a totally different look and style [to the commercials]. They would just make the project cooler, and more alternative," Seng said.

*Cherry Bomb* can be picked up at Jinx, 1928 W. Division St., or at Moonshine, 1824 W. Division St., in Wicker Park.

To reach Richard Seng, you can send him an e-mail at [Chicagofreedvd@hotmail.com](mailto:Chicagofreedvd@hotmail.com).

## Best VHS Sellers:

### Top Music Video Sales

(Compiled from a national sample of sales reports)

1. "Rush in Rio," Rush.
2. "Past, Present & Future," Rob Zombie.
3. "Pink Floyd: Live at Pompeii: The Director's Cut," Pink Floyd.
4. "The R. in R&B: The Video Collection," R. Kelly.
5. "Live and Swingin': The Ultimate Rat Pack Collection," Frank Sinatra, Dean Martin & Sammy Davis Jr.
6. "The Best of Pantera," Pantera.
7. "La Historia," A.B. Quintanilla III & Kumbia Kings.
8. "Animals Should Not Try to Act Like People," Primus.
9. "Live," Rascal Flatts.
10. "The Best of Jeff Foxworthy: Double Wide, Single Minded," Jeff Foxworthy.

### Top VHS Rentals

(Based on data provided by the Video Software Dealers Assn.)

1. *The Matrix Reloaded*, Warner Home Video.
2. *The Italian Job*, Paramount Home Entertainment.
3. *Daddy Day Care*, Columbia TriStar Home Entertainment.
4. *Wrong Turn*, 20th Century Fox.
5. *Dreamcatcher*, Warner Home Video.
6. *Hollywood Homicide*, Columbia TriStar Home Entertainment.
7. *The In-Laws*, Warner Home Video.
8. *Anger Management*, Columbia TriStar Home Entertainment.
9. *2 Fast 2 Furious*, Universal Studios Home Video.
10. *Holes*, Buena Vista Home Entertainment.

—Compiled by the Associated Press

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## 'Die Mommie Die!' drags

By Ben Nuckols  
Associated Press

You could call *Die Mommie Die!* campy, or silly, or overwrought; you could say its surprises are telegraphed and its big twist is more like a gentle curve.

Whether these qualities are intentional is more difficult to determine. Either way, this homage to such camp classics as the late-career Bette Davis vehicles *What Ever Happened to Baby Jane?* and *Hush... Hush Sweet Charlotte*, is like nothing else you're likely to see at the movies.

But that's not necessarily a good thing. It's insular and a bit stand-offish, as if screenwriter-star Charles Busch isn't even trying to appeal to anyone outside his established fan base.

Veteran drag performer Busch pays tribute to the tragicomic divas of the past with his portrayal of Angela Arden, a washed-up ex-singer who has retreated from the public eye since her less-talented twin sister died under mysterious circumstances. (Nothing upsets Angela more than listening to the duets she recorded with her sister.)

It's 1967, and Angela is unhappily married to Sol Sussbaum (Philip Baker Hall), a fading producer of Stanley Kramer-type message pictures who complains about "those kids with the beards" who are messing up the old studio system. They have two teenagers: a daughter, Edith (Natasha Lyonne, badly miscast and out of her element), who has a borderline incestuous relationship with her father, and a dimwitted, gay, sexually voracious son, Lance (Stark Sands).

Angela has taken up with a gigolo tennis instructor (Jason

Priestley) who caters to her vanity but makes her uncomfortable with his constant questions about her sister. With Sol ready to use Angela's dalliances as grounds for divorce, Angela kills her perpetually constipated husband with a suppository laced with rat poison.

It's the movie's liveliest scene, with Angela wailing, "Now you know how I felt all those nights you forced yourself on me!"

Edith is sure that her mother killed her father, and she enlists her brother to help prove it and exact revenge—exposing Angela's long-kept secrets along the way.

Despite its origins on the stage, *Die Mommie Die!* works perfectly well as a movie.

Busch, who previously adapted and co-starred in his own *Psycho Beach Party*, opens up the screenplay nicely, allowing director Mark Rucker to employ such dated devices as rear projection to tie the movie aesthetically to the films it celebrates and parodies.

But Busch's sensibility is far better suited to the New York stage than to the mainstream multiplexes where *Die Mommie Die!* will play as the fourth and final entry in the eclectic Sundance Film Series.

Still, there are pleasures to be had, particularly in Hall's tart, vinegary performance as Sol, Frances Conroy's earnest turn as the housekeeper loyal to him and the deadpan debauchery of Priestley's gigolo, who fulfills the sexual needs of Angela, her daughter and her son.

At the very least, this movie is something different.

A Sundance Film Series release, *Die Mommie Die!* is rated R for strong sexual content, language and a drug scene.

## Disney's big budget 'The Alamo' release, postponed by four months

By Anthony Breznican  
Associated Press

LOS ANGELES (AP)—Disney's new Texas-standoff epic *The Alamo* has retreated from the busy holiday box-office scene because it needs time to finish its battle plan.

The film, starring Billy Bob Thornton as legendary frontiersman Davy Crockett and Dennis Quaid as Gen. Sam Houston, was originally set to debut Dec. 25, but Walt Disney Studios announced last Wednesday it has been postponed until sometime in April 2004.

That means *The Alamo* won't be in theaters in time to qualify for the 2003 Academy Awards. Some predicted it could have been a major movie awards contender this year.

Studio chairman Dick Cook said the schedule change was made at the request of the filmmakers, who felt they needed additional time to complete the project.

"Too often in Hollywood these days, release dates are set before a film has even completed shooting and it forces the director into a situation that compromises the work," Cook said in a written statement. "Ultimately, the end product is more important than the need to meet arbitrary deadlines for awards."

Meanwhile, with Tom Cruise's *The Last Samurai*, *The Lord of the Rings: The Return of the King* and new live-action version of *Peter Pan* opening in December, *The Alamo* will be dodging some tough competition.

*The Alamo* is directed by John Lee Hancock, whose other major directing credit was *The Rookie*, which starred Quaid as an amateur baseball player with big-league dreams. He also wrote the screenplay for director-star Clint Eastwood's *A Perfect World*.

Cook expressed confidence in Hancock's "opinions, talents and abil-

ities" and vowed to support his vision of the movie.

Hancock, a native Texan, said he wouldn't miss the awards campaign. "Post production on an epic ensemble piece takes time and no deadline, no prestige release date, no awards season is worth more to me than the movie being fantastic," he said. "I owe that to myself as well as the film."

Disney had initially courted *A Beautiful Mind* Oscar-winner Ron Howard to direct *The Alamo* and Oscar-winning actor Russell Crowe to star. But the studio and Howard clashed over how bloody and expensive the film would be, with Howard seeking a reported \$125 million budget.

Hancock's *Alamo* has been touted by the studio as an example of a cost-saving epic in an era of out-of-control movie budgets, but the delay is likely to drive its reported \$80 million price tag higher.

## Bong Water *Continued from Page 23*

high-fructose corn syrup, and of course, caffeine, Bong Water's 12-ounce, long-neck bottles with a label of a picture of a skull and the slogan "Stoned to the Bone," come in numerous flavors with cool names such as "Green Dreams," "Doo whut?" and "Rasta Cherry."

"You'll get calories from the sugar that's in there, but your body utilizes sugar for energy. And if you balance things right, like we try to do—between the caffeine, the sugar, the vitamins, you know—then you're putting in stuff that's functional," Glassford said. "Other people put other stuff in, but they either don't put enough of it to make a difference in your body, or they put in stuff just to sound good."

Glassford is the one who comes up with the tastes for all the flavors, formulates all the drinks and designs the labels on the bottles. "When I make it up, I know exactly what it's going to taste like, what it's going to smell like, what it's going to look like, how the flavor is going to roll on my tongue. And I perfect it until I get it to taste the way that I want it to taste," Glassford said.

The drinks are made to taste good both warm and cold, by themselves or with food. They can also be mixed with other drinks.

"The way I formulate my drinks is quite unusual. I don't want to give away all my secrets or I'll be worthless in the industry," he said.

As a self-described Midwestern

Christian family man, Glassford said his intentions are in no way to promote the idea of drug use, lawlessness or underage drinking. He said that people need to lighten up and have a good time, but to enjoy life safely.

"We want to make a positive change in the industry, and make our products as healthy as we can," Glassford said.

"But people have a need to be a bad boy, but from a safe spot. The fact is... you can't set a bong on your desk at work... but you can set a Bong Water on there. You'd still get that kind of reaction," Glassford said.

And, like, no way will this stuff get you high, man.

For more information on Bong Water, visit the website at [www.drinkbongwater.com](http://www.drinkbongwater.com).

# HUB happenings

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# HORROR SCOPE

Hey, it's a gruesome world out there, we're just trying to help you out.

For the week of: Nov. 3 - Nov. 9

**Aries** (March 21-April 19) Motivation can be lost quickly during football season. Write that midterm paper as soon as you can.

**Taurus** (April 20-May 20) Buy a lottery ticket today. When you lose, think about that dollar you once had and how much of an idiot you are.

**Gemini** (May 21-June 20) Love is around the corner. It will cost you 99 cents at Chicago Carry-Out.

**Cancer** (June 21-July 22) It is unfortunate that this is the week you want to wear those super-tight pants. You are not going to fit into them.

**Leo** (July 23-Aug. 22) Family on your nerves? If talking it out doesn't work, prescription medicine might.

**Virgo** (Aug. 23-Sept. 22) Excuse me. What were you thinking when you got dressed this morning?

**Libra** (Sept. 23-Oct. 22) Don't ever underestimate the power of the gift. Buy your significant other something really, really thoughtful. Then, prepare to score.

**Scorpio** (Oct. 23-Nov. 21) Time is on your side this week. Do those things you have been meaning to do. Wash your laundry, call your mother and get trashed.

**Sagittarius** (Nov. 22-Dec. 21) A mysterious phone call will leave you wondering if you have a secret admirer. The person is closer than you think.

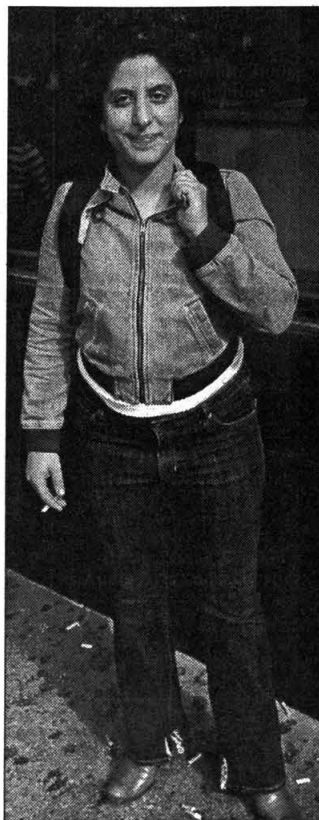
**Capricorn** (Dec. 22-Jan. 19) Winter is on the way, and it is important that you bundle up when going outdoors so you do not get sick. Avoid sniffing children and public transportation.

**Aquarius** (Jan. 20-Feb. 18) Ummm, you're cool this week.

**Pisces** (Feb. 19-March 20) Fellow Columbia students may look at you strangely this week. Don't worry. It's only because you aren't sporting a one-foot mohawk, 12 piercings, or a furry fuchsia jacket. You just look normal.

# Street Wear

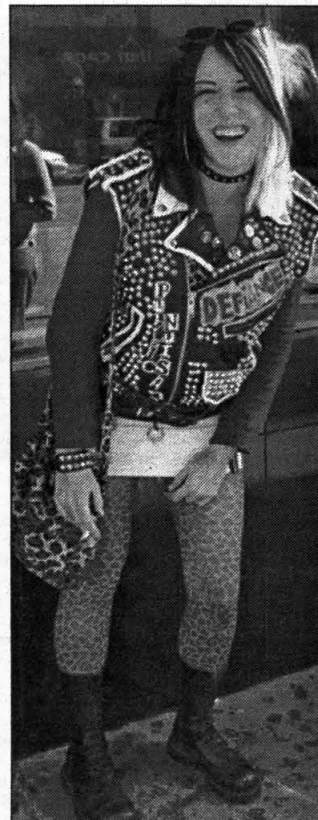
Every week, The Chronicle brings you fashion from fellow Columbia students.



**Name:** Kifah Omar  
**Age:** 25  
**Major:** Graphic Design  
**"Individual. The jacket's three years old. The hair: Real. Peace."**



**Name:** Ben Teune  
**Age:** 20  
**Major:** Recording  
**"I have no taste in fashion whatsoever."**



**Name:** Alix Daily  
**Age:** 20  
**Major:** Fashion  
**"I hate wearing pants. I will freeze my ass off if I don't have to wear pants."**

Charles Kushner/Chronicle

## Under the influence:

## OBSERVATIONS OF A 1980S WORLD

By Matthew Jaster

● Better high school angst: *Breakfast Club* or *Pretty in Pink*?

● Was I the only one in grade school with a Kirk Cameron perm?

● Dope ride: Big Wheel or tricycle?

● Happiness equals neon, lots of it.

● If anyone can sing me the entire theme songs to "Who's the Boss," "Growing Pains" and "Webster," I'll buy lunch.

● Hair Metal: I'm still waiting for its definitive comeback.

● 1980s Cubs: See 2003 Cubs

● I used to get beat up for watching "Gummie Bears" on Saturday mornings.

● Dungeons and Dragons: Before the Internet, kids spent 14 hours a day drawing maps and rolling dice.

● The Chicago Bears won a Super Bowl in 1985 and then fell off the face of the planet.

● Columbia's Class of 1983: Still waiting for financial aid refund checks.

● My Little Pony = My little waste of time.

● Better "I hate myself, my life sucks, this world is a waste of time, you don't understand me" music: The Cure or Depeche Mode?

● Truffle Shuffle: Chunk's signature move from *The Goonies* still haunts me to this day.

● She-Ra: better looking than Barbie and able to kick He-Man's ass.

## Quick Pics at the Movies

### 'Returner' bittersweet nippon treat

American action movies have been cannibalizing themselves for a good portion of the last decade; the accretion of this can be seen in *Matrix*-influenced sequences of every fight scene filmed since 1999, as well as the now blasé use of "bullet time" that seems to be pulled out and dusted off whenever a director is lacking an inventive manner in which to propel their story. So, it should come as no surprise that the overseas market has begun disassembling the most recent crop of popcorn thrill films and swapping parts to match their own unique sensibilities. What does come as an astonishment is the fact that a film like *Returner* manages to create something that, while familiar, has more kick and verve than the majority of movies being pumped out of Hollywood today.

The highest grossing Japanese movie of 2002, director Takashi Yamazaki's *Returner* centers on a young Tibetan girl named Milly (actress Ann Suzuki, last seen by American audiences in the film adaptation of David Guterson's horrendous *Snow Falling on Cedars*) who is sent back from 2084 to prevent the extinction of humanity at the hands of an alien race known as the Daggra. Upon her displacement, Milly runs across Miyamoto (Asian cult-star Takeshi Kaneshiro), a brooding, lone gunman whose only objective is to find and kill Yakuza thug Mizoguchi (Goro Kishitani) who carved up his best friend and sold his organs on the black market when they were street kids in Hong Kong. During the course of Mizoguchi and Miyamoto's initial standoff, Miyamoto accidentally wounds Milly and takes her back to his apartment to recuperate, where she "convinces" him to aid her cause.

*Returner* doesn't offer anything new in terms of plot or special effects—you've seen them all before in numerous movies—what it does present is a cast of unique characters who play their roles with an earnest and tender touch unseen in American action films.

If you're looking for hyper-kinetic fight sequences, balletic gunplay and weird giant robots, *Returner* is sure to satisfy. But you owe it to yourself to go for the bittersweet relationship between Milly and Miyamoto; something not often seen on Western screens. —Adam Ferington

### 'Jury' hung on latest Grisham film

If you've seen one John Grisham legal thriller, you've seen them all. The formula is pretty simple and easy to follow. Take one, or in this case two, righteous protagonists and give them a case, impossible to win.

In this particular circumstance, *Runaway Jury* is the courtroom showdown between victims of gun violence and the firearm industry. John Cusack and Rachel Weisz star as a couple of jury tamperers playing both sides of the legal dispute for financial gain.

The book was actually about the fight against tobacco corporations, but the script was changed to focus on the gun industry. (It took four screenwriters to figure this all out.) There's nothing that stands out in the story; it runs its course much like *The Firm* or *The Client* without really giving the audience any real surprises. Halfway through the film, you know where it's going and how it will all work out in the end.

With that said, it's still an entertaining film, probably because of the performances of the fine-tuned cast. Watching Dustin Hoffman and Gene Hackman square off in a scene is worth the price of admission alone. Weisz and Cusack are the perfect balance of street smarts and spunk as they manipulate lawyers and members of the jury.

Director Gary Fleder (*Don't Say a Word* and *Kiss the Girls*) pulls off *Runaway Jury* because he gets the most out of every actor on camera. Hackman and Hoffman have the opportunity to play characters with very different moral agendas and they have fun with it. If you're in the mood for courtroom antics, *Runaway Jury* will not disappoint. —Matthew Jaster

## Rating System:

☺ = Sic Pic

☺ = Just Worth The Trip

☹ = Icky Flick

# Full-length 'vacation' a 'cosmic' feat

**Kat Gresoy**  
Assistant A & E Editor

After seeing Michael J. Fox play "Johnny Be Good" in *Back to the Future*, John Gray's life would never be the same.

At just 10 years old, Gray was hooked on music. He remembers getting his first guitar from Toys 'R' Us: "I instantly had a passion for the guitar. [The first one] sucked," he said, "but I could pretend on it."

Gray, now 21, has come a long way since then. He is currently the lead singer/guitarist of Cosmic Haze, a self-described reggae, blues, funk, psychedelic soul, jazz, jungle and house fusion band.

Formed in the spring of 1997, Gray wanted to create a band without boundaries. He conceived the idea after leaving his old band, which was consumed by typical band drama. He wanted to open new doors and envisioned a group that was "free flowin'," a band that could musically do whatever they wanted.

He scooped up longtime friend and drummer Chuck Martino, 21, and the two began to practice every day.

"All we did was play music," Gray said.

Soon after, bassist Frank Clayton was added. Gray thought he would be perfect for the band. Clayton, 20, shared the same ideals.

"I really wanted to play good music," Clayton said.

Shortly after Clayton joined the band, Gray went into a rehabilitation clinic for drug use. It was there that he met DJ Evol.

"He turned me on to the other side," said Gray, who decided then and there that turntables needed to be incorporated into the band.

Out of rehab, Gray, Martino and Evol experimented with "dub-style delay" sounds, and although Evol eventually dropped out of the picture, the turntables remained a part of the Cosmic Haze sound.

Hooked on scratching, Martino got his mom to buy him a set of Technics SL 1200s, which he described as the

industry standard.

"They're my bitches," he said.

With Martino spinning, a new drummer was needed, and it was then that 20-year-old Shaun Olson joined the group.

Although he didn't initially like the music Cosmic Haze was making, Olson eventually caught on.

"The first time I saw the band live it totally opened my mind," he said. "They had a wide range."

Now fully cocked and loaded, the band was ready to throw down some serious music. They were in-tune with each other, building off of freestylin' jams, experimenting with chords, and having fun.

"John and I were in each others' heads 24/7," Clayton said.

They recorded their first album, *Transmissions Originating From Sources Beyond Earth*, a 78-minute, 20-song CD that was never released, but provided good recording practice for the group.

"It lacked creativity and effort," Gray said.

They knew they could do better. And the band set forth to produce more albums, including their first, official full-length album, *Strange Vacation*, a follow-up album titled *The Shit*, and an acoustic album dubbed *The Midnight Ghost Town Lounge*.

Of the album's exhibited crazy and unpredictable sounds, Gray said: "We were trying to be out there. There were too many songs about drugs. I grew out of that."

More recently one of their most original and mature albums ever, *The Kahuna*, a 19-song album depicting the tales of a surfer king was produced.

Gray collaborated on the Kahuna idea with long-time friend Andrew P., writing down lyrics and melodies that were later brought back to the band.

Clayton dug into it from the beginning. "I changed the bassline. I really gave it my own style," he said.

With song titles such as "Ridin' Them Waves," "Wash Out" and "Kahuna Blues," one doesn't have to listen to the album to know that it is



Photo Courtesy of Liz Cockrum

From Left to Right: Shaun Olson, Frank Clayton and John Gray enjoying a day in California.

filled with California surf-rock sounds.

The current Cosmic Haze project revolves around hip-hop and the group is now experimenting with raw, classic sounds, even reaching back into their older stuff, to produce fresh music. They are eager to get into the recording studio, as it will be the first time they record playing together, live.

"It's the first time we're actually going to record the band," Olson said. "Before we all recorded separately in tracks. I think we're going to get a really cool sound out of this."

Clayton agreed, saying the band has really come a long way since their simple beginnings. He said they now know how to successfully put a song together using different techniques.

"We get into jamming," he said. "We switch it up. We make riffs."

Last year, Clayton got free tickets for his band members to meet Gray out in California to play a gig, pass out 350 demos, and then leave—all in one day.

"John booked a show at 14 Below in Santa Monica [Calif.]," Olson said. "We got free tickets from Frank's parents. It was so stressful, but it was fun."

The band said the trip was very successful.

"The people are diggin' it," Clayton said. "It's all about building a base."

He said that people like the band because they have the ability to play good music and be goofy at the same time. Clayton's got a funky bass strut, dubbed the "bassman," that fans enjoy watching, but he said he wishes the fans would go more nuts sometimes.

There have been crazy moments like the first time Gray heard a crowd roar at the Arcadia Theater in St. Charles,

Ill. "The crowd went nuts out of nowhere," he said. "It sounded like an arena. It was a hard-hitting moment."

The band has also rocked such venues as Tower Records in Bloomingdale, and more recently the Metro, 3730 N. Clark St.

Their song "Hip Cat Groove" off of *Strange Vacation* played on WZZN-FM (without the swears omitted). The band has played numerous parties and has made many of their songs available on their website.

"We're a band that's on a mission," Gray said. "In the music world, we're still babies. It's only patience and time."

Check out Cosmic Haze Nov. 16 at 602 North, 602 North Ave. in Glendale Heights, Ill. and Nov. 21 at Kryptonite, 308 W. State St., Rockford, Ill. or visit their website at [www.cosmichaze.com](http://www.cosmichaze.com).

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# 311 rocks Block 37

○ Free weekday concert successfully draws fans from both work and home

By Kat Gressey  
Assistant A & E Editor

When 311 secretly stepped into Chicago Oct. 21 for a free half-hour show, fans wasted no time leaving their computers and cubicles for some funky-fresh music.

Sporting hooded sweatshirts and shaggy hairdos, the Omaha-based quintet hopped on the stage at Block 37, 111 N. Dearborn St., and kicked off the set with old-time *Transistor* classic "Beautiful Disaster."

"Singin' and groovin' along were singers Nick Hexum and S.A. Martinez, who kept the stage alive with some body-bopping, feet-stomping dance moves. Bassist P-Nut (Aaron Wills) and guitarist Timothy Mahoney drove home the end of the song and fans went nuts.

"How ya'll doin' out there?" yelled Hexum above the roar of the crowd, before jumping into "Reconsider Everything," a song off their newest album, *Evolver*.

Despite a little feedback at the end of the song, "Reconsider Everything" sounded as crisp and sharp as everything else 311 has produced over their 13-year career.

"Rebellion done for its own sake, does not a true free thinker make," fans sang, hands up in the air, bodies bumpin'.

Hexum continued to communicate with the crowd, commenting on how "cool" the ambiance of the Windy City was. He then took off his jacket, as Mahoney began the pleasantly lethargic introduction to "Amber," one of the band's dreamier songs off of *From Chaos*.

The sweetly serene moment brought by "Amber" didn't last long, however, as the band granted the heavily chanted request of the crowd to play "Offbeat Bare-ass," the clear fan favorite of the show.

"We know that one," said Hexum, smiling as the band busted out the song, one of their rip-rocking heavies.

Drummer Chad Sexton exhibited his ability to throw down on the skins, as Martinez danced in front of him, keeping time with his microphone pumping the air.

The guys played several more as the sun went down, including "Crack the Code," "All Mixed Up," and their closer, "Down."

Despite the fact that they have played their most-well-known song "Down" a million times before, it still got a healthy response from the crowd who was anything but eager to see the band exit the stage.

Running back into their tour bus, 311 left Block 37 with the chants of "one more song" lingering in the air.

# One-hit wonders ride on

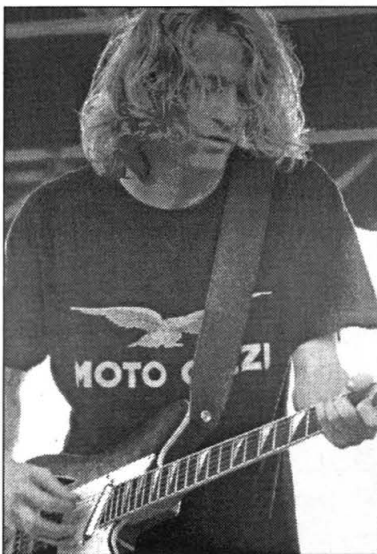


Photo Courtesy of AP  
Cracker's David Lowry, shown here at one of his many performances, uses emotion for musical fuel.

By Matthew Jaster  
A & E Editor

A one-hit wonder is the most dangerous thing a rock band can get labeled as in the music industry. No matter how many albums the band releases, there will always be that one signature song that audiences remember. Quite simply, it is a blessing and a curse thrown together in a perfect three and a half minute pop song.

Cracker and Cowboy Mouth, who recently played a pair of shows at the House of Blues, 329 N. Dearborn St.,

are bands that can relate with the one-hit-wonder label. The two groups have enjoyed successful, albeit quiet careers, entertaining audiences with a variety of toe tapping, sing-along anthems.

Regardless of Cracker's alt-country and rock 'n' roll roots, however, David Lowry and his band mates will always be remembered for their early '90s hit "Low." The track was played all over college radio and mainstream rock stations and continues to be the band's most popular song to date.

But as Cracker took the stage at the House of Blues Oct. 25, the audience saw a completely different band. The alternative rock songs were replaced with flawless country and western tunes about the current state of America.

With songs like "Duty Free," "Truckload of Art" and "Ain't Gonna Suck Itself," Lowry came across like a modern day Hank Williams, shouting out his humorous prose about the cowboy mentality of this "patriotic" country.

Halfway through the gig, Lowry urged the real Cracker fans to push their way toward the stage and get rid of the fraternity boys in the front row. He mocked the people up front, asking if they were at a rock concert or waiting for a bus at the station.

In short, Lowry was angry. He played each and every song with a certain amount of conviction, hoping his

message was getting through to the masses. Just when the audience thought the band had changed their focus and musical direction, they ended the set with a fantastic version of "Low," reminding people that underneath the message, it's really just about the rock 'n' roll.

Nobody knows this more than Fred Leblanc, the lead singer and drummer of Cowboy Mouth. While Cracker's set was one part entertainment/two part social commentary, Leblanc's mission was simply to give the audience some good old-fashioned rock and roll.

Leblanc, a cross between Jack Black and a professional wrestler, pounded on his drum kit with the spastic energy of a six year old. The man's only mission was to make the House of Blues the biggest two-hour party in Chicago; the second song of the band's lengthy set easily accomplished this.

The music of Cowboy Mouth isn't thought provoking. The New Orleans band rattled off song after song about relationships and living life from their newest album titled *Uh-Oh*. The main objective was to entertain and feed off the energy of the crowd. Leblanc is as much a cheerleader as a bandleader, and it's his enthusiasm that spreads like a virus.

People who came to the concert with little expectations from Cowboy Mouth probably left the show with a hangover. After two hours of screaming and singing, Leblanc broke into "Jenny Says"; the one hit that got the band here in the first place.

But Leblanc and the rest of Cowboy Mouth don't seem to care about the status of their songs; they're just happy to be on stage performing them. Leblanc thanked the audience for helping him "pursue his dreams."

This isn't a guy who's interested in the money, he just wants to make music—the loud and sweaty kind.

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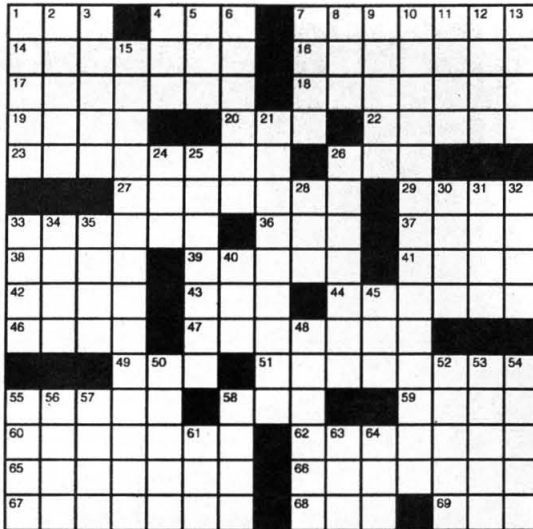
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# Crossword

- ACROSS**
- 1 Capp and Capone
  - 4 Fella
  - 7 Day's growth
  - 14 "Black Magic Woman" group
  - 16 Having a specific temperament
  - 17 Trained to box
  - 18 Benzene derivative
  - 19 Continental currency
  - 20 Practical joke
  - 22 Just washed
  - 23 Went on a spending spree
  - 26 Detective Spade
  - 27 Dance like the gavotte
  - 29 Kick out
  - 33 Type of angel?
  - 36 Boat propeller
  - 37 Popular cookie
  - 38 Hautboy
  - 39 Make cloth gathers
  - 41 Old name of Thailand
  - 42 In addition
  - 43 Simple dwelling
  - 44 "Fideles"
  - 46 Adam's third
  - 47 Simplest of procedures
  - 49 Elect (to)
  - 51 Rod and Payne
  - 55 Toil
  - 58 Harper Valley org. of song
  - 59 Restraining influence
  - 60 Soul-stirring
  - 62 Mimic
  - 65 Loss of memory
  - 66 Use again
  - 67 Welcome place
  - 68 Hog home
  - 69 "And I Love \_"
- DOWN**
- 1 Pack animals
  - 2 Drink like a cat
  - 3 Comb stopper
  - 4 Obstruct
  - 5 Half of deux
  - 6 Wisconsin mascot
  - 7 Hitch
  - 8 Light brown
  - 9 City on the Mohawk
  - 10 Progressive group of 1912
  - 11 French cheese
  - 12 Singer Horne
  - 13 Idyllic garden
  - 15 Mediator
  - 21 Most nimble
  - 24 v. Wade
  - 25 Rifle report
  - 26 Jag the edge of
  - 28 Sense organ
  - 30 "Mila 18" author
  - 31 Ticket datum
  - 32 Weighty volume
  - 33 Dandies
  - 34 Qualified
  - 35 Clumsy character
  - 40 Attila the \_
  - 45 Morning moisture
  - 48 Flight between stories
  - 50 Spectrum producer
  - 52 Get in touch with
  - 53 Name
  - 54 Look scornfully
  - 55 Direct
  - 56 Rounds or clips
  - 57 U2 singer
  - 58 Bog fuel
  - 61 By way of
  - 63 Came into conformity with
  - 64 Frozen over



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# Chicago's oldest station

○ Movie stars from the West Coast came in the Sante Fe lines

By Jodi Richardson  
Staff Writer

In the heart of Printers' Row lies one of Chicago's historical treasures, Dearborn Station, the oldest freight and passenger train station in Chicago.

The structure was gutted and rebuilt as rental space for clients including the Chicago School of Psychology and Bar Louie.

Across the street from Columbia's Residence Center, 731 S. Plymouth Court, the station is a viable place for students to grab a quick bite to eat and study at one of the dozen tables in the foyer. But the small gathering

of people at the station does not compare to how many there were at the station during its heyday.

Dearborn Station, 47 W. Polk St., was built in 1885, designed by Cyrus L.W. Eidlitz. It serviced the Santa Fe lines, which all ran from the West Coast, including Los Angeles. That meant that many movie stars had to pass through Dearborn Station to enter the city or change trains.

"The great thing about Chicago train stations is that the trains came into Chicago but you never left from the same station," said John Paulett, author of Printers' Row. "That helped the hotel and restaurant businesses and was designed mostly by Palmer."

Dearborn Station was the smallest and least efficient. The tracks all ran at grade level and crossed several big streets, so the train delays were numerous. The station featured a large elevator to remove freight from trains.

"Dearborn Station was incredibly functional. It was a great freight station," Paulett said. "And the thing I love about Dearborn is that it does not look like a Chicago train station. All of the others, Grand Central and Union, look like grand temples. Dearborn is simpler and functional."

"The station was built in 1885, but nothing in the station dates from the 1800s," said Paulett. In 1922, a fire destroyed the two sloping roofs that led to the clock tower as well as the entire interior. The station was rebuilt immediately to continue allowing trains to pass through.

Now the original exterior is all that remains, aside from one ironwork staircase at the north end of the building. Some of the lobby signs are incorporated into the décor at Bar Louie, and according to Paulett, a great deal of Bar Louie is original.

The station was closed in 1971 after the arrival of Amtrak. The tracks were removed in 1976 to build Dearborn Park—the same year Grand Central Station was demolished.

The original arches from Grand Central Station can be seen in front of the River City apartment buildings.

In 1982, Dearborn Station was declared a Chicago landmark.

"It used to be a shining part of the city," said Brit Peterson, a senior at Columbia. "Once the trains stopped, it became a ghost town."

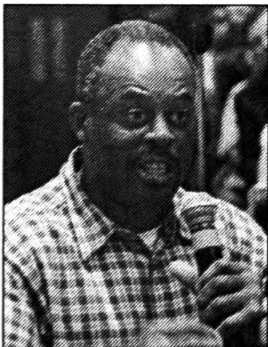
Now the station houses a bank, a music school, Mailboxes Etc., an art gallery and the Northwestern Medical Center. Pictures of the original station can be found at Gourmand Coffeehouse, 728 S. Dearborn St.



Heather Morrison/Chronicle

Dearborn Station at 47 W. Polk St., was built in 1885 as a hub of railroad transportation. It received landmark status in 1982.

## CTA *Continued from Back Page*



Andrew J. Scott/Chronicle

Charles Buckner of Chicago makes his opinion clear of the proposed fare hike in January.

meet," said Caronina Grimble, 28, a graduate student of public policy at the University of Chicago.

Adam H. Kerman, executive director of Transit Riders Authority, a nonprofit regional planning organization, said the increase in fare could stifle the number of future CTA customers.

"As a region, do we want to nibble away at ridership ... because the current fare structure doesn't [provide] a deal for customers?" he asked the board members.

Regional transportation experts also counter the claim that a fare hike will solve the transit agency's budget problems.

Jacky Grimshaw, vice president of the Center for Neighborhood Technology—a Chicago-based non-

profit regional transportation and environmental planning organization—testified that the transit authority is trying to balance the \$30 million budget shortfall on the backs of riders rather than restructuring an outdated funding stream for the system.

Requiring the Regional Transportation Authority—which includes the Metra and Pace systems—to subsidize a higher percentage of the region's mass transit system would loosen up CTA funds that are currently being used to cover regional shortfalls, according to an analysis by the CNT.

"The 25 cent increase is a short term fix akin to moving the seats around on the Titanic," Grimshaw said.

# Lunch break not just for food anymore

○ Cultural Center offers lunch time music

By Jamie Murnane  
Staff Writer

Unbeknownst to many people in the city, live music can be heard in the Loop almost every day of the week—for free.

For the last three years, the Chicago Cultural Center, 78 E. Washington St., has presented the LunchBreak music program, which takes place at noon in either the Randolph Café or the Preston Bradley Hall. Five days a week, listeners can enjoy everything from classical to pop music, all under one roof.

The LunchBreak music program started as a once-a-week birthday celebration in which locals performed songs of legendary musicians such as Billie Holiday.

The first time Chicago resident and folk musician Anne-Marie Akin performed as part of the event, it was for a k.d. lang birthday tribute.

"The Cultural Center shows always help me reach new audiences," Akin said, "and they give me and my band a nice paying gig on a weekday afternoon, which is always a bonus."

The last time Akin performed for LunchBreak was Friday, Oct. 17, to a very appreciative audience.

"It was great! We had a standing-room only crowd, and they stayed for the entire show."

Usually for a lunch time series, you'll lose half your audience in the middle, as they go back to work, but this group just stayed and stayed," Akin said. "I think several tables must have been tourists—they kept taking my picture—and there was a handful of children down front dancing."

Devon de Mayo, one of the LunchBreak coordinators at the cultural center, sees the program as a successful way to get new people into the building and to "offer something for the people who are already downtown working or going to school."

Over the years the cultural center has garnered a growing and ever-changing audience.

Betsy Fil, a frequent audience member who works downtown, started going to LunchBreak with a friend from her office about a year ago.

"The lunch time music at the cul-

tural center is the best-kept secret in free music in Chicago. It's a great casual place to hear artists you may not get a chance to see otherwise," Fil said. "I like being able to take a break from work, meet some friends and hear live music."

Besides providing Chicagoans with quality entertainment, another purpose for the LunchBreak program is to support local and even touring artists by helping them reach a new audience.

According to de Mayo, the Cultural Center considers performers based on submissions of demos and even word-of-mouth. Before each season is booked, four to six weeks is spent listening to tapes and CDs. It usually takes approximately three months to complete the schedule, she said.

The Cultural Center doesn't usually have the same musician play more than once a year because there are so many talented people in the city who would be qualified to perform, de Mayo said.

Each day of the week is designated to a different genre of music. That way, de Mayo said, there's something for everybody.

LunchBreak weeks begin with classical Mondays, followed by Jazz Café on Tuesdays. The International Music Foundation presents the Dame Myra Hess Memorial Concert on Wednesdays. Most Thursdays are music free while tours and gallery talks are in session—unless otherwise noted.

The newest addition to the performance schedule is the Friday program, Acoustic Café, which incorporates more contemporary music such as rock, pop, folk and, just recently, world music. Acoustic Café is definitely geared toward a younger audience—specifically college students, de Mayo said.

"We're trying to branch out and bring more generations in [to the cultural center]," she said.

This season's Acoustic Café calendar includes varying genres such as folk, cabaret and even flamenco. For more information on which musicians are playing and when, go to the cultural center's website: [www.chicagoculturalcenter.org](http://www.chicagoculturalcenter.org), or call (312) FINE-ART. There are also schedules available at the information desk inside the cultural center.

## OFF THE BLOTTER

◆ A 49-year-old male of the 600 block of South State Street was taken into custody for deceptive practice, Oct. 25. An eyewitness reported him parking cars for \$5 a customer at a lot at 901 S. Wabash Ave., but he didn't work at the lot. Police took him into custody and charged him.

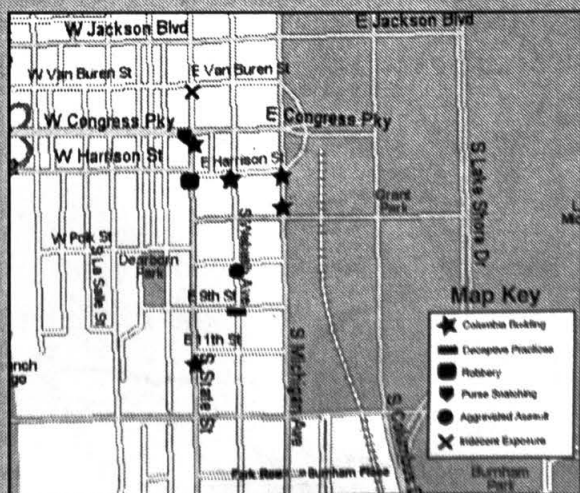
◆ A good samaritan was duped Oct. 25 when he went to the aid of a couple of men he thought were having car troubles at 600 S. State St. Two unknown men described as 29 and 35 years old reportedly grabbed the victim by the neck and robbed him of \$68 and a gold wedding ring with diamond chips. The offenders fled the scene. Nobody is in custody in connection with the crime.

◆ A 39-year-old male was taken into police custody, Oct. 26, at 3:30 p.m. after exposing himself to patrons at the Harold Washington Library, 400 S. State St. The offender was taken into police custody and charged with indecent exposure.

◆ A purse snatching occurred, Oct. 23, on a CTA bus traveling along State Street. No offender has been identified in connection with the incident, which occurred at 9 p.m. at 500 S. State St.

◆ A 47-year-old male was arrested Oct. 27 at 9:19 p.m., for aggravated assault of a police officer. The offender was taken into police custody at 810 S. Wabash Ave.

—Compiled by Angela Caputo and Jennifer Gals



Ashleigh Facetti/Chronicle



# Wanted: Businesses to rejuvenate South Loop

○ Rent and sale signs spring up throughout South Loop



Heather Morrison/Chronicle

Across from Columbia's Wabash campus, the George Diamond Steakhouse at 630 S. Wabash Ave. has been closed and vacant since late 2001. There are no current bids for this property.

By Kwame Abasi Patterson  
Associate Editor

Even though the South Loop had the third largest community growth spurt in Chicago between 1990 to 2000, its store-front business population has seen a steady decline within the last five years, leaving many buildings vacant.

"The South Loop's population increased over 40 percent within the past decade. But the development of residential districts and condos have replaced the small business owners," said Cedric Williams, manager for system services at the University of Illinois at Chicago Center for Urban Economic Development.

Local businesses have either been forced out of the South Loop due to a rise in lease rates or have left because there is lack of daytime traffic.

With the rise in population came a change in the demographics of residents, Williams said. A large portion of the new residents are young, single, white, business people. Williams believes these individuals do a majority of their shopping in other locations.

"This area never really had an abundance of retail. Many people just did their shopping outside of the community," Williams said.

A number of business owners in the South Loop believe condominium development is the only reason behind the decline of the storefront business. Ray Jalili, owner of Roosevelt Cleaners No. 3 at 734 S. Dearborn St., said because of the lack of shoppers and high lease rates, he is debating if he will stay in business in the Historic Printers' Row District within the South Loop.

"It's such a growing place but the type of people, yuppies, moving in are not loyal customers," Jalili said. "There is no parking, no traffic for outside customers and right now the South Loop is so empty."

Jalili has been in business on South Dearborn Street for 13 years. He said the neighborhood used to thrive with locals who never had to travel outside of the area. But local storefronts have moved out and were only replaced.

"With the high lease rate only chain and franchise stores can afford to run business here," he said.

Another business owner, Tom Fornarelli who recently opened up State Street Café and Pizzeria, 719 S. State St., believes the South Loop is a "jewel in the rough" and businesses just have to be patient.

"This place is growing. In a few years, millions of people will be living down here," he said. "It took a while before I decided if I wanted to do business here but I saw so many

buildings going up and area colleges, like Columbia, around here."

However, Fornarelli said over the past five years the economy has gone down and rental rates have gone up, forcing a number of businesses to move out.

"You can look all around this place and it is covered with retailer stickers and for sale signs behind the windows," he said.

According to a survey conducted by The Chronicle, on State Street between Harrison and 11th streets there are more than 20 postings of for rent or leasing signs. On the same street, there are estimated 10 empty storefront locations. However, there are five new condominium developments and parking facilities.

Fornarelli's store, between Balbo Drive and Polk Street, sits in a building that was vacant for seven years before he moved in.

Bonnie Sanchez-Carlson, president and executive director for the Near South Planning Board said seven years ago the entire area was industrialized and a majority of the properties were vacant or parking lots. Furthermore, there was never a

real shopping market within the South Loop.

"A lot of businesses prematurely placed shops down here and ended up having to move," she said.

She added that since there are an abundance of residential developments being erected, building owners see more potential in their real estate. Now they are charging storeowners more for the property use.

Residential concerns are not so focused on retail; however, residents say they would like to see more restaurants within the South Loop, especially along 18th Street, according to Sanchez-Carlson.

But in response to concerned store owners and residents, she said the Chicago Department of Planning and Development is currently working with the Near South Planning Board to incorporate all of the community's needs through the Near South Loop Plan.

This is a plan that projects the rate of growth and community necessities that will spur growth within the next few decades, according to Pete Scales, CDPD spokesman, who said the plan will be available to the public in November.



Heather Morrison/Chronicle

The empty storefront of Universal Bowling, 619 S. Wabash Ave., has been vacant since January 2003. Columbia recently purchased the store and plans to tear it down.



Angela Caputo  
City Beat Editor

An era is coming to an end. Once the genesis of Jane Addams' social justice movement that advocated for the rights of the poor, the West Loop community has dug up its reformist roots and is re-planting affluence.

In a symbolic move that reflects abandoning a legacy of the past, the University of Illinois at Chicago announced two weeks ago that it was dropping its undergraduate social work program, which is named after Addams. Undergraduates will not be admitted to the program because of a decrease in funding.

In tandem, the Jane Addams Homes—a public housing development stretching between Loomis Street and Racine Avenue, Roosevelt Road and Cabrini Street—are facing their destiny with the wrecking ball.

The Addams homes were the first public housing development in Chicago built in 1938. At their inception, they stood proudly, boasting Addams' vision for safe, clean family housing for the poor who were otherwise relegated to cramped and substandard conditions.

Ironically, now the housing development illustrates the same conditions Addams fought against. And they symbolize the decay of Addams' vision for the West Side.

The namesake of the West Side institutions was a natural. Both once stood as a beacon of hope for serving the surrounding poor community.

That image is fading.

In this time of transition, there isn't a leader powerful enough to fill Addams' shoes to stand up against the forces that are eroding away the sense of purpose once vibrant in the community.

Cutting the social work program at UIC, which afforded people the opportunity to make a career out of such ambitions, may hinder the leadership of the

future. Only time will tell.

One thing is for certain; cutting the program does not come out of a decreased need for social workers despite the appearances of communities like the West Loop.

At face value, it appears that the area and its residents are prospering. That is an illusion. Quaint cafes and boutiques lining the streets do not mean that the needs for the impoverished have been met. Instead, they are merely being driven out of sight.

At a time when there is so much obvious wealth in the West Loop, it is inexcusable that a mere 880 units of housing for the poor, the number in the Addams development, doesn't remain viable and a school of social work can't maintain funding.

Instead of relinquishing community power to bureaucracies—like the Chicago Housing Authority, which is heading up the Plan for Demolition, oops! Transformation today—people like Addams took on projects themselves and saw them through.

Clearly, the state of current affairs demonstrates the community's lack of commitment to Addams legacy, which she built on her own merit.

Hull House, at Halsted and Polk streets, where Addams lived from 1889 until her death in 1935, still stands as a symbol of her life's work.

Once a country house of real estate developer Charles Hull, the home is now in jeopardy of becoming merely a symbol rather than a living legacy that UIC carried on through its social work program.

The way things are going, it appears that Addams moved the community two steps forward through her work, and now we are taking it one step backward.

Although her vision will never be erased, if lost in practice, it is as good as dead.

## Budget *Continued from Back Page*

"We are better managing them. Every dollar we can save on internal processes is a dollar we can put to use on direct services for the people of Chicago."

The proposed budget seeks to keep Chicago safe through various tactics, including enhanced resident contact, street stops and mapping of overnight crime patterns. As part of training, officers from the new Target Response Unit will patrol high-crime beats, such as Englewood and Humboldt Park, on foot, increasing their overall visibility.

For local restaurants, an increase in sales tax of 0.25 percent will have an effect on larger parties coming in to eat. Restaurant tax in the district stretching from the south at 35th Street and north to Fullerton Parkway would bring the tax total to 9.75 percent. The restaurant tax, which is currently 9.75 percent in the South Loop, would go up 0.25 percent, bringing the tax on a meal to 10 percent, according to Calia.

For groups dining in the South Loop, this would be a noticeable addition to the tab. Local restaurants, such as Bar Louie at 47 W. Polk St., service large groups all the

time, including a pack of regulars from Columbia.

"I think it's ridiculous," said Isabel Hart, manager of Bar Louie. "It could very well stop people from coming. The waitress tip is 18 percent for large parties. Tack 10 percent just on the bill and that's a big increase."

Hart also noted that even though restaurants such as hers will be affected by the tax, it's worse for some of the smaller restaurants that don't cater to as many large groups, but will still be required to enforce the tax.

"I think for a place like Gourmand, which serves food, they will be hit harder by this tax increase since it might draw away some of their business and would be more evident on smaller meals," Hart said.

Approximately 1,400 personnel positions will be eliminated in order to keep the city from raising property taxes as "a last resort," according to a representative of the mayor's press office.

The City Council will vote on the budget in November.



## Buckingham Fountain's last drop



Andrew J. Scott/Chronicle

Visitors watch the evening light and music display at Buckingham Fountain before the fountain is turned off for the winter. The fountain runs April 1 through Nov. 1.

## City's budget raises taxes

○ Proposals include new police and fire stations

By Dominick Basta  
Staff Writer

In an effort to keep the Chicago property tax rates stable and close a hole in the city's \$4.8 billion 2004 budget, Mayor Richard M. Daley proposed increasing parking meter fees, restaurant taxes, city vehicle sticker prices, and decreasing work-force.

"Again, this is something I do not like to do," Daley said. "But if we are to avoid a property tax increase next year, there is no choice."

Included among the new fees is a \$15 increase in city stickers for large vehicles, which currently cost \$75. The goal is to generate money from those vehicles that cause the most wear-and-tear on city streets, such as moving trucks, larger SUVs, and even some pickup trucks.

According to the new budget proposal, fees for the meters' hours are also set to rise sometime early next year. Although the meter extension has not yet been determined, the South Loop is an area where an expansion of meter hours will prove commercially viable to businesses.

Roland Calia of the Civic Federation, a budget analysis organization, said meter hours may go later into the night and may also be enforced on Sundays. The change aims to generate \$1 million for the city in revenue, again keeping a rise on property taxes held.

"In areas where businesses need the parking space, there will be extended meter enforcements," Calia said.

According to Columbia's Office of Institutional Research, 12 percent

of Columbia students drive to school. That's nearly 1,200 students who commute to school daily.

Those students will potentially be hit with higher parking violation fees because parking in the already congested South Loop would be even more difficult.

"The meters are expensive enough as they are," said Matt Battaglia, a sophomore animation major. "And to go out there at 8:30 [at night] just to add more change? I'd rather just give up the cash for the parking lots."

With the proposed budget going into effect in January, the already contentious parking ticket issue won't be resolved anytime soon. The Department of Revenue will be forced to crack down on collecting parking tickets. Boot enforcements after three unpaid tickets, which went into effect last year, would also potentially dig deep into student pockets.

Through "improved management," Daley hopes to generate \$37 million a year, which will go toward public safety, infrastructure, housing, and children's programs. Daley pledged to cut spending without affecting the service delivery of these programs.

Money will be invested to resurface 700 blocks of residential streets and 300 blocks of alleyways. By the end of next year, 10 new police stations and four new fire stations will be built and 43 libraries built or completely renovated.

"I want to make it clear that we are not cutting any city services in next year's budget," Daley said.

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## Public hearing held one week before CTA board to vote on fare hike

○ Officials say no UPASS increases for now

By Angela Caputo  
City Beat Editor

Chicagoans came out by the hundreds, Oct. 30, to voice opposition to the 2004 budget proposal in a public hearing regarding the first proposed Chicago Transit Authority fare hike in more than a decade.

Roughly 250 people, and a pig imposter who created a spectacle for the group, crowded into a 6th floor ballroom of the Palmer House Hilton, 17 E. Monroe St., for the opportunity to speak before the CTA board.

CTA spokeswoman Robyn Ziegler said the hearing was "an opportunity to hear what everyone's concerns are." She said people had until Nov. 4 to voice concerns. The board will potentially vote on the budget on Nov. 5, a day after final community concerns are fielded, she said.

Despite a jump in most fare prices, Columbia students' UPASS fees should remain the same for the upcoming school year, Ziegler said. The college will be under the same contract until Spring 2005 when it is

up for renegotiation, according to the CTA.

If the 2004 budget was passed in the current form, the cost of a one-way, full-price fare would increase by 25 cents, bringing it up to \$1.75. Reduced fare rides would also increase and the \$1 bonus for each \$10 spent would be eliminated.

Additionally, transfers would not be valid for return trips along the same line. An additional \$1.75 would be required to return along the same route.

According to a CTA analysis, roughly 77 percent of customers would be affected by the increase.

Residents and visitors who purchase seven or 30 day passes would be the only transit customers not to see an increase in price, according to the CTA.

Some Chicagoans, though, say they are skeptical of such breaks.

"How many working poor are going to be able to buy a \$75, 30-day pass? I mean really ... it's already hard enough for many to make ends

See **CTA**, Page 34



Andrew J. Scott/Chronicle

A man in a pig suit calls for the removal of CTA board member Victor Reyes at a public hearing, regarding the potential 20 percent fare increase. It would be the first price boost in 12 years.