

1-12-2004

Columbia Chronicle (01/12/2004)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "Columbia Chronicle (01/12/2004)" (January 12, 2004). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/603

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

College sees small increase in class sizes

○ More students in less space during fall semester

By Chris Coates
Editor-in-Chief

The average class size for undergraduate students at Columbia saw a small increase for the fall 2003 semester, marking continued efforts by the college to increase how many students are in a typical classroom while capitalizing on already existing resources.

The average class size rose less than one half of one percent to 16.68 students for the semester, which ends Jan. 17.

The data shows a minute increase for the fall term, keeping in line with a plan by the college to add more students to each classroom.

In May 2000, Columbia's College Council elected to raise the number of students in each class from an average of 16 to 20.

The council did not allot a timetable for the changes, but over the past four years, departmental heads and college deans have been

encouraged to steadily increase some class sizes, according to Janice Garfield, the college's associate provost.

Ideal classes for increases are those that do not depend on close interaction between teachers and students, such as lectures, Garfield said. Other classes—particularly those that utilize limited equipment or teacher interaction—necessitate a smaller student roster.

Garfield said such classes would continue to be small.

She did not attribute the increases to a faculty shortage.

With the college facing an increase in students with a budget shortfall and a severe space crunch, adding students to classrooms allows the college to capitalize on available resources while not hiring additional instructors.

The increased classroom averages are in line with increases in student

See **Class Sizes**, Page 7

Walk this way ... carefully

By Kat Gresey
Assistant A&E Editor

A former Columbia film student and *Matrix* producer said he was assaulted Jan. 8 after a motorist nearly hit him outside Columbia's 33 E. Congress Parkway Building.

Eric Matthies, 35, was crossing East Congress Parkway at Wabash Avenue with a group of people when he said an unidentified man in a sedan talking on a cell phone nearly hit him.

Matthies said he kicked the bumper of the man's car as it passed him. The man immediately parked his car, got out and started yelling, according to Matthies.

"I said, 'What are you going to do? Hit me?'" Matthies said. "And he said, 'Yeah, like you hit my car.'"

The man allegedly swung at Matthies several times. Matthies, who said he has 15 years of martial arts experience, was able to block most of the punches.

"In trying to block him from hitting me in the face, I knocked his glasses off," he said. "My hands were open the whole time. I know how to fight and I didn't want to hit this guy."

from the man after the scuffle and

See **Fight**, Page 7



Chris Schroeder/The Chronicle

Chicago police officers investigate a Jan. 8 scuffle between a motorist and former Columbia student outside the 33 E. Congress Parkway Building. Neither men were charged.

Hopefully the seats are better inside ...



Charles Kushner/The Chronicle

Missourians and devoted Buddy Guy fans Dan Vogt and Curt Collier line up outside Buddy Guy's Legends blues club on Wabash Avenue Jan. 9, awaiting the legendary performer's appearance later that night.

Chicago's waistline grows

○ Magazine ranks us the fifth fattest city in nation

By Kwame Abasi Patterson
Associate Editor

Chicago tops the list when it comes to foods such as the delectable deep-dish pizza, the mouth-watering Chicago hot dog and the belly-busting Italian beef. However, these tantalizing treats have placed the city on top of another list.

According to the February issue of *Men's Fitness* magazine, Chicago is the fifth fattest city in the country, dropping from the No. 2 spot last year. While this battle of the bulge is a sweeping epidemic throughout the city, Columbia health and fitness officials believe students are more at risk to put on the pounds than others.

Medical director and physician at Columbia's Student Health Center Dr. Blair Odland said that while Columbia doesn't seem to have an obesity problem, the lack of proper dieting can still lead to future problems.

"Columbia students don't give themselves enough time to eat properly," he said. People in their 20s are usually healthy, but they tend to eat too much prepared foods and don't think of the long-term effects, according to Odland.

Studies suggest that the increased obesity among young Americans is directly linked to the consumption of fast food. But Columbia junior Henry Alvarez said the location of the school doesn't provide many options for healthy eating habits.

"All we have is the Carry-Out, Harold's Chicken and Starbucks," he said. "What else is there between classes?"

Columbia is surrounded by a number of get-in and get-out eateries, but Odland said students could fight their fast-food fixation by packing a lunch.

"The problem lies in affordability, commuting and the inability to cook," Odland said.

Odland has suggested students prepare food such as rice and beans at home because it is cheap and easy to cook. Also, students should start packing fruits and vegetables to munch on during the "busy" day.

For Columbia students, healthy food isn't exactly fruitful on or near campus, says doctor

"It's much cheaper to pack a PB & J sandwich than buying a bag of Doritos out of the vending machines," Odland said.

According to Odland, the Student Health Center is trying to track the eating habits of students in order to bring in a dietitian. The dietitian would help students establish good eating habits and more healthy lives. If school officials see there is a need, the dietitian will work as an intern, but Odland said they have to get the Student

Government Association on board before they move any further.

Columbia recently began a Weight Watchers program for students, faculty and staff. Associate Director for Resident Life Kelli Collins said it wasn't started just to combat obesity, however; it's for the overall sense of well-being of students.

"It's more for a health standpoint than a weight standpoint," she said.

The program was brought to Collins' attention last semester when a group of students, who were already members, wanted to incorporate it into Columbia's extra-curricular activities.

The first Weight Watchers meeting was held on Jan. 5, but only one student attended. According to Collins, the school will continue the program over the semester break and into the school year, regardless of how many people attend.

Weight Watchers meets every Monday at noon in the community lounge of the Residence Center, 731 S. Plymouth Court. Membership prices range from \$9.95 to \$13.95 a week.

Even though no weight problems have been identified at Columbia, the lack of healthy food options on campus makes the program necessary, according to Collins. Columbia also provides students with an on-site gym, located in the Residence Center, as well as the fitness facilities at Roosevelt University, 425 S. Wabash Ave.

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Calendar: Jan. 12 - 16

MONDAY

The Singer's Showcase is at 7 p.m. in the Concert Hall of the Music Center, 1014 S. Michigan Ave. The event features voice students performing works in a variety of genres and is free.

For more information, call (312) 344-6179.

The final seminar in the "Creating and Recreating Community: Stories of Columbia College Chicago" is at 12 p.m. in Room 1107 of the South Campus Building, 624 S. Michigan Ave.

The seminar features Columbia instructors and administrators Mark Kelly, Teresa Prados-Torreira, Rose Economou, Luke Palermo and Mario Castillo.

For more information, call (312) 344-7634.

TUESDAY

The Advanced Piano Recital is at 7:30 p.m. in the Concert Hall of the Music Center, 1014 S. Michigan Ave. The recital features student musicians and is free.

For more information, call (312) 344-6179.

WEDNESDAY

A career expo sponsored by the Office of Community Arts Partnerships is at 6 p.m. in the Conaway Center of the 1104 Center, 1104 S. Wabash Ave.

For more information, call (312) 344-8872.

The Online Grading Workshop for faculty and staff who need help entering grades into OASIS is at 10 a.m. in Room 416 of the Wabash Campus Building, 623 S. Wabash Ave. Refreshments will be served and hands-on help will be available.

For more information, call (312) 344-7334.

THURSDAY

The International Student Organization is hosting a reception at 5:30 p.m. in Room 1313 of the Alexandroff Campus Center, 600 S. Michigan Ave., in honor of the opening of its 4th annual student art exhibition, "World Enigma."

This year's theme is identity and the exhibition is to be displayed for three months, with the art eventually traveling around campus.

For more information, call (312) 344-7287.

FRIDAY

"Bernard Rands: A 70th Birthday Celebration and Retrospective" is at 8 p.m. in the Concert Hall of the Music Center, 1014 S. Michigan Ave. The event features the works of the Pulitzer Prize-winning composer.

The International Contemporary Ensemble, in residence at the Music Department, is scheduled to perform with Cliff Colnot.

Guests include soprano Tony Arnold, oboist Zheng Huang and cellist Katinka Kleijn. Admission is free, but seating is limited.

For more information and reservations, call (312) 344-6300.

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

THE COLUMBIA CHRONICLE

Jan. 5 - 9 user poll results

Did you get what you wanted for Christmas?

Yes: 78 percent No: 22 percent

Vote at ColumbiaChronicle.com



Chris Coates Editor-in-Chief

Cutting and pasting all over radio

You used to be able to tell where you were in the United States just by turning the radio knob.

Inside, the voices were all one needed to navigate.

Hear a southern drawl with a hint of Creole, and you're deep in the Delta. A little nasally Canadian means you're close to the northern border, and a disc jockey that sounds like Ted Kennedy usually means you're heading to Massachusetts.

Or you could have satellite radio.

Such is no longer true.

Over Christmas break, I got to know radio really well: I put a total of 1,186.84 miles on my car. That's 18 hours behind the wheel driving from Chicago to Detroit for Christmas with the family, back to Chicago for a night and then on to St. Louis for New Year's Eve with the girlfriend before returning to Chicago for two weeks of class.

It was well worth it.

But in driving all those miles—the trip ended up being more than half the total distance between Chicago and Los Angeles—I became something of a connoisseur of regional radio.

In fact, it sounded a lot like it does in Chicago ... or Detroit ... or St. Louis ...

A handful of companies own the breadth of the radio stations across the country. Most notably are Clear Channel Radio—which locally owns six stations in Chicago and runs more than 1,200 in the United States—and Infinity Radio, a division of Viacom that owns seven in northeastern Illinois.

And while neither of these two media giants owns two stations with the same exact genres in the same market, they do oversee dozens of stations with similar playlists across the country.

They all pretty much sound the same, relying on the same formats, ominous voice tracks and fast-paced background music. Many also feature the same syndicated radio hosts—meaning a single voice can permeate in Afton, Mo., and Trenton, Mich., at the same time.

It all seems a bit impersonal. And it's a secret.

A national audience of more than 5.5 million listeners hears Delilah, the single-name host of "Love Someone," every day, although you wouldn't know it. On WLIT-FM in Chicago, Delilah tosses to commercial breaks with a personalized Chicago message. She doesn't mention the more than 200 other markets her show reaches.

When I was growing up in Detroit, I thought Delilah was a local radio host. It wasn't until I came to Chicago that I realized that's exactly what Jones Radio Networks, the group that nationally transmits "Love Someone," wanted.

(Incidentally, Delilah was contacted for this column, but as of press time she has not returned phone calls.)

It is not an uncommon concept in radio.

Carson Daly of "Total Request Live" fame hosts his own radio show, "Carson Daly Most Requested" on more than 130 stations nationwide on top of his gigs at MTV and NBC.

How does the overbooked Daly do it? He doesn't.

According to an article last year in The New York Times, Daly records 11 specialized tracks each week from his Manhattan apartment, which are then beamed to California. Those tracks are then copied and pasted to form one locally personalized countdown show for key markets. One is Chicago; where Daly is heard on WKSC-FM at 11 p.m. Clear Channel handles the Daly operation and runs WKSC-FM.

"The customization means Mr. Daly can seem to be telling listeners in a particular city their most-requested songs for that day—without ever seeing the city's top 10 list," The Times wrote.

That explains why so much of local radio, particularly FM radio, sounds so much alike. It is. It's getting harder to tell if the voice in your speakers is coming from the station downtown ... or from across the country.

It seems the radio companies have a lot at stake.

Radio is a big business, even though it's a bit archaic. It motivates trends and cements the popularity of certain artists, especially those that are represented by multibillion dollar parent companies.

But radio isn't cheap to make. Thus, corporate owners are streamlining the operations, taking jobs away from small markets and moving to Los Angeles or New York City or even Chicago.

It's not good for the media market.

I'll just stick with NPR. At least they have that McDonald's cash.

—ccoates@chroniclemail.com

3 years ago in The Chronicle

It was the talk of the campus and a front-page story in the Chicago Sun-Times. Three years ago this week, "Disney daze: e-mail raises Carter questions" topped the news for the Jan. 16 edition of The Chronicle.

According to the article, then newly hired college President Warrick L. Carter accidentally sent a private e-mail intended for a loan officer to thousands of college employees.

The message included some embarrassing details about Carter's personal life, including his finances and investments. It also highlighted a minor flaw in his resume, according to The Chronicle: "What came to light was information that Carter was 'laid off'—a term used in his e-mail—from the Walt Disney Co. around the same time he was vying for his current position at the college."

Carter's resume said precisely the opposite.

College officials attributed the mistake to a computer flaw.

The Chronicle begged to differ in its lead editorial:

"The computers didn't screw up; he screwed up. But it's not a big deal. Let's just get this thing over with and hope it never happens again."

It hasn't.

Announcements

Extended hours

The library in the South Campus Building, 624 S. Michigan Ave., is extending its hours until 10 p.m. from Jan. 12 to Jan. 15. A survey created by the library to determine whether this change will be permanent is to be conducted at this time.

Faculty and students should visit the service desks in the library to pick up the questionnaire.

Still searching

The spot for Columbia's executive vice president is up for grabs and administrators are looking for a candidate to permanently fill it.

Columbia outsourced the position in the fall after former Executive Vice President Bert Gall resigned in August. Mike Debish, a former building manager for the Tribune Tower and the Freedom Center, currently occupies the spot.

Chicago-based recruitment agency Kittleman and Associates LLC will spearhead the search, The Chronicle learned last week.

Alphabet soup

Beginning in fall 2004, students can enroll in the new BFA in fiction writing program.

The new degree is designed to complement the bachelor's degree and the MFA programs in creative writing that the Fiction Writing Department already offers.

New board member

Gary Belz is the newest member of Columbia's board of trustees. He is a record company executive with studios in Nashville and Los Angeles.

Belz has worked with several well-known musical acts including Elton John, Counting Crows and Vince Gill.

One dollar

The bookstore is buying back textbooks Jan. 12 to Jan. 15 from 10 a.m. to 7 p.m. in the South Campus Building, 624 S. Michigan Ave. Students should bring their textbooks and Columbia ID cards to receive cash.

For more information, call (312) 344-7712.

Summer project

The deadline for submitting proposals for the summer 2004 Technology Fellows Program is March 15.

The Center for Instructional Technology is providing grants for up to four, two member teams comprised of faculty and staff members. The project is

to focus on the use of technology to enhance classroom learning. Technology fellows will receive a \$2,000 stipend and be required to attend weekly seminars during the summer session, serve as a technology resource person for their department, submit a three-page summary of their project and present their project at a faculty retreat.

Proposals should be sent to Rebecca Courington in Room 4001 of the Wabash Campus Building, 623 S. Wabash Ave.

For more information, call (312) 344-7334.

Weather

AccuWeather 7-day forecast for Chicago

Monday, Jan. 12	High 32° Low 20°
Flurries possible in the morning	
Tuesday, Jan. 13	High 24° Low 8°
Breezy with times of clouds and sun	
Wednesday, Jan. 14	High 13° Low 4°
Mainly cloudy and colder	
Thursday, Jan. 15	High 14° Low 7°
Quite cold with clouds and sun	
Friday, Jan. 16	High 17° Low 5°
Mainly cloudy and very cold	
Saturday, Jan. 17	High 17° Low 4°
Very cold with flurries possible	
Sunday, Jan. 18	High 16° Low 3°
Rather cloudy and very cold	

All forecasts provided by AccuWeather.com ©2004

Man behind Semester in L.A. dead at 62

○ 'Harold and Maude,' 'Hawaii Five-O' among Enrietto's list of credits

By Lisa Balde
Managing Editor

If it wasn't for Robert Enrietto, Kirkland Tibbels might have graduated from Columbia like any other student. But if it weren't for Enrietto, a seasoned Hollywood director and co-creator of Columbia's Semester in L.A., Tibbels wouldn't be the president and CEO of Filmnext Corp. in Los Angeles. Tibbels might not even be in Los Angeles right now.

But that's how Enrietto did things, his former students and colleagues said. He could change people's lives overnight.

Enrietto died Dec. 26 of a heart attack while visiting relatives in his native Chicago home for the holidays.

He was 62.

"I didn't ever have to do anything for Bob, for Bob to do something for me," Tibbels said. "He was unconditional."

When Tibbels was Enrietto's student in his film production class, Enrietto pulled him aside after the first class.

"What are you doing here?" he asked me," Tibbels said of his conversation with Enrietto. "He said, 'You, you need to be out there already. You're ready.'"

For Tibbels, an older student who wanted to study production at Columbia for four or five years so he could learn one of his hobbies, the confrontation startled him.

Tibbels wondered why this man, whom he had never met before, thought he knew so much about a student after only one class.

It turned out, though, that Enrietto was right on target.

"Bob ... realized that I already had most of the tools to become a producer. He convinced me of it, and he was right," Tibbels said.

It's not surprising that Enrietto seemed to be right a lot, according to his former students. Enrietto's extensive resume not only qualifies

him as an important fixture of "old Hollywood," but as a film guru who knew what he was doing.

His direction credits stretch from "In the Heat of the Night" to *Harold and Maude*, and *Tora! Tora! Tora!* to "Hawaii Five-O." He tried his hand at production management for the 1982 television series "Remington Steele" and was a set decorator for the 1968 film *Just for the Hell of It*.

He introduced Semester in L.A., a five-week program set in Los Angeles for Columbia students to learn hands-on television and film skills, in 1999. The project was, by far, Enrietto's favorite at Columbia.

His supporters knew him as a tough guy who cursed like a sailor; they knew him as a straightforward man with a no-nonsense attitude.

Jonathan Weber, an assistant at Funny Boy Films in Los Angeles and a Columbia alumnus, finished the Semester in L.A. at an accelerated rate because of Enrietto.

Weber said he admires Enrietto not only as a prominent figure in the film world, but also as a teacher who wanted to show students the tricks of the trade. He helped nearly every student he came into contact with, Weber said.

"Bob was a man who reached out a lot," said Michael Caplan, a Film and Video Department faculty member. "His spirit, I think, had just a great source of inspiration for the students."

Enrietto introduced Caplan to Tibbels several years ago, forming a friendship that led to the production of the acclaimed *The Night Larry Kramer Kissed Me*. It acted as the catalyst for their success in the film industry.

"I wouldn't be in the film department if it wasn't for Bob," he said.

When Don Smith, co-creator of the Semester in L.A., met Enrietto, they read each other's mind.

"All I said was, 'I was thinking about doing something in L.A.," Smith said. "And he said, 'Funny you said something. I've been thinking about it for weeks.'"

The stories go on. Everyone who knew Enrietto has a tale to tell.

Louie Pradt, the Semester in L.A. student coordinator and one of Enrietto's close friends, wouldn't be involved with Columbia's Los Angeles program without him either.

Enrietto placed Pradt in his current student coordinator position the same day Enrietto suggested that Pradt take the job.

The people who worked around Enrietto learned to work that quickly, he said.

"The Semester in L.A. will go on, but Bob's imprint will forever be on it," said Jeryl Levin, the director of Alumni Relations.



She said the program will live on as Enrietto's legacy—a legacy that he knew would last, because things just happened like that when he was around.

His mother Etta O'Malley and his sister Jean Kralka held Enrietto's funeral in Evergreen Park, Ill., Dec. 30. Those who wish to make a contribution in his name may do so for the American Diabetes Association, 30 N. Michigan Ave., Suite 2015, Chicago, IL 60602.

College Council votes to evaluate administration

○ Unanimous Jan. 9 decision revives plan to critique school's "goals and objectives"

By Lisa Balde
Managing Editor

After five years of waiting, the college council got what it wanted: the ability to formally critique the administration.

In a unanimous decision, council members voted to revive an old motion to "establish a procedure for the regular evaluation of the administration and service units of the college." The initiative has remained at a standstill since the council passed it five years ago.

The council agreed during its Jan. 9 meeting to form a committee derived of staff, faculty members, students and department chairs to ensure that Columbia's administration is appropriately critiqued.

Upon the proposed committee's completion, administrative offices such as Student Financial Services, Academic Advising and the Office of the President will undergo consistent evaluations.

Last year, students voiced their concerns about poor performance levels in multiple administrative departments, including student financial aid.

Council members said they hope evaluations will answer those complaints.

"In any organization, there needs to be a reflection at all levels," said Dianne Erpenbach, a full-time Arts, Entertainment and Media Management faculty member and college council representative. "We've not had an organized evaluation of the administration ever."

Erpenbach, who spearheaded the original proposal five years ago, told *The Chronicle* that the school's goals and objectives in each office need to be evaluated in order for it to be successful.

The evaluation system may be similar to the system applied to teacher-student evaluations at the end of each semester.

"Why should anyone be excluded from making sure they're completing their goals and objectives," Erpenbach said.

Although it is unclear who will

specifically serve on the evaluation advisory committee, the approved motion called for committee members to "advise and recommend to the president policy and procedures for administrative evaluation."

Columbia President Warrick L. Carter must approve the motion before it can be implemented.

In other council news, Vice President of Student Affairs Mark Kelly presented new data surrounding diversity at Columbia.

A report, "Enrolling and Supporting a Diverse Student Body: Statistical Indicators," showed that minority enrollment continues to decrease.

Since the fall 1994 semester, undergraduate minority enrollment decreased by six percentage points, from 37 percent to 31 percent. Freshmen minority enrollment is also down, dwindling from 44 percent in 1994 to 37 percent this past fall.

Kelly said Columbia's Office of Multicultural Affairs is making rigorous attempts in order to improve those figures.

But Latino Cultural Affairs Director Ana Maria Soto told the council that there's still a long way to go.

"There is a lack of Latino faculty," she said. "There are eight full-time Latino faculty members, and the Chicago community is 25 percent Latino."

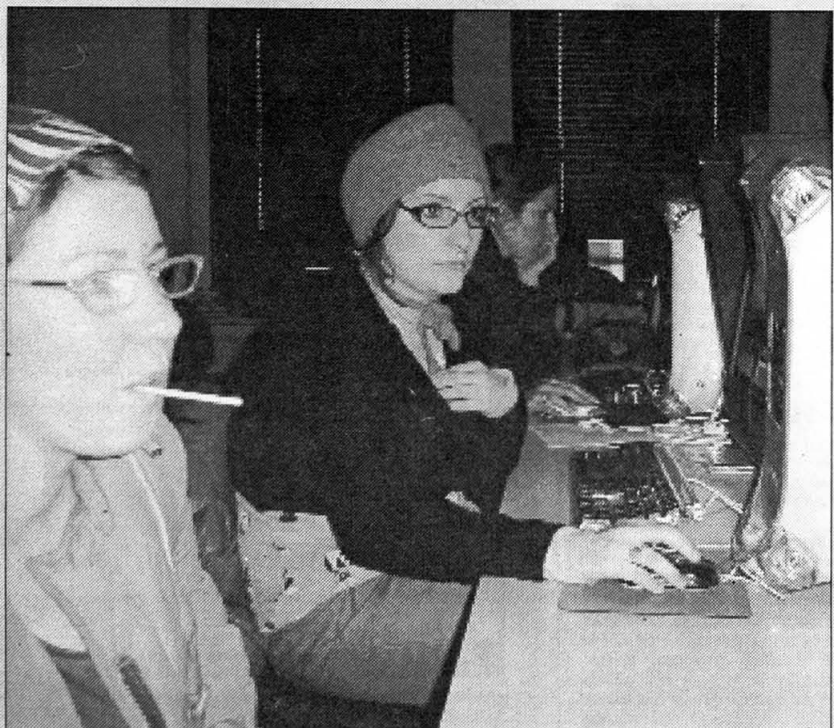
According to the report, 19 percent of Columbia's full-time faculty is made up of minorities. The national average for four-year institutions is 15 percent, the report stated.

Rachel Johnson, the director of African-American Cultural Affairs echoed Soto's concerns.

She said that, among the financial concerns plaguing current minority students, there is a lack of minority perspective in the classroom. That perspective should be incorporated into the school's curriculum on a regular basis, she said.

Kelly requested support from the council as the Office of Student Affairs works to improve diversity at Columbia.

Photographing the photo majors



Charles Kushner/The Chronicle

It's a crowded scene in 11th floor digital photography lab in the Alexandroff Campus Center, 600 S. Michigan Ave. Photography seniors Meagan Threlkeld, Melissa Marinero and Andrea Allen all diligently work on their final projects.

Columbia to invest in public high school grads

○ More than 40 scholarships offered this year

By Eric W. Alexy
Copy Editor

Beginning in fall 2004, Columbia will offer \$720,000 in scholarship funds to Chicago Public School graduates as a part of the recently announced Open Doors Scholarship.

The renewable Open Doors Scholarships, which are worth up to \$4,000 per year, are need- and merit-based, according to Mark Kelly, vice president of Student Affairs. There will be, at minimum, 45 scholarships awarded for the 2004-2005 school year.

Columbia President Warrick L. Carter announced the scholarship on Dec. 15 during a Chicago Public Schools press conference at Kenwood Academy High School, 5015 S. Blackstone Ave.

The scholarships are being offered as part of the school's effort to hold on to its diversity amid rising college costs, according to Kelly. Just under 25 percent of Columbia's current freshmen class attended Chicago Public Schools, he said.

"The scholarship program was created because clearly there was an overwhelming need to provide support for students," said Mark Lloyd, Columbia's assistant vice president of communications and marketing, "and this is a vehicle to deliver that. The Open Doors Scholarship seems to have some currency right now."

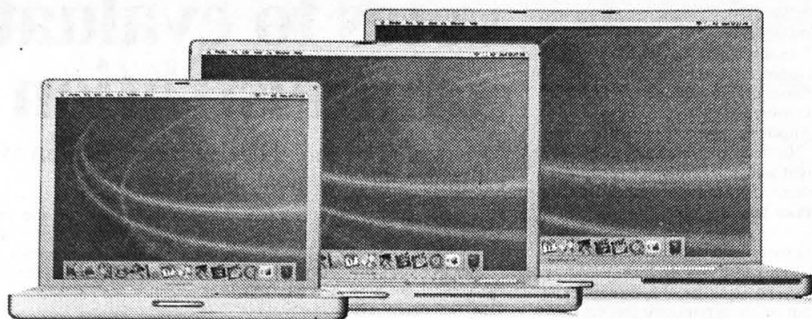
Lloyd said that unused scholarship dollars will partially fund the Open Doors Scholarships this year. Additional support will come from fund-raisers, including a *Barbershop 2* screening set to take place at Piper's Alley, 230 W. North Ave., on Feb. 2. Tickets for the event will sell for \$100 and Kelly said the event will easily sell out.

Proceeds from Russell Simmon's March appearance at the Metro, as a part of Columbia's *The Power of Black Music*, also benefited the scholarship fund.

"We refocused and rechanneled some existing dollars to support this

See Open Doors, Page 5

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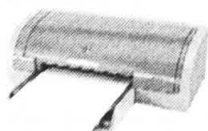
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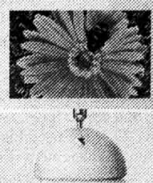
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'Hidden Place' revealed in new novel

○ Book by instructor, '76 graduate, scheduled to hit shelves this month

By Jeff Danna
Staff Writer

A couple of years ago, fiction writing instructor and coordinator of faculty development Shawn Shiflett went rock climbing—an activity he likens to his passion for writing.

Shiflett, 49, who's first published novel *Hidden Place* will be released this month by Akashic Books, explained that, while climbing, panic struck when he reached a point he could not push past, a predicament he often found himself in while writing his novel.

Nevertheless, in both cases, Shiflett exerted himself past his physical and mental blockades to achieve a desired goal, and his philosophy that hard work and a little strain pays off rang true.

"I have to be a little miserable when I'm writing," Shiflett said. "It's fun when it's done."

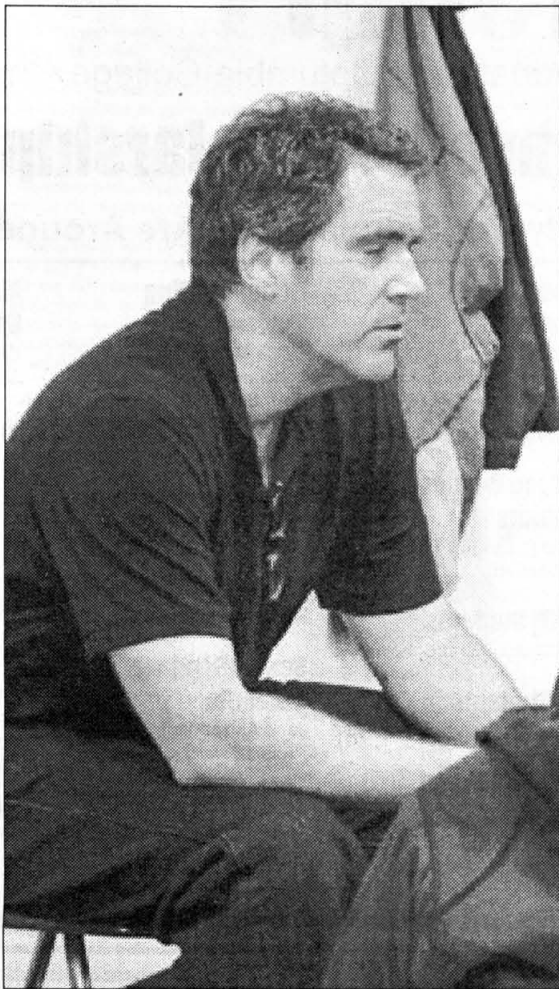
After graduating from Columbia in 1976, Shiflett was immediately hired by the school as a part-time employee, becoming full time in 1984, a career choice that has given him a strong connection to Chicago.

Hidden Place was written on and off over a span of five years, during which Shiflett took a six-month sabbatical from teaching in order to write. The novel follows what Shiflett calls "a motley group of flawed characters" and carries a basic, yet essential, "Judeo-Christian message: Do the right thing."

When Roman Pearson and his girlfriend Mila Popovic visit Puerto Escondido, Mexico, in order to save their relationship, they get mixed up in an ongoing conflict between the locals and the American "hippies," he said.

While the story is not based on actual events, Shiflett claimed the story's premise—the central cultural conflict—is drawn from his experiences traveling in Mexico when he was younger, observing a desperate Mexican culture interacting with imposing Americanisms.

"Anytime you have a situation



File/The Chronicle

"A writer dies after awhile if he doesn't have a way of getting to an audience," said Columbia instructor Shawn Shiflett. His book, 'Hidden Place,' will be released this month by Akashic Books.

like that—a cultural conflict—a story happens," Shiflett said. "I don't want to ruin [the story] for people by telling them what's real."

The publishing of *Hidden Place* came from a trying process of self-promotion.

"I must have been turned down by 150 agents," Shiflett said, a number that he admitted was an exaggeration and scaled down to 30 or 40.

Shiflett's breakthrough came while perusing an issue of *Poets & Writers* magazine. An article about a man by the name of Johnny Temple, the head of Akashic Books (and also the bassist for the rock band Girls Against Boys), stood out, and after reading it, Shiflett decided to pursue Temple's services.

Immediately, Shiflett identified with Temple.

"He's a little counterculture," Shiflett said, "a little edgy. He's more of a leftist. He realizes that

political correctness is a problem in fiction writing."

The intimate nature of a smaller publishing company was also a perk of Akashic Books that appealed to Shiflett. He was encouraged by his publishers to give input to all aspects of the book, right down to the cover design.

Following the release of *Hidden Place*, Shiflett will embark on a small book tour that will take him to Seattle, Los Angeles, New York and Boston. Shiflett will also be involved in a promotion right here in his hometown of Chicago, including being a featured reader at the Metro during Story Week in March.

Currently, Shiflett is at work on another novel 30 years in the making called *Hey, Liberal*, which details the life of a white teenager at a predominantly African-American high school one year following Martin Luther King Jr.'s assassination.

He's also enjoying his teaching job, which he will take a break from next semester to make time for his book tour.

"I think I've bored my students to death talking about [*Hidden Place*]," Shiflett said.

Shiflett believes that the publishing of his novel will prove to students that it's possible to achieve a personal goal in the professional world. Yet, he doesn't think students should have their eyes on the writing market too soon. Instead, they should take time to develop their voices and use their resources after school.

With the publishing of *Hidden Place*, Shiflett sees his life and his writing career turning a corner.

"A writer dies after awhile if he doesn't have a way of getting to an audience," Shiflett said.

Columbia shuttle service gets green light for spring

○ SGA acts on student safety concerns

By Lisa Balde
Managing Editor

The Student Government Association decided last week to spend \$13,000 of its approximately \$50,000 budget to ensure an earlier start date for Columbia's new bus shuttle service.

The shuttle service is slated for a trial run during the spring semester and is anticipated to start on Feb. 9, the first day of the term after semester break, SGA Vice President Meagan Juneau said.

After reviewing at least a dozen bus shuttle suppliers and drivers, Columbia will employ Chicago-based Pontarelli Co. for the four-month trial run.

As of press time, the company is expected to provide one 23-seat minibus to travel between Columbia buildings, as well as a few Metra and CTA train stops, throughout the day.

The service will cost the school \$6,505.60 for each month of service, according to Pontarelli's price quote for Columbia.

The Office of the President plans to match the SGA's \$13,000 disbursement to pay for the trial run.

It's unclear how the college will pay for the service if it uses it past the spring semester.

Tacking on a few extra dollars to each student's UPASS fee could be one way to compensate for the expense, SGA President Justin Kulovsek said.

The success of the trial depends on the response demonstrated by students, according to Vice President of Facilities and Operations Mike Debish.

Debish said at the SGA's Jan. 6 meeting that he was confident students would utilize the shuttle, especially as Chicago's frigid winter temperatures keep getting colder.

But he told the SGA's senators not to be concerned if it takes a while for students to realize how the shuttle works and how it can help them get

where they need to be faster. Like any transportation change in the city, the transition could take awhile.

"The CTA has the same problem," Debish said. "It could be months before people start utilizing it. [The bus shuttle] is the same thing."

The move to implement a shuttle on the school's campus comes more than a year after the SGA suggested it to Columbia President Warrick L. Carter citing student safety concerns.

The group realized safety was a concern after a college student was sexually assaulted near Columbia in the Fall of 2002, Kulovsek said. Senators then obtained signatures from 10 percent of Columbia's students who said they would ride a shuttle bus if offered to them.

"This is a great idea, because it will ensure the safety of our students," Juneau said.

The shuttle will act as another safety measure, she said, because Columbia students are

For the second time since the mid-'90s, the college puts a campus bus shuttle on a test run

the only people who can ride the bus.

The bus is scheduled to run for 40 hours each week. The school has yet to decide how many days it will offer the service or for how long it will operate each day.

SGA senators plan to meet with school administrators this week to discuss the shuttle's scheduling, routes and bus stops.

This is the second time Columbia has offered a bus shuttle to its students. In the mid-'90s, administrators stopped offering it during the service's first trial run after finding that students weren't riding it but decided to bring it back for safety reasons.

Loyola, Northwestern and DePaul universities already have shuttles in place.

Open Doors *Continued from Page 3*

program this year," Lloyd said. "That is a one-time opportunity, so we need to look for new funding streams to expand our scholarships."

Added Kelly: "We're going to be looking to raise public funds, in a sense tell Columbia's story, tell the story of CPS high school graduates that have come to Columbia and find those who want to support those students in the Chicago community."

To further promote the available scholarships, Columbia has shipped posters to CPS high school guidance offices and has also made presentations about the scholarships to guidance counselors.

The college intends to expand the scholarship annually, though to date no specifics have been set.

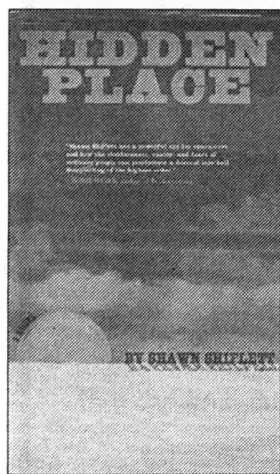
"The key [in expanding the schol-

arship] will be our success in finding sources of philanthropy to support it," Lloyd said.

"We need to find more of these funds for all of our students," Kelly said. "We have to work harder at finding those who care about the arts and care about Columbia and its mission and would want to help students go to Columbia."

To qualify for the scholarship, students are required to graduate from a CPS high school in 2004, have a cumulative GPA of 2.5 or better upon graduation and have demonstrated financial need through their FAFSA application. Award recipients will be assigned to a college or community mentor.

To apply, students must submit a complete undergraduate admissions file by April 1.



Bravo grads!

Congratulations to Columbia's
fall semester graduates

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Scholarships

for undergraduates at Columbia College Chicago

colum.edu/scholarships

Deadlines To Apply For Scholarships Are Around the Corner!

Academic Excellence Award

Deadline: March 15, 2004

Albert Weisman Scholarship

Deadline: Early April

David Rubin Scholarship

Deadline: April 1, 2004

Helen Fong Dare Scholarship

Deadline: Early March

Hermann Conaway Scholarship

Deadline: March 15, 2004

Hillary Kalish Scholarship

Deadline: April 1, 2004

Fine Art Students

Pougialis Fine Arts Award

Fashion Design/AEMM Students

Precious Lashley Fashion Scholarship

AEMM Students

The Chuck Suber Scholarship

ASL Students

Michael Frylewicz Scholarship

Early Childhood Education Students

Joan and Irving Harris Scholarship

Fiction Writing Students

Sylvia McNair Travel Story Scholarship
John Schultz and Betty Shiflett Story Workshop Scholarship

Journalism Students

John Fischetti Scholarship

Photography Students

Kodak Scholarship

Senior Seminar Students

Jane Alexandroff Senior Project Award

Television Students

Thaine Lyman Scholarship

Musical Theater Students

Betty Garrett Musical Theater Scholarship Fund

Theater Students

David Talbot Cox Scholarship Fund
Freshman Achievement Award
Michael Merritt Scholarship/Designer-In-Residence

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Irv Kupcient Scholarship for students majoring in Journalism, Television or Radio.

Patricia McCarty Scholarship Fund for students majoring in Marketing.

Go to colum.edu/scholarships for more information.

ATTENTION:

STUDENT WORKERS AND SUPERVISORS

The Student Employment Office Wants You To Make A Smooth Transition Into the Spring Semester

Students:

- January 31, 2004 is your last workday for the fall semester.
- You may start working spring hours on February 2, 2004 if you have been rehired for spring. Ask your supervisor.
- Remember, you must be enrolled for at least 6 credit hours in the spring semester and have at least a 2.0 G.P.A. in order to continue working.

Supervisors:

- Complete and return fall evaluation forms to Student Employment by the end of the fall semester, January 19, 2004.
- Let your student worker(s) know whether you are "rehiring" them for spring.
- Students work up to 20 hrs. each week during the semester break.
- Send us a Work Authorizations for your new student workers after January 17, 2004.
- New students may come to the Student Employment Office for payroll processing Monday thru Thursday, 10am - 3pm after January 17, 2004.
- We need jobs to post on the Job Board. Send in Job Openings now!

Questions?

Contact Student Employment, 623 S. Wabash, Room 315 312/344-8521 or x8522

Finding model behavior

○ How modeling in the buff went from a Renaissance no-no to a digital concern

By **Scotty Carlson**
Staff Writer

Since the dawn of the Renaissance, artists (and eventually photographers) have realized the value of using people as their models, and the two have shared a relationship based on the trust that the artist will use good judgment in displaying the piece once it is finished.

But in the days when photographs and art can be sent to the ends of the globe with a click of a computer mouse or people can become unwitting "models" with a discreetly placed cell phone camera, that dynamic may have changed.

"[Our relationship with models] is a time-honored trust, and we have no official contracts with them," said Jay Wolke, chairman of the Art and Design Department. "The human body is one of the most complex things to learn or teach to draw, and models have been used to teach it from the start."

Prior to the Renaissance, the use of models was not evident. Instead of real subjects, many medieval artists preferred to search for an abstract ideal in their depiction of God and the Virgin Mary, and, according to scholars, the thought of using a person to stand in for either seemed almost vulgar.

But with the rise of science in the Renaissance, the work of Leonardo and Michelangelo shifted the emphasis from the transcendental to observable facts. And by the 1800s, artists were no longer commissioned portrait painters by church and state, which freed many to study anatomy at length. The need for models soared, said scholars.

Since this explosion, artists, photographers and models forged a trust between them, which did not allow artists to have permission to disseminate the art without the models' permission. According to Wolke, a system of trust that has been good enough for artists for the last 400 years is good for the Columbia.

"Models understand that they're there for people to create art, and they also understand the artists have an entitlement to do what they want with the art," Wolke said. "It's a pretty black and white situation."

Some feel, however, that the situation isn't clearly outlined. Debra Parr, a faculty member of Columbia's Art and Design Department and a teacher of art history, feels that trust is a flawed relationship.

"The relationship is often an unequal one," Parr said. "The artist has a lot of power and privilege over the model, who is working for the artist and typically is less powerful."

According to Parr, this situation has also been reversed. With the use of a popular, in-demand model or the use of loved ones by the artist, much influence can be exerted over which pieces will be exhibited or how the sessions will be run. Raphael put himself in such a situation, for example, by using his mistress as his chief model for the Madonna, Parr said.

If the relationship couldn't be helped with the code of ethics, one would assume the law could set the situation straight, but the picture simply becomes blurrier.

"If there is a reasonable expectation of privacy, someone might have a legal claim, and in most cases, since classes are relatively small at Columbia, there could be an expectation for privacy," said Marc Goodman, executive director of the Student Press Law Center.

However, Columbia is an art school with national recognition, which carries the possibility of student work gaining wide exposure. According to Goodman, a wider accessibility would make privacy less likely.

Though Columbia's standards will not be rewritten, steps have been

taken in the past to avert such occurrences. In the Photography Department, students with photos they feel could create a commercial career are required to get a release form signed by the model. Peter LeGrand, the teacher of a Columbia photography workshop entitled

"Workshop on the Nude," makes it a point at the beginning of each session to explain this legal relationship.

"One of the things I include in my spiel is that if a student feels a photograph has the potential for money-making, then he or she has a legal obligation to contact the model first, and then they can make arrangements that are comfortable for both of them," said LeGrand.

Sheila Myrcik, a model who has posed for LeGrand's workshops on and off for a number of years, has found that because of the way the class is conducted, her opinion is that Columbia's trust philosophy is fine the way it is.

"I've never been in a strange situation [at Columbia]," Myrcik said. "I agree to do it because of Peter and the way he conducts the sessions, both professionally and artistically."

Myrcik has also found Columbia students to be extremely accommodating about discussing whether her session pictures will be exhibited or not.

Despite the success LeGrand has garnered from models like Myrcik with his procedures, he has still searched for an organization that represents the legal rights of nude models, but has yet to actually find one.

The closest LeGrand might find to a models' union was featured prominently in national news in May of 2003. The nude models of Moore College Art and Design of Philadelphia voted to join the American Federation of State, County and Municipal Employees, a union group that represents city workers, to force the university to pay attention to occupational hazards, such as studio ventilation, temperature and cleanliness.

While the group is less concerned with matters along the lines of the Echo model's grievances, labor officials have called the union the first of its kind. And once joining, the models have expressed intentions to bring unionization to other area art models.

For models such as Myrcik, the benefits of such an organization would be welcomed.

"I know people who [model] daily, which makes it a career for them, and [a union] might be very helpful, because it can be a strenuous job," said Myrcik.

Should Columbia see a similar shift with its models? Not a chance, say faculty members.

"The problem is, the field is so fluid with people coming and going that it would be difficult to get anything going," LeGrand said. "And even if one did exist, I'm not completely sure it would help them."

Even those who found fault with the artist-model relationship prefer it over the unionized alternative.

"I like to think of art schools as places of freedom of expression, and I wouldn't like to see a lot of rules and regulations set down," said Parr.

But Parr still believes that in a society where strangers have the technological capability to photograph others without their consent via something as innocuous as a cellular telephone, neither models nor artists can afford to be naive about such matters anymore.

"If the relationship is going to continue operating on trust, then both parties are going to have to be open about what's going to happen with that imagery," Parr said. "If a model doesn't want his or her image disseminated beyond the class, then limits might have to be set."

Opening more 'Barbershop' doors

○ Chicago movie premiere to benefit filmmakers' alma mater

By **Jordan Troka**
Assistant Campus News Editor

Bob Teitel and George Tillman are at it again.

Barbershop 2, the sequel to the Columbia alumni 2002 hit *Barbershop*, is scheduled to premiere in Chicago on Feb. 3 at Piper's Alley, 1616 N. Wells St., and the proceeds from the event will benefit Columbia's Open Doors Scholarship fund.

"The school gave us a lot. We like to give back," said Bob Teitel, speaking for himself and Tillman who both worked as producers on the film. "Anytime George and I can do something to help Columbia, it is worthwhile."

The premiere is sponsored by the Illinois Film Office, the Chicago office of the Screen Actors Guild, the Chicago Film Office, Screen Magazine and Optimus, a post-production company.

"It's lovely when your hometown people choose to come back," said Kit Woods, the assistant executive director of SAG's Chicago office. "It keeps an energy level that is difficult to sustain."

The Open Doors Scholarship program provides scholarships to graduates of Chicago Public Schools. The awards are \$4,000, renewable for four years and up to 45 scholarships will be given for the 2004-2005 school years, according to Mark Kelly, vice president of Student Affairs.

"Here is a film about minority voices and the scholarship is about making sure that future minority voices will be part of the arts and media disciplines we prepare students for," Kelly said.

Before tickets went on sale for the event, the school had already raised more than \$20,000 in sponsorships, Kelly said.

"There is no question that this event will sell out. We hope to raise over \$25,000 for the Open Doors Scholarship," Kelly said.

Brenda Sexton, head of the Illinois Film Office, said she is happy to help raise money for the scholarship.

"I believe [in the Open Doors program] tremendously," Sexton said. "I got through school on scholarships. I'm personally committed to helping high school students reach their potential through education."

Prior to the screening, a reception will take place at Second City e.t.c. also in Piper's Alley. Tickets for just the screening are \$25, while tickets for both the screening and reception are \$100.

Kelly said the screening is geared more toward those who are interested in providing monetary support to the college because the tickets are pricey, but he said that students were more than welcome to attend.

"It is important that schools like Columbia College are supported. It gives kids the opportunity to get the training they need," Woods said. "We wish to encourage more people to go to college and learn their craft."

As for the film, Teitel said it is better than the original.

"It's a better movie. It's a better story. I think the director is better. It's more complex," Teitel said. "This film tested higher than the first one."

Teitel said that neither he nor Tillman aimed to make the original *Barbershop* controversial, they just thought it was funny.

"We did what we thought was natural," Teitel said. "[The controversy] was a big surprise to us."

Teitel said the response to *Barbershop 2*, which opens nationally on Feb. 6 and premieres first in Los Angeles at the end of January, exceeded his and Tillman's expectations.

"At first it was like 'do we really want to go down this road again?'" Teitel said. "But the response has been terrific."

Teitel said that the studio tried to push some controversy into

Barbershop 2 but said that nothing was in the movie that "didn't feel right."

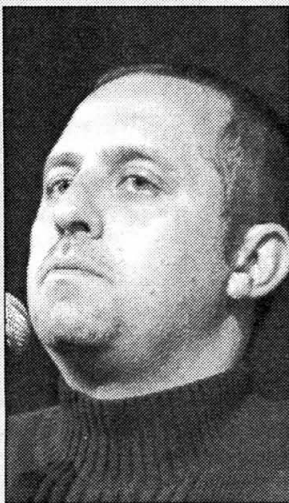
"We definitely say some things that will make people pay attention," Teitel said.

Teitel said the success of *Barbershop* was not due to its controversial script, however. He said the story is what made the film "take off."

"There is heart to it. That's being smart. The characters are very three-dimensional," he said. "We made a good movie."

None of the main cast of *Barbershop 2* will be attending the premiere in Chicago and neither will Tillman because they will be spread out across the country promoting the film, Teitel said. However, Teitel and all of the Chicago cast and crew will be there.

For more information or tickets, call (312) 344-7250.



FileThe Chronicle

Bob Teitel

Class sizes

Continued from Front Page

enrollment. In 2003, undergraduate enrollment at Columbia rose by less than one percent.

"We have a tight classroom situation," said Provost and Vice President of Academic Affairs Steve Kapelke. "If we can increase the average number of students in classes slightly, it makes better use of our campus resources."

At a meeting with students in 2002, college President Warrick L. Carter said that an increase of two students per class saves the college \$1 million.

Kapelke said the average class size does not affect the maximum amount of students allowed for a sin-

gle class. That amount is at the full discretion of the departments. As of last week, most classes offered at Columbia for the spring semester set a limit of 18 students, with some extending to 25 students.

The college has traditionally billed itself as a venue of small classes with maximum teacher-student interaction.

That's not changing, according to Kapelke.

"The level of individualized instruction is very high," he said. "By the very nature of the education we offer, our class sizes are very low."

Indeed, Columbia's average class-

room tallies are modest in comparison to that of other colleges, which often number in the hundreds.

Columbia's Student Government Association President Justin Kulovsek said the numbers are not significant enough to warrant concern.

Meanwhile, graduate school average class sizes actually decreased from 10.6 to 9.58 despite an increase in enrollment of 19 percent last year.

The college's institutional research department during the second week of the semester sampled the class size numbers, a time when enrollment numbers typically level out.

Fight

Continued from Front Page

Matthies said he tried to run away from the man after the scuffle and that in doing so was "sucker punched" in the face—causing one of his teeth to be pushed back. That's when Matthies took out his cell phone and called the police.

After listening to both men's stories and talking to several witnesses, Matthies said the police gave the other man and him two options: either walk away or face possible assault charges. The men chose the former of the two.

"I wasn't really hurt except for my pride being wounded," Matthies said, adding that he has been in several other incidents of this kind, though this was the first one involv-

ing physical contact.

He is planning on talking to a lawyer. The man could not be contacted.

Matthies graduated from Columbia in 1995, is now a producer whose recent film credits include producing the entire documentary content for the *Matrix*. He was in town from Los Angeles visiting his family and on his way to a lunch appointment with a former instructor, Doreen Barton, now dean of the School of Media Arts. He said he still met Barton for lunch—although he was a few minutes late.

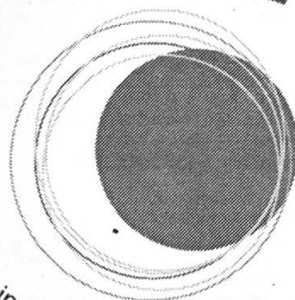
A Chronicle photographer witnessed the scene.



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"COMING SOON" A POEM

A new semester is about to start,
do you know what I'm talking
about?

Classes change and schedules do
too, but the SGA will still be
there for you.

Come February there will be a
new service, if you use it at night
you won't feel so nervous.

It's a shuttle bus for Columbia
only, so let's all ride so no one
feels lonely.

It's free, you know that's right no
extra fee, so why not ride it, what
fun it will be!

The winter is hard and the nights
can be scary, you can even ride it
if your name is Carrie.

It's awfully far from one class to
another, this can speed it up so
you won't have to rush like a
motha'.

It drives around from one building
to the next, and then to the
trains, that the commuters will
love best.

Wait did I mention it's free and
will be fun? It will give you a
chance to meet everyone.

Not to change the subject but
Hey! Wouldn't you like to see a
Mardi Gras parade?

We're keeping busy along with
SOC, to have a community gathering
where we all collect beads.
So keep your eyes out for fliers
for this, it will be way too much
fun for anyone to miss.

Have a good break and don't forget
to study, oh wait school's
over (I'm a little bit nutty)!

-Brandon Lewis

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.

- Call to order 5:02 p.m.
- Mike Debish came to address the senate
 - 2004 budget exceeds any budget before
 - 11.5 million is up for facilities
 - Focus is 623 Wabash Ave. fire alarms, as well as adding sprinklers in new renovations
 - New Photo studio and new theater in Ludington Building are biggest renovations
 - They are doing elevators this year and next 33 E Congress, 1104 Wabash Ave. and 624 Wabash Ave.
 - There will be a lot of work going on in the school facilities.
 - Other than the elevators nothing should really effect the school day to day activities
- Mike Debish is also working on SGA's Amenities proposal
 - New ATMs on campus will hopefully be here soon as well
 - We are looking for other common spaces in addition to the C-Spaces
 - There is also a lot of looking at new hours for buildings
- Shuttle Service proposal
 - We have been asked to raise \$13,000 to match the administrations dollars
 - Motion to match the \$13,000
 - Why?
 - We had more than 10% of the student population sign petitions saying it would benefit the school.
 - It would help with safety concerns as well as make it easier to get to classes
 - Motion passed
 - Meeting Adjourned 5:58 p.m.

Tidbits

**COMING SOON
FROM THE SGA!**

Keep your eyes open
for new SGA initiatives
around school.

Mardi Gras gathering
with SOC!

Shuttle bus service for
Spring 2004!

GOVERNING ADVICE
"Bundle up, it's Chicago."

SENATOR SPOTLIGHT



Hi, my name is Katie Getty and I'm an at-large senator for your SGA! I'm also the chair for the student facilities committee. I'm a theatre and fashion major. This is my second year at Columbia. In May, I will be in a show called, "Yard." I'm a lot of fun and if you come to an SGA meeting you'll see how crazy Student Government people party!!!

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

GLOSSARY

MOTHA': Slang word representing "mother." Usually used as a clean abbreviation of a cuss word.

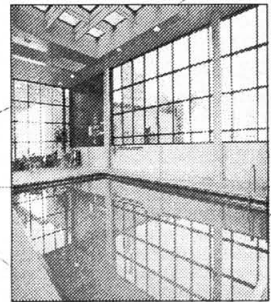
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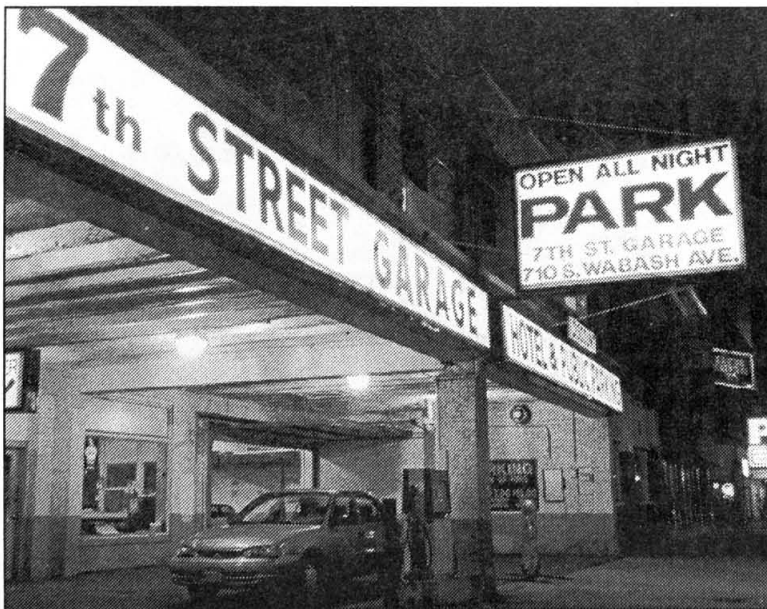


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College isn't just for studying anymore

○ Students maintain homework deadlines while coping with the hectic schedules of their extra-curricular activities

By Anne Godlasky

The Eagle (American University)

(KRT) Washington D.C.—
Internship: 20 hours per week.
Work: 15 hours per week.
Community service: 30 hours per semester.

Greek life: Three hours per week. Student court service: Two to three cases per month. Classes: 16 credit hours. Sleep: Five to six hours per night.

The average college student, by the numbers. Well, perhaps not average, but certainly not unusual. This is the life of George Washington University senior Liz Adams, 21, of Boulder, Colo.

Adams interns without pay on Joe Lieberman's presidential campaign for a full day every Monday and Friday and a half-day on Wednesdays. She also attends class on Wednesdays. On Tuesdays and Thursdays, she's in class from 8 a.m. to 3 p.m. She also serves as the fellowship director for the co-ed service fraternity Alpha Phi Omega; sits on the University Hearing Board, a student court; and, finally, works 10 to 20 hours weekly at Pottery Barn, the only place that actually pays her.

Though Adams' week fills up faster than a college kid's coffee cup, she says she actually doesn't feel "that much" stress.

"I see my friends who are trying to apply to law school and grad school ... and I know they've got a lot more things to worry about," Adams said.

Such hectic schedules may come as more of a shock to parents than today's students, as parents remember college as a time to focus on classes and co-eds.

American University sophomore Melissa Tanguay, from Harrisburg, Pa., said her parents "weren't really involved in anything" during college, but she certainly hasn't

followed their lead.

"When I talk to my mom, she's always like, 'Melissa, when are you doing your school work?' And I'm like, 'Mom, I keep having to remind myself that I'm here to get a degree and not change the world,'" Tanguay, 19, said. "But I try to fit in schoolwork wherever I can—usually on the weekends."

Tanguay, who takes 16 credit hours of classes and double majors in public communication and the interdisciplinary major of communications, legal institutions, economics and government, has little time for homework during the week. She serves as president of the Circle K community service group, works in the Career Center, gives tours to prospective students as an AU Ambassador and co-chairs the social committee for that group. Next year she hopes to be a resident adviser and get a public relations internship.

While some adults may picture college students constantly cruising the party scene, American University Career Center Internship Adviser Anne Neuman said career-oriented students also should come to mind.

"I think it's definitely a trend [for students to have a job or internship]," Neuman said, explaining that a "pre-professional" university can provide "experiential education" for students.

Neuman said employers "absolutely" look at applicants' experiences more than they used to.

"When there are fewer positions employers can be, and are, more selective. Therefore, students who don't take advantage of internships and don't get involved in extracurricular activities and leadership

opportunities are going to be left behind," Neuman said. "Employers are looking for a well-rounded candidate, someone with good grades, good internship experience and good leadership experience."

Leadership experience might best be attained on campus, according to Neuman.

"[Extra-curricular activities] can be incredibly valuable experiences, because as an intern you aren't going to naturally step into a lead-

"Employers are looking for a well-rounded candidate, someone with good grades, good internship experience and good leadership experience."

—American University Career Center Internship Adviser Anne Neuman

ership role, but on campus ... You can take a leadership role and take on lots of responsibility," she said.

However, having a job or internship "dramatically" changes a student's college experience, as well, Neuman said.

"Having an internship experience allows you to incorporate what you've been learning in the classroom to the real world, and that's invaluable," she said.

According to an American University graduate census from the spring 2002 class, 81 percent of students who had an internship or co-op said that it influenced their career plans and 24 percent said that it was a factor in securing their current jobs. Neuman estimates that 80 to 85 percent of American University undergraduates have a job or internship before they complete their college careers. The U.S. Department of Labor, Bureau

of Labor Statistics also found that the majority—53 percent—of college students are employed, according to an October 2002 survey published on the bureau's website.

Neuman speculated that increases in tuition may send more students on the employment route. The average costs for the 2003-04 academic year for a four-year private college or university went up 6 percent, and for a public institution climbed 14.1 percent compared to the previous year's costs, according to the College Board. But students also take jobs and internships for personal reasons.

"I love my community," said American University junior Rachel Korycan, of Akron, Ohio, who serves as chair of the Jewish Student Association. "I'm really passionate about everything I do, so for me, sharing that passion with other people is what really drives me. The personal satisfaction of knowing that I'm doing something good for a religion, and a culture and a group of people that I absolutely adore, and also teaching other people about it."

Korycan, 20, was an intern with the Israeli embassy last semester and continues to work there, amid activities with the Jewish Student Association, Students for Israel and a women's group on campus.

Though students may find their work fulfilling, they also may find that it takes time from other areas of college life.

"I definitely don't have enough time [to hang out and relax]," said University of California-Berkeley senior Eric Schewe, 21, of Brooklyn, N.Y. Schewe estimates he puts in about 25 to 50 hours per week as editor-in-chief of the student newspaper The Daily

Californian, published daily on weekdays. Though he still manages to get seven to eight hours of sleep per night "in a good week," he can't afford to devote the same amount of time to fun.

"It really involves making sacrifices in terms of social life ... [I hang out with friends] at most, probably once a week on Friday afternoons, because Saturday afternoons I'm doing homework and Sundays I'm planning for Monday's paper."

However, despite what seems to be an increase in students with jobs, internships and extracurricular activities, some students still say academics are their No. 1 priority.

"I plan in advance so I can finish everything," said Virginia Tech junior and bio-systems engineering major Jennifer Moore, who also has a part-time job and participates in several campus groups.

However, Warren Hunt, a senior at Carnegie Mellon University in Pittsburgh, said he has definitely noticed his friends with jobs and internships getting more stressed out and devoting less time to school work.

"I never have a job during the year; I'm an academic," Hunt said. By taking about 20 credit hours each semester, he plans to graduate with a degree in math and computer science after three years at Carnegie Mellon.

Still, some students can't imagine life without other work and activities. Tanguay said she thinks a desire for success and involvement is common for her generation.

"I think there is this push for people my age to take advantage of everything because it's there and it can only help you," Tanguay said, adding that activities give her the "full" college experience.

Enlistments grow despite slipping support for Iraq war

○ All branches of the military are meeting expected recruitment goals as young Americans look for work during the recession

By Patrick S. Pemberton

Knight Ridder Newspapers

(KRT) San Luis Obispo, Calif.—Lisa Fay doesn't agree with the war in Iraq, but she's joining the Army anyway.

A 4-year stint will allow her to receive the training she needs to become a mental health specialist, which could lead to a career in social services, the Oceano, Calif. teen said.

When he enters the Army next spring, Jason Scaroni will already have a degree in computer science from California Polytechnic Institute. But he would like the Army to pay off his student loans.

The Army will pay up to \$65,000 in school loans. Scaroni has around \$30,000, she said.

"So that will take care of all of my loan debt," said the San Luis Obispo, resident.

Even though support for military involvement in Iraq is waning (the country is now evenly split, according to several polls conducted last month), all branches of the service are meeting their enlistment quotas.

"Things have been going very, very well," said Douglas Smith, a spokesman for the Army Recruiting Command in Georgia. "We've made our recruiting mission for the year."

Last month, the Army's goal was to recruit 6,400 new enlistees nationwide. It signed up 6,594.

Critics say the war in Iraq has been too costly, has resulted in further instability in the Middle East

and worst of all has resulted in the deaths of more than 430 U.S. troops as of press time.

The possibility of encountering danger has sparked questions from potential recruits and their parents, Cromer said. But the odds of getting killed in Iraq are slim, he said.

"It's concerning to a lot of people, of course," Cromer said. "But I don't see a big impact as far as enlistments."

To help keep the military supplied with troops, the federal government has increased expenses for recruiters.

This fiscal year, the Army spent \$321 million—up \$146 million from a decade ago—on travel, cell phones, laptops and other materials for recruiters. Meanwhile, its advertising budget has nearly doubled—to \$227 million—in the past four years.

And the military has boosted incentives to join.

The Army, which has targeted college students and college-bound high schoolers, started experimenting with 15-month terms of service to appeal to those reluctant to commit to the previous minimum commitment of two years.

Meanwhile, the G.I. Bill will pay more money for schooling (up to \$50,000) once a soldier finishes a stint. And those who have already graduated from college can have up to \$65,000 repaid by the service.

In addition to that, some recruits receive cash bonuses of up to \$20,000 (depending on factors like prior education and assignment),

and many will receive training that could make them more marketable in civilian life.

All that can be appealing, especially when the economy is still recovering from a 2001 recession that put two million people out of work.

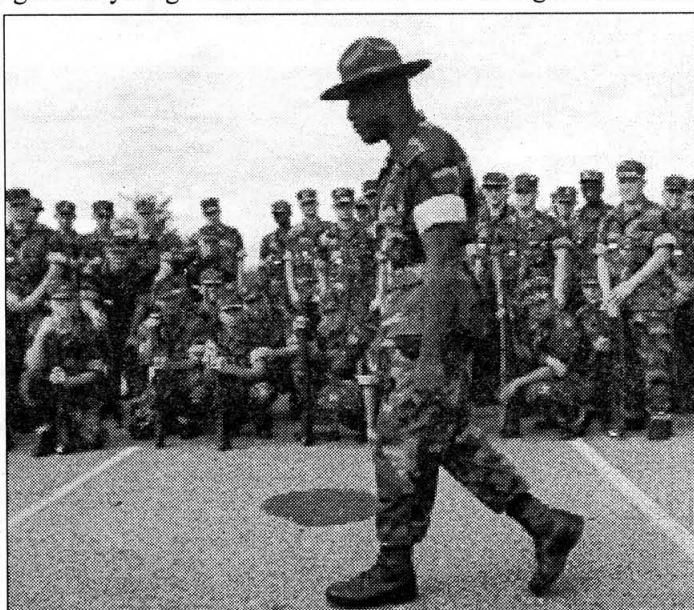
"Basically, the military is my last resort in life," said Jamie Gooch, 25, of Atascadero, Calif.

Gooch, who has a wife and 3-year-old daughter, said he can't find stable work and he cannot afford to go to school. So he'll get training in aircraft repair in the Army.

"Right now it's so tight with money—with all the bills and stuff—the Army is basically it."

The economy made significant gains in the third quarter of this year, but economists say job growth is still slow.

And many high school graduates



Recruits from Platoon 2004 at Parris Island, S.C., watch as Sgt. Johnnie Hughes shows them the proper way to march.

are weary of having to spend years paying off loan debts.

While Lisa Fay, 17, is enlisting to receive training for a career, her 18-year-old sister, Susan, enlisted in the National Guard reserves last summer to earn money for school.

"We kind of looked around and

were like, 'Darn, school's expensive,'" said Susan Fay's mother, Kelly.

Kelly Fay's husband took out a loan to pay for his own classes at Allan Hancock College and spent

Pop culture cracks its way into mainstream college curricula

By James M. O'Neill
Knight Ridder Newspapers

(KRT) Philadelphia—These days, when college students say they're studying Homer, they are likely mean "The Simpsons" character as the ancient Greek author of "The Iliad."

As a field for serious research, popular culture has come of age. It's been a long, slow road to academic acceptance.

The subject, once dismissed by professors, was later taken hostage by those with political agendas on both sides of the 1990s Culture Wars, when debate raged as college curricula shifted away from a Western, classical focus.

Today, though it gives some tuition-paying parents heart palpitations, pop culture has taken its place as a mainstream subject for study—not only in sociology, but in disciplines from history to philosophy.

Professors promote the trend on several fronts. "Popular culture courses help us teach liberal arts skills using subject matter that's more accessible to students," said Jeffrey Hyson, a St. Joseph's University history professor who will edit an American history textbook devoted to popular culture.

Timothy Burke, a cultural history professor at Swarthmore College, Pennsylvania, put it this way: "Anything that lots of people do is worth studying. It opens an endless series of questions about what it is to be human."

Michael Aaron Rockland, a professor of American studies at Rutgers University, defended pop culture studies for another reason. "When I give students classics to read, they're afraid to speak up. They don't engage their critical faculties," Rockland said. "Look, one or two of Shakespeare's plays actually stink."

"Pop culture is useful if you want students to be brave enough to be critical. It's wonderful to have students raising their hands every two minutes instead of sitting like stones."

His jab at Shakespeare conjures another defense of pop culture studies. Academics argue that many classics were the pop culture of their era, from Shakespeare to opera to Mozart.

"Today's popular culture is tomorrow's elite culture," Rockland said. "I don't want to just teach dead stuff that's already been acclaimed."

He said jazz started in New Orleans brothels. As it moved up the Mississippi River, it grew more respectable. "Music that had been played in whorehouses was ultimately being played in conservatories of music," Rockland said. "We invest in things with value once they stick around."

Though the novel was invented in the 1600s, Rutgers did not teach the genre until 1900. "Novels were considered mere entertainment," Rockland said.

Then the movies, a new genre,

arrived; novels were promoted to dignified academic status. In the 1950s, movies became acceptable fodder for study—television had arrived.

Pop culture courses are now ubiquitous: Lebanon Valley College professor Eric Bain-Selbo taught a course this semester on two Homers—the Greek author and television's Homer Simpson—in order to parse "high" versus "low" culture and the moral and philosophical lessons offered up by each. The writing course was designed to get freshmen thinking early about what is worth studying and how to think critically.

"I know 'The Simpsons' has no standing against 'The Iliad,' but studying 'The Simpsons' does reveal a lot about our society," Bain-Selbo said. "Why does it enthrall?"

Another Pennsylvania professor, Susan Schwartz of Muhlenberg College, teaches a course on the religions of "Star Trek" to introduce students to the critical study of religion. She uses the show as a lens to illustrate how culture and religion interact—and to let students discuss an often-touchy topic. "It makes religion more accessible," she said.

Next semester, Elizabethtown College professor Kevin Scott will teach a class on the images of women in comic books and video games. An English professor, Scott found researching comic books "more interesting than writing one more book about 'the whiteness of the whale'—a reference to the more unending scholarly theorizing over what Ahab's whale symbolizes in a classic of American literature—Herman Melville's *Moby Dick*."

"The high-end arts are potentially less helpful to understand what is going on in a culture," Scott said. Rutgers' Rockland has taught post-World War II America using best-selling, often trashy, novels. He explained the popularity of Mickey Spillane's Mike Hammer books in 1950s America, while Ian Fleming's James Bond character took another decade to catch on.

The Spillane books emphasized values of vigilantism and individualism, while Bond worked in an organization and his scope was international, Rockland said. In the 1950s, Americans tried to forget World War II by retreating to the suburbs, making group endeavors anathema. In the 1960s, with President John F. Kennedy's "ask what you can do for your country" still ringing and Vietnam on the radar, the nation grew more outward looking and Bond became more popular.

"By focusing on these novels I'm not trying to say Mickey Spillane is great—he's awful," Rockland said. But the focus on pop culture provided a window into broader issues influencing American life at that time.

Academics note the potential danger in all this—class discussion can quickly degenerate into a bull session about students' favorite television shows. The professors must guide students back to the question at hand.

"You have to ensure they talk with the same rigor they'd use with the Civil War," Hyson said.

Over the last decade, even doctoral dissertations are focusing on pop culture, unheard of a generation ago. Some examples: "Baseball Card Collection and the Politics of Sports"; "Music and Meaning Among Springsteen Fans"; "The Cultural Legacy of Marilyn Monroe"; and others on body piercing, hip-hop and how *Flashdance* and the Rocky movies reflected the values of 1980s Voodoo Reaganomics.

Still, given the field's long struggle for acceptance, it carries heavy baggage, and even those who embrace the concept squirm when they sense a colleague treating the subject matter too seriously.

This taint exists even among students. When Laura Napolitano, a senior at St. Joseph's, took Hyson's course, someone asked her if it was an easy, "gut" course.

Anything but. A recent class discussion on Hollywood's movie-rating system fostered electric debate on freedom of speech, how cultural values are portrayed and who wields power to shape cultural opinion.

The pop studies trend exists abroad, too. Last year, the University of East Anglia in England held an academic conference titled "Blood, Text and Fears: Reading Around 'Buffy the Vampire Slayer.'"

Academics read scholarly papers on Buffy, but given the popular subject, organizers felt obliged to stress that the event was "not a fan convention ... and costumes are not encouraged."

Those who attended could hear papers on "From Metropolis to 'Melrose Place': Morphic Resonance in 'Buffy the Vampire Slayer'" or "'You Hold Your Gun Like a Sissy Girl'—Firearms and Anxious Masculinity in 'Buffy the Vampire Slayer,'" among others.

Already, professors are turning their gaze to computer games—even starting Game Studies, an academic journal. The board of reviewers includes academics from the University of Pennsylvania, Swarthmore and elsewhere.

One paper that Game Studies published was an analysis of Lara Croft, the computer-generated archaeologist: "Lara Croft: Feminist Icon or Cyberbimbo? On the Limits of Textual Analysis."

For many, pop culture is still a side interest, something they can do because they have a traditional body of work to authenticate their scholarship.

For instance, Bruce Kuklick, a University of Pennsylvania professor who specializes in U.S. political and diplomatic history, later in his career published a book on Shibe Park (later Connie Mack Stadium).

Burke argues that insecurity and snobbery among academics studying pop culture caused some to use overly scholarly language about subjects that did not merit it—and provided easy targets for the political right during the 1990s Culture Wars.

"They're so concerned with the suggestion that to write about, say, 'The Simpsons' means you're not really smart that it causes a lot of academics to overcompensate, unintentionally making parodies of their own work," Burke said.

He said scholars overlooked the fact of their own academic training, which lets them take a popular subject and ask the kind of questions that produce legitimate new insight.

"Pop culture," Burke said, "is the raw material to ask more focused questions."

As Homer Simpson would say: "D'oh!"

Across the galaxy ...



AP Photo

A typical example of the ice-rich mantle observed on Mars with images acquired by the Mars Orbiter camera. Recent NASA images indicate that a significant amount of water may be stored near the surface of the Red Planet.

Enlistments

Continued from Page 10

10 years paying off the debt. So, when her daughter talked to a recruiter, she said, it made sense to have the military pay for her education.

According to the U.S. Department of Education, 64 percent of students have to take out loans for college. The average debt upon graduation is roughly \$17,000.

Susan Fay hopes the National Guard will pay for her to become a psychiatrist.

While the Army will pay Scaroni's loan debts, he also will receive a \$20,000 signing bonus and training as a linguist.

He's hoping to learn Arabic. When the 24-year-old told his friends and family that he planned to enlist, they initially had a difficult time accepting why a college graduate with good prospects would possibly put himself in harm's way by joining the military.

"It took my parents a little while to warm up to it," he said. "And some of my friends were like, 'Wait, aren't you studying computer programming? Why don't you just get a job, where you're going to make lots of money?'"

There is a chance he could score a good-paying job upon graduation, he said. "But it's important to me to serve my country. And once you explain that to them, they're like, 'Well, that's pretty cool.'"

The downside, of course, is that he could be sent to a troubled area, and his life could be in jeopardy—generally not a concern for computer programming grads.

"I know what could happen," he said. "But if the Army decides they need me to go to Iraq, I'm fine with that."

Kelly Fay was OK with her older daughter joining the reserves. But she's more apprehensive to see Lisa go full time.

"They own her for however many years," said Kelly Fay, whose son, Bart, is also joining the

National Guard. "If she gets shipped to Kuwait or somewhere over there, that'd be a little scary."

Lisa Fay isn't overly concerned, though. "I'm not going to be trained in the infantry, so I don't have to worry about that," she said.

Though she doesn't support the involvement in Iraq, Lisa Fay said, she hopes to be able to help those who are there.

"I think it's important to support our troops, although what we're fighting for might not be the best thing."

At the Army recruitment office in San Luis Obispo, a few of the newest recruits, including Lisa Fay, Gooch and Scaroni, gathered recently to watch videos and DVD presentations about different programs available.

On one wall, photos of President Bush and Defense Secretary Donald Rumsfeld hung side by side, near several motivational posters.

On those posters, the once ubiquitous "Be All You Can Be" slogan has now been replaced with a new one: "Army of One."

Many enlistees, Cromer said, will take advantage of the incentives offered for schooling. But for some, the service provides an opportunity no one else has offered.

After struggling to make ends meet, Gooch is ready to move his family out of California, hopefully to better fortunes.

"I'll finally get to pass the Mississippi River for once," he said.

To enlist in the armed services, recruits must:

- have a high school diploma or GED
- pass an aptitude test
- be drug free
- pass a physical test
- pass a background test

Some criminal offenses can be overlooked with a waiver from a review committee.

The Columbia Chronicle Editorials

Columbia, a place of comfort

More than 150 years ago, the area that would become home to Columbia's urban campus was hardly a place for the faint of heart.

Known as the Levee district, the blocks inside Harrison, State and Polk streets just south of Chicago's Loop was a sea of vagrants, criminals and prostitutes all housed in the neighborhood's saloons and houses of ill repute.

One tavern owner, Mickey Finn, came to fame for his drugging of unsuspecting conventioners.

The Chicago Tribune described the plot now occupied by the River City condominiums as the scene of "the most beastly sensuality and the darkest crimes."

And although much of what made the district infamous has been long demolished—sans the Pacific Garden Mission—crime and urban grittiness remain an unwanted moniker of the present day South Loop.

That's why crime reports released last week by the Chicago Police Department are all the more impressive.

The Chicago Police Department's Beat 132—the small slice of land that includes the former Levee, today's South Loop and Columbia's campus—saw significant drops in murder, robbery, assaults, burglaries and thefts.

In fact, the area saw major reductions in all of the crimes the city monitors, spelling a more than 8 percent drop in total.

It is a welcome decrease in a city

known as the home of the most murders per capita in the United States.

During the first eight months of 2003 Chicago experienced the fewest homicides in 10 years, and homicides are down more than seven percent across the city.

Meanwhile, Columbia's police district has the lowest murder rate in the entire city. In fact, it doesn't have a murder rate at all—no one was killed during 2003 in the South Loop.

And Columbia is to thank, according to the police.

Sgt. Bill O'Reilly, the police department's First District business liaison, told The Chronicle that Martha Meegan, the college's director of campus security, deserved some of the credit.

Last year, Meegan spearheaded the creation of Security Counsel of Professional Educators, a partnership among the police department, Columbia and Roosevelt and DePaul universities, to combat crime in the South Loop.

"The South Loop schools share many of the same criminal activity and offenders," Meegan told The Chronicle in December. "If we can get photos or descriptions of our offenders, and then pass them along to community members, we will hopefully shut these types of activities and offenders out of our area."

It's all part of Meegan's continued effort to inform students about keeping safe around campus, explaining what

criminals are after and urging the police department to focus on the areas bordering Columbia's urban campus.

And therein lies the benefit of bodies like Columbia—it not only provides nurturing educational grounds for young adults, its development as a viable institution advances the community as a whole.

An influx of pedestrians stems crime and forces the police to step up patrols, especially to combat high-profile problems like the South Loop's homeless population.

What was once a sea of warehouses has now been gobbled up and rehabbed by Columbia. Old storefronts are art galleries; old offices are classrooms.

It's nothing short of an urban renaissance right before our eyes.

And while Columbia shouldn't take all of the credit for the success of our neighborhood, the educational and arts corridor we helped build surely played a big part. After all, the college is the largest landowner in the South Loop.

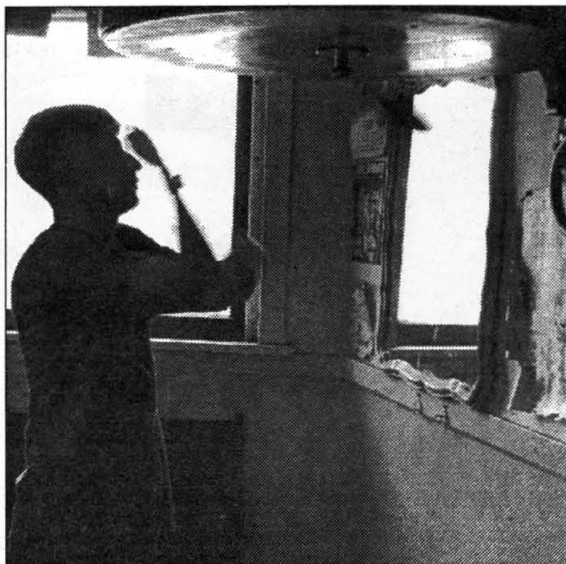
It's no secret.

Colleges bring much needed revenue downtown, even if it's spent on quickly disappearing parking. Colleges create excitement and energy. Colleges build theaters, venues and festivals. Colleges spawn coffeehouses and even liquor stores.

Colleges are one piece of the puzzle. Columbia is one piece of the South Loop. The South Loop is just one piece of Chicago.

We'd like to think we helped.

Exposure



Andrew J. Scott/The Chronicle

Off the beaten path :

Views from campuses across the country

Hate Bush? Boycott the economy.

Rob Goodman
The Chronicle (Duke U.)

is—yes—to boycott the entire economy until November 2004.

Consider the potential impact of a well-organized omni-boycott. The U.S. median income was \$42,409 in 2002; for a rough estimate, we can multiply by the nearly 54 million individuals who voted against George Bush in 2000. That gives us a total of nearly \$2.3 trillion subtracted from the economy this year, enough to derail the presidential aspirations of Jesus Christ himself.

At this point you might raise several objections. You might, for instance, quibble with "well-organized." Surely, you'd argue, there's no unifying figure charismatic enough to convince 54 million Americans to spend absolutely no money on anything for 10 months. But you'd be neglecting someone.

He's the only presidential candidate in memory with a legitimate cult following. Consider this testimonial from the Dec. 7 issue of the New York Times Magazine: "Clay Johnson got involved in the campaign after a young woman named Merrill told him she didn't love him anymore. Johnson stripped to his underwear, lay on the floor in a fetal position and remained there for days, occasionally sipping from an old carton of orange juice. Alarmed, Johnson's friends scratched their heads for a way to snap him out of it. Finally they hit on one: Howard Dean."

Dean translates the emotional dependence of acolytes like Johnson into an unprecedented control over their wallets. In early December, flush from contributions totaling over \$40.4 million, Dean ordered his followers to donate instead to unknown Iowa congressman Leonard Boswell—who proceeded to rake in \$51,000 in 48 hours. If Dean's next major policy address were entitled "Five Reasons You Should All Immediately Dance for My Amusement"—you get the idea.

So imagine if Howard Dean went on national TV and said the following: "Friends, every single dollar you put into the economy is an indirect campaign contribution to George W. Bush. So as part of our effort to take

See Economy, Page 15

Bush's air marshal plan doesn't fly

In the wake of several canceled trans-Atlantic flights over the Christmas holiday, the Department of Homeland Security has announced that armed "air marshals" would be required for all international flights. This announcement follows on the heels of a contentious ongoing debate in the wake of the 9/11 attacks regarding the arming and deputizing of commercial airline pilots.

The announcement sparked controversy overseas, particularly in Europe, with an addendum demanding that all flights to land on American soil must accommodate American personnel.

"We are asking international air carriers to take this protective action as part of our ongoing effort to make air travel safe for Americans and visitors alike," explained Homeland Security Secretary Tom Ridge. "I have said that we will take specific steps to increase security whenever necessary, and with this action we are doing just that."

While Britain has recently signed

on its full compliance to the program despite the objections of its airline pilots, other European nations are uneasy, if not downright hostile, toward the idea, with certain airlines refusing to fly overseas if armed guards are aboard. The Department of Homeland Security promptly retorted, hinting that any international flight that refuses to cooperate will be denied access to American soil.

This is merely the latest example of the arrogance and extreme lack of prescience that plagues the Bush administration.

Despite what people may feel (and this has nothing to do with feelings, it's about results) armed guards aboard airplanes will do absolutely nothing to ensure the safety of those aboard. Before their placement, airplanes were weapon-free zones. Now we have someone with a loaded gun aboard, who can be overpowered by a few people quite easily. Voila! You've just handed the airplane over to a hijacker.

Not to mention that people are

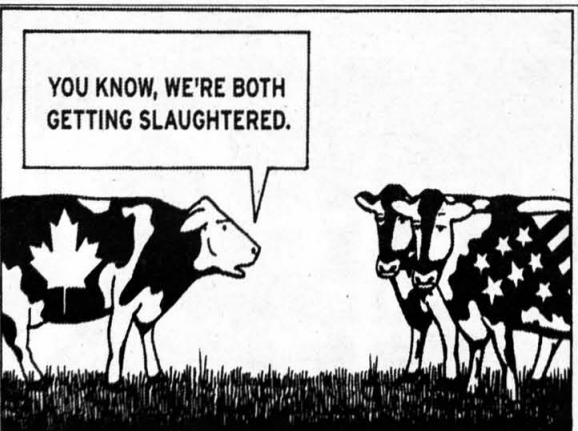
much more aware during flights. We've taken to self-policing. A prospective hijacker wouldn't be able to get five steps toward the cockpit before being choked with a belt, beaten in the head with a pair of spiked heels and trussed up with pantyhose.

And most importantly, an armed guard has absolutely no recourse against a shoulder launched anti-aircraft missile. He gets to be consumed with burning jet fuel like everyone else.

This is foolish and it belies a simple-minded approach to a challenge that needs to be addressed from different angles. We cannot solve this problem by a display of strength alone.

The administration needs to get their heads straight and start implementing programs that actually deter terrorists rather than boost their approval ratings. It's been two years now and they're still playing catch up, feeding on our fears in order to gain a tighter grip over us.

**IRONY
IS NOT
HUMOR**
**BY RYAN
DUGGAN**



Ryan Duggan/The Chronicle

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Fingerprinting system deserves the finger

Adam J. Ferington
Commentary Editor

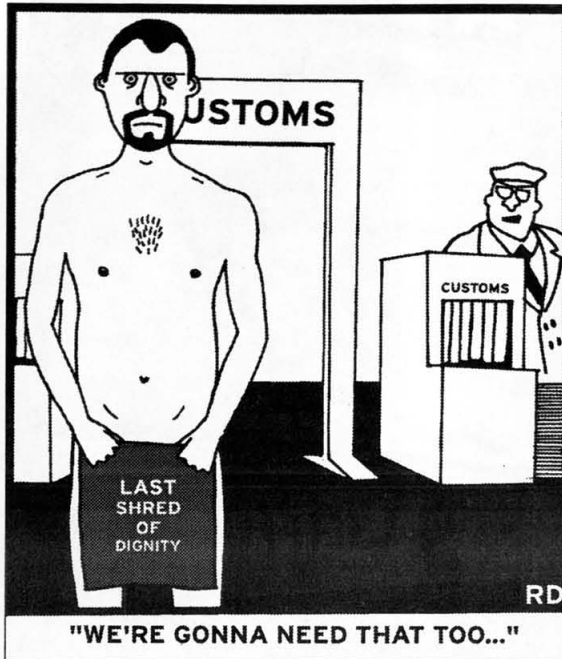
"The only good bureaucrat is one with a pistol at his head. Put it in his hand and it's good bye to the Bill of Rights."
- H.L. Mencken

The New Year has begun—not with a whimper, but a bang. As of Jan. 5, the United States has required the fingerprinting and photography of all foreign visitors at 115 U.S. airports and 14 key seaports as a fierce inauguration to the U.S. Visitor and Immigrant Status Indicator Technology program.

Under the new program, most foreigners are required to have prints of their two index fingers taken, as well as comprehensive digital photos comprised of both facial and profile shots. Information from the screening process will then be indexed with the FBI's criminal watch list against all persons with any prior convictions of statutory rape, drugs and visa fraud. But not murder, weapons trafficking or even good old-fashioned rape of a woman over the age of 18. Apparently those things aren't important.

Said Homeland Security Secretary Tom Ridge, "It is part of a comprehensive program to ensure that our borders remain open to visitors, but closed to terrorists."

Here's a short, maladroitness riff on how your tax money works in government: You pay a large sum of your income that could otherwise be used for drugs, pornography or gambling. Your lost capital is apportioned out to government agencies that do not use the funds to support a diverse and stable economy, a high-quality education system or comprehensive health care. Instead, they squander it on overblown initiatives that violate civil liberties, increase anxiety and paranoia and send the National Treasury spiral-



Ryan Duggan/The Chronicle

ing even further into debt. And they manage to make you look like an utter cretin to the rest of the world. In summary, giving the U.S. government your tax dollars is equivalent to purchasing an unwieldy iron stick for a large, angry crank addict in a clown mask that he'll use to bludgeon and sodomize you an inch away from death in front of everyone you've ever had a crush on.

Yes, that was overblown and hyperbolic, and no, I don't particularly care. Pay attention, and don't waste your time sending me letters about my

word choices. You delicate types shouldn't even bother getting out of bed if this offends you, because there's a whole weird, nasty world out there and it gets closer to your door every day.

Still with me? Good.

The whole initiative reeks of an Orwellian construct; vid-screens, re-education camps and doubleplusgood displays of patriotism. Nevermind the fact that it smacks of hypocrisy and more than just the slightest whiff of cultural ignorance. Citizens from 27 countries are currently exempt from

the screening process, most notably England, France and Germany. This seems to be in spite of the fact that a majority of Western European nations have found themselves the recipients of a steady stream of extremist Muslims immigrants from North Africa and the Middle East within the past five years. Remember, Richard Reid—the so-called "shoe bomber"—was an English citizen. Three months after 9/11 he tried to blast an American Airlines jet he was on out of the sky over the Atlantic Ocean.

Unless screeners at airports intend to compare the incoming European visitor's skin tones with paint samples ("Please step aside sir, you're just a shade darker than Colin Powell") or allow a dog to urinate on a copy of the Quran in order to provoke a flurry of Mohammedan indignation, the zealots are going to slip through.

If the Bush administration really wants to strengthen our national defenses against terrorism, they should allocate funds to first response teams—ambulances, fire and police departments. In the event of another terrorist strike (and don't be surprised if there is one), the situation won't be handled by a crack team of black-clad commandos rappelling from helicopters to save the day like a Michael Bay movie. It has, and always will be the firefighters, police officers and emergency medical technicians who arrive first and stay last. Everyone else is in the details.

But enough about this. I grow tired of this matter and really, words won't make a difference. Besides, you're an American, what do you care? This doesn't affect you, just the foreigners coming into the country to attend our schools, conduct business and spend money on our economy. Who cares if they find it embarrassing, uncomfortable and disrespectful? We're Americans. We can do whatever we want.

Economy *Continued from Page 14*

back America, it's time to seriously tighten our belts. I'm asking you as a personal favor to grow your own food until further notice.

"You need to ask yourself which of your daily expenditures are really necessary. Do you really need to shower by yourself every day, when communal showers taken once monthly will save drastically on water and electricity bills? Are luxuries like toothpaste, laundry detergent and toilet paper really worth another four years of Republican dictatorship? I think not.

"If you feel absolutely compelled to

spend money during the next 10 months, you'd be best advised to donate that money to me. Also, if you could find it in your hearts to quit your jobs in order to temporarily drive up the unemployment figures, that'd be super.

"And finally, in case of medical emergency, you're free to take advantage of the fine facilities just over the border in Canada or Mexico. Thank you, and God, or the deity of your choice, bless America."

And here you might raise another objection. Wouldn't that be a bit, well,

obvious? Wouldn't Americans have a difficult time rallying behind a candidate who urged them to torpedo their own economy? Perhaps, but consider these statistics. One in four Americans can't name their governor. One in two can't name their congressman. Half of young voters get their news from Leno and Letterman.

In other words: No one pays attention to politics.

Therefore, it is entirely feasible for Howard Dean to get one half of the country to boycott the economy while the other half remains preoccupied by

the NFL playoffs. And that second half should remain mercifully oblivious until the Dow cracks 1,000 in reverse and half of the Fortune 500 files for bankruptcy—just in time to blame President Bush. Beautiful.

Such, I believe, is the only conceivable scenario for victory in 2004. And on Nov. 3, a triumphant army of Deaniacs, unshaved, unwashed and unemployed, will take a well-deserved shower and prepare to save the nation from the economic catastrophe that, God willing, is swiftly approaching.

Face the public: The Chronicle photo poll

Question: What was your New Year's resolution?



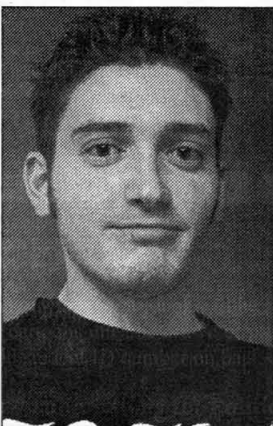
"Every year I give up the same thing; I give up giving up things."

—Scott Brandush
Senior, Photojournalism



"I didn't bother [making resolutions]."

—Cassandra Thomas
Senior, Broadcast Journalism



"Drink a little less."

—John Giannelli
Junior, Advertising/Design



"Smoke more."

—Laura Lightfine
Freshman, Photography

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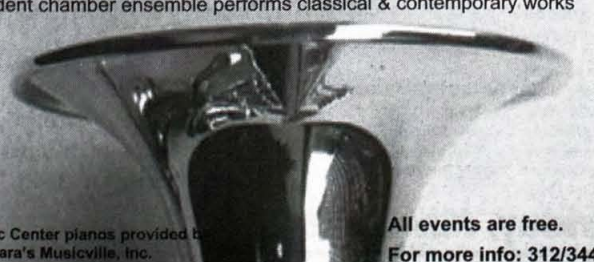
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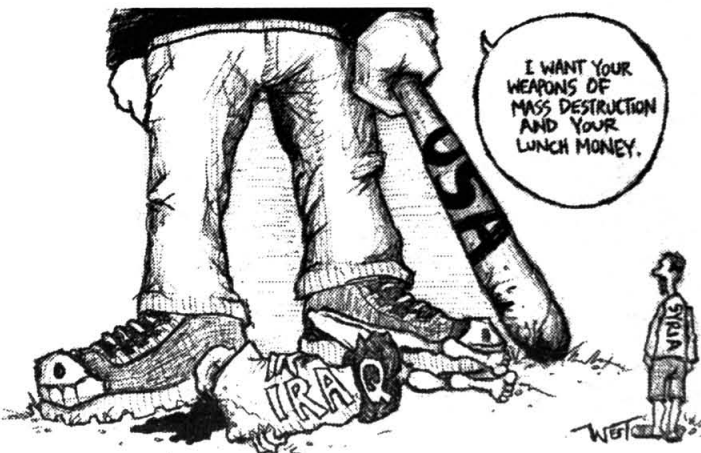
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Picasso portraits go online

○ Cubism meets modernism when a public relations marketing plan turns into a work of art

By Doris Dadayan
A&E Editor

Had the Internet been around in the days of Pablo Picasso to use as a tool for his paintings, perhaps life wouldn't have been so twisted for him. Then again, it might've made things even more complicated for the artist whose relationships were strange without having the World Wide Web easily at hand.

With the creation of www.mrpicasohead.com, the question of whether it is life that imitates art, or if it is art that imitates life, still won't be answered, but it does give us self-proclaimed artists a web tool in imitating the art and style of the great Picasso—if not his unusual personal life.

Mr. Picasso Head, created by New York-based Ruder Finn Interactive, is an interactive game that allows self-proclaimed artists to design Picasso-style portraits via the Internet. By clicking on the various shapes of heads, hairstyles and other abstracts, the artist uses the mouse to drag around noses, eyes and other features onto the white canvas. The website allows artists to design portraits in color using Picasso's eccentric style of flat, distorted, boxy art to create various looks and facial expressions.

At the end of the masterpiece, a title and signature is required for the painting to be put in the gallery. Portraits with titles such as "Mullet for Life" and "The Perfect Guy" are among thousands of others that are already in the collection.

Scott Schneider, the director for Ruder Finn Interactive, an extension of



the Ruder Finn public relations firm that deals with creating websites and other strategic online communications, said the prototype for Mr. Picasso Head was created in late November 2003 as a demo for an internal marketing plan.

The idea behind Mr. Picasso Head was spawned by Michael Schubert, the chief creative officer for Ruder Finn, who thought of the idea in college to create a Mr. Potato Head-type project. But instead of a pudgy-spud-type figure with dangly arms and a huge grin

on his starchy face, the game would be done using sophisticated Picasso-style pieces and design.

Designed as an innovative way to get the word out about the work that Ruder Finn Interactive does, the company's 30-member interactive team

decided to test out its new idea by having each member send out the Mr. Picasso Head link to five other people. At the end of the first day, the website had 80 visitors. By the end of the second day, 700 people visited the site, and by the third day, there had been 4,000 visitors to the website, according to Schneider.

"All of a sudden we saw this thing kind of escalating. It grew out of control, but in a good way," Schneider said. "People were creating these Picasso heads, and they were saving them and sending them to their friends."

Schneider said there have been more than a million visitors to the site, with approximately 80,000 portraits saved in the gallery. Previously a painter himself, Schneider said the appeal of working with Picasso-style design is in the simplicity of the work, which leads to abstract thinking by putting shapes together to make abstract portraits. Schneider said the company has thought about doing a series of designs that would depict other artists as well.

"We wanted to do something cool, something a little bit different, something that would really kinda say, 'hey, we can do interesting things,'" he said.

"I think what's interesting about it is that [Mr. Picasso Head] shows the viral phenomenon of the Internet and how something kinda compelling and interesting and creative really just takes off on its own," Schneider said.

"I think people like being creative and they like the idea of designing. It says something about what people are doing out there and what people want to do and what they get excited about."

It's all a laughing matter at Chicago comedy club

By Mark Anderson
Contributing Writer

When most people think of stand-up comedy in Chicago, only one word comes to mind: Zanies.

That's because for more than 25 years, Zanies has been showcasing stand-up comic talent. Throughout that time, the state of American comedy—at least its stand-up version—has seen the cycle of boom and bust happen more than once, throwing numerous clubs out of business and littering the landscape with failed comedies before regenerating itself for another go-round. Yet, through it all, the 150-seat club at 1548 N. Wells St. has soldiered on.

The reasons for such success are simple: It treats its comics well. It treats comics' managers well. It treats its customers well. And, perhaps more importantly, the family of employees who make up Zanies' staff loves what it does.

And these days, those things matter as people once again flock to see stand-up comedy.

Such wasn't always the case. Linda Moses, general manager of all four Zanies locations, remembers when a club like Zanies couldn't get paying customers through the door. That was back in the early '90s, when the marketplace had grown saturated with comedy clubs and second-rate comedies, all trying to cash in on a craze fueled by the rise of cable television. Comedy clubs sprung up in hotel lobbies and strip malls across the country, and every guy who could make his family laugh around the dinner table thought little of trying to be the next Jay Leno or Jerry Seinfeld—rarely with much success.

"Those were the bad years," Moses said.

Today, the club stands at or near the top of the Chicago comedy heap, challenged for supremacy in the public's mind only by Second City, the world-

famous home of improvisational sketch comedy. Ironically, the downtown Zanies location (there are also clubs in St. Charles, Vernon Hills and Nashville, Tenn.) is just down the street from the Second City main stage where stars John Belushi, Bill Murray and Chris Farley got their starts, turning North Wells Street into a kind of ground zero for Chicago comedy.

The Wells Street Zanies even feels like an archetypal comedy club: tables jammed up against one another, a tiny stage with the club's name emblazoned behind it, a single spotlight illuminating a lone microphone, walls lined with headshots of comedians and news articles about comics and a clattering bar in back. But, despite its modest surroundings, this flagship location has seen every major comedian of the past couple decades work its stage. Some, like Jackie Mason, George Carlin or Richard Lewis, are big stars who return almost as a matter of course whenever they go back out on the road.

"The great thing about Zanies," said Patti Vasquez, a successful comedian who got her start at the club, "is that it's such an intimate room. There's real interaction with the audience who, I think, are some of the best audiences a comic could hope for."

Vasquez is a perfect example of the next generation of comics who populate Zanies lineups and who are helping to bring out the club patrons who once again consider stand-up comedy a viable choice for a night out. Lauded by Moses as one of those who found her comedic voice while working at Zanies, Vasquez has gone on to headline at clubs around the country while still retaining a strong link to the place where she got her start.

"We plucked Patti years ago," she said, noting how the Zanies staff made a note of Vasquez's potential early in her career and offered her the opportunity to hone her craft whenever possible. "Mark my words: Patti Vasquez is going to be a big, big star one day. Not

only is she funny, she's nice and she's got great stage presence. She went from featuring [serving as the middle of three comics] to headlining in no time flat," Moses said, "and watching that happen from my perspective can be a real treat."

After serving as the opener for the successful "Puppetry of the Penis" show in 2003 in Chicago, Vasquez is currently working on a one-woman show of her own and working around the country in between her frequent returns to Zanies.

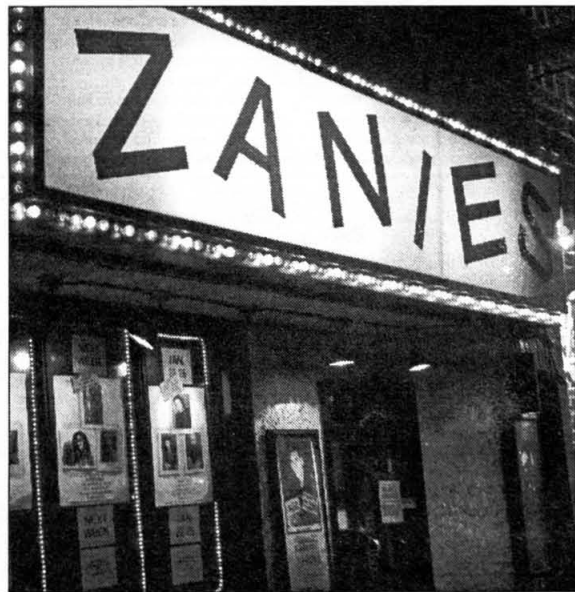
While Zanies is an "A-list" room and one of the most well-known comedy clubs in the industry, it is also a place where aspiring comedians can get a leg up. Every Tuesday, Wednesday, Thursday and Sunday, the Wells Street location offers an unannounced "showcase" spot on its stage in addition to its regular nightly lineup of an emcee, feature and headline act. The five-minute showcase slot is given over to a comedian who has managed to make it past the hurdles necessary to attract the attention of the booking staff, an accomplishment that's not necessarily easy to attain.

"There's no way I could watch every videotape I get," Moses said, referring to the most common way comics try to get the attention of a club like Zanies. "If I did, I'd be doing nothing but watching tapes all day."

Instead, Moses and Haas rely heavily on word-of-mouth, both from patrons and other comics.

"If there's somebody who's really, really good, who's really, really ready, generally we'll hear about them through word-of-mouth," she said, noting that being offered a showcase spot is like an audition for the club.

"They get five minutes, and if they tell me they're clean [their act isn't 'dirty'] and they're not, or they don't stop as soon as their five minutes is up, they'll never make it at Zanies." In some cases, the best thing that can happen to someone who's just done a



Andrew J. Scott/The Chronicle

Zanies, a Chicago classic located at 1548 N. Wells St., has been humoring audiences for more than 25 years.

showcase is the feedback they get after the show and the suggestion to come back in six months after they've worked more on their craft. Occasionally, a success story like Vasquez's develops and everybody's happy.

Not the least of which are the club's customers. A comedy chain like Zanies couldn't stay in business for very long without turning out room after room of happy, satisfied customers, ready to tell their friends about what a great time they had or mentally making a note for the next open slot on their entertainment calendar.

When asked after the show why she

had come to the downtown Zanies on a recent Friday night, Jennifer Owens of Glen Ellyn, Ill., said simply "just to laugh—there's something refreshing about a night out that's just about laughter."

Standing nearby, Kate Kerwin of Chicago's Wrigleyville neighborhood pointed out that "it's not really the club that makes it worthwhile, it's the comedians." Zanies seems to "do the best job at getting good comics," she added.

Another Friday night patron, Greg Gurtier of Schererville, Ind., agreed. "Zanies is right up there" in terms of,

See Comedy, Page 23



The Weekly Dish

By Doris Dadayan
A&E Editor

It was the week that Britney Spears was still single and not yet divorced, when Mandy Moore was thought of as one of Hollywood's hottest, talented young actresses for her role in 2002's *A Walk to Remember*, and Paris Hilton began to sound more intelligent the more she was featured on television. Yes, the women of "The View" had some very interesting, um, views every day of that week, and I came to be very good friends with The Mothman and his prophecies.

Godsmack to me. And a big one at that. I guess I deserved it for laughing and thinking I was one of the lucky few who was not susceptible to getting something so big. The flu shot, the shot that ran low at the Student Health Center because all the smart people were going and getting theirs, was something that didn't pertain to me; after all, I go out in freezing weather with my hair freshly washed and I never get sick. I guess it was too late in the process to try to justify my laziness for not going by saying that I have a fear of needles?

And so my "winter break" began with influenza, and, oh yes, it was the big one. It was like it couldn't wait one more day to visit me for my vacation. Saturday it came and it came with a bang. Confusion kicked in along with the fever, chills, fatigue and weakness—the only emotions that my body could exude. I was brain dead, with no concept of the time or what damn day of the week it was. Locked away in my room, I was like some kind of leper, not allowed to touch or come near anyone or their personal belongings so that I would not infect them during the happy holiday season.

For what seemed like an eternity, but was really only nine days of living hell, my room and the rest of the house seemed like a high-class spa, a giant sauna really, where every room had me sweating away calories and leaving my skin with a bit of a sun-kissed look to it, like an I-just-came-back-from-a-Caribbean-get-away kind of tan. Even the lights from the tiny Christmas tree in the living room were radiating immense heat that caused sweat, forcing me to stick my head in the freezer for some fresh air.

Showers, a sport once taken for granted, became athletic feats, competitions, where in order to win, or at least receive a "good job for trying!" you had to stand at least five minutes straight without wanting to die. Just trying to hold on for life to the wall or the shower curtain so I wouldn't pass out made me give up and crawl back to the bench. I tried to be a team player, but I just couldn't do it.

Inanimate objects began to look, well, animate and at some point during my delirium I think

Santa actually did visit our house on the 24th. But doping myself with medication did no good. Instead of going to the doctor, I self-medicated with Tylenol Cold and Flu, which had me shaking throughout the night. I was doing a dance that Pharrell might've wanted to consider using for his next video.

Yes, I was contagious, delirious and there was nothing that could possibly stop me. I was surfing the Internet for as long as I could keep my head up.

I was typing away, visiting websites and taking advantage of the Internet, researching flu symptoms and laughing at the words zanamivir and acetaminophen, which started to look pretty damn funny after days of living off of chicken soup, Coke and lemonade.

Oh, I was online apartment and house hunting, planning vacation trips and ordering pomades, shampoos and gels to give my hair even more mass and volume than it already has. I was proud when I was able to do 10 or 15-minute intervals of online searches before struggling to get into bed again.

And then, with all my energy spent, I would give up. Sleep, dear God, the only escape from the hot flashes which had convinced me that I was, without a doubt, going through menopause at the age of 23. I was moving in and out of a dream world, like a scene out of *Trainspotting*. I think I might have even been looking for medicine that I may have dropped into the toilet at some point. Ah, who knows? I dreamed of death and fire and something that looked like the giant walking teddy bear from Bjork's video "Human Behaviour."

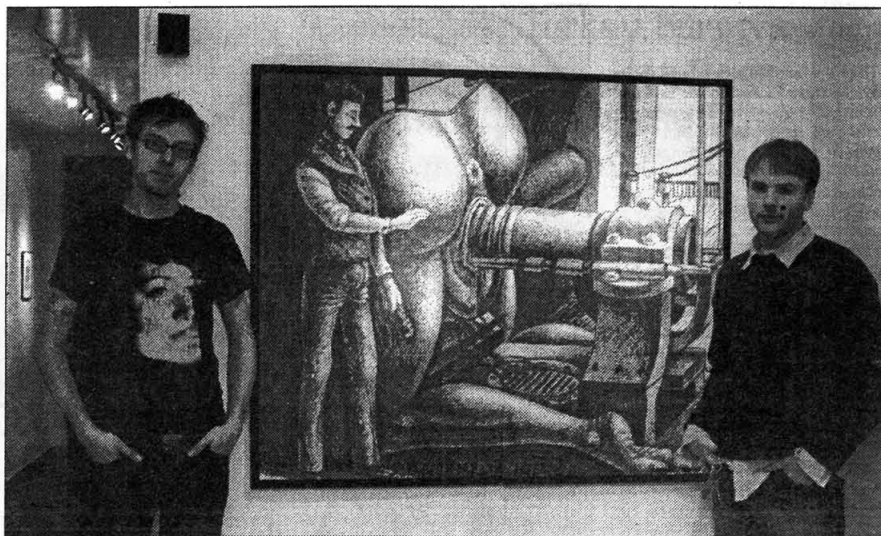
As soon as I was able to gain enough strength for some hardcore physical exercise, disinfecting my room became my top priority—the bacteria was everywhere. I cleaned the same place over and over again, convinced that there were still germs lurking on my desk and behind the CD case. I had to disinfect absolutely everything, including the dog. All germs had to go.

Suffering through the flu gave me plenty of time to sit and think. When you catch yourself talking to yourself because you aren't allowed to be with anyone other than yourself, pondering why the number one is called "one," well, a lot of things suddenly become pretty clear. Sitting at home watching episode after episode of "Rich Girls," daytime soaps and Fox News, having to suffer unnecessarily through a week and a half because I was too pompous to get the flu shot made me realize that, the greatest germ in the house was actually me.

ddadayan@chroniclemail.com

Anteroom offers alternative art gallery

○ Students take initiative with studio in Uptown neighborhood



Andrew Scott/The Chronicle

Justin Hemmingson (left) and Nathan Dalton stand next to a painting by Roumen Kirinkov at the Anteroom, 4450 N. Sheridan Road.

By Matthew Jaster
A&E Editor

What good is art if there's nobody to appreciate it? While art exhibitions in Chicago cater to all kinds of interests and tastes, some Columbia students feel they're not taken seriously as artists.

Instead of sitting around and complaining about it, Jeremiah Barber, Justin Hemmingson, Nellie Skallerup and Chris Watkins have taken some initiative to get their work to the general public.

"It's hard to go to a gallery and look or act like a student; people don't take you seriously," Hemmingson said. "We moved into our apartment last September with the intention of opening our own art studio."

With the help of track lighting and extra wall space, the artists were able to transform their own Uptown apartment into the Anteroom, an intimate art setting that features Columbia students as well as artists from the community.

Last October, the group began hunting down other artists with the same ambition and drive. They prepared for the event by printing out 200 invitations, hoping the show would generate some buzz around campus.

On Dec. 12, 2003, the four artists opened their front door for an art show titled "Patients Handled." They were surprised to find that word-of-mouth was an extremely effective marketing tool.

"We estimated that maybe 100 people would come," Hemmingson said.

"We ended up having between 150 and 175."

Along with wine and hors d'oeuvres, the apartment offered a small studio space where patrons could examine each piece individually, instead of being overwhelmed by too many visuals. While some exhibits try to cram images down your throat, the Anteroom presents a nice, quiet alternative.

With the success of "Patients Handled," the Anteroom plans to open its next show on April 16.

The theme for this project will be inner anatomical movement. They're currently taking submissions from any artists interested in participating in the event.

By February, they plan to release a magazine that intertwines the art at the studio with works of poetry and fiction. Edited by Nathan Dalton, the magazine plans to take the same artistic route as the studio.

It will offer young writers a chance to publish work that may not have any other outlets.

"The idea is to form a community of artists in Chicago, not just at Columbia," Dalton said. "It's good for us to take some initiative. After the first show, we realized there are people willing to help get this thing started."

Once the first issue gets off the ground, Dalton plans on releasing an issue to coincide with every new gallery event at the studio.

"It was hard to get people involved at first," Dalton said. "Now we've got enough work to keep the magazine

going for a long time."

For the April show, Hemmingson promises the event will be more professional.

"We've got one show under our belt, so we know what to expect the next time around," he said.

As for how long the group intends on using the apartment on Sheridan Road to showcase their artwork, Hemmingson is direct and to the point.

"We'll keep doing this until we don't have a dime to our name," he said.

While some students sit around and talk about how passionate they are about their work, there are few who actually go out and do something about it.

The Anteroom was created by artists willing to take some initiative instead of waiting for success to land in their lap.

"We're not restricting any art medium with this," Dalton said. "We hope that students 18 to 24 realize they don't have to just go to school to do their projects."

Hemmingson quickly agrees with this notion.

"I couldn't just go to school and make projects for the man," he said. "I've got to do some things for myself."

"Patients Handled" is open through January at the Anteroom, 4450 N. Sheridan Road. Please call (773) 807-3347 to make an appointment. If you're interested in presenting some artwork for the next gallery show, contact Jeremiah Barber at (773) 817-5354.

'Sex' makes headlines

By Doris Dadayan
A&E Editor

With unbiased news reporting, ethical dilemmas, deadlines, proper spelling and AP style apparently no longer needed in news reporting, The Neo-Futurists, now in their 16th year, have produced a show that defies all that was formerly known as objectivity in journalism.

The Neo-Futurists, the theater group that brought us "Too Much Light Makes the Baby Go Blind: 30 plays in 60 minutes" and "Drinking & Writing," have gone into major investigative mode to get the scoop on a very "special report" on "SEX!"—a show which takes place on the set of a television news show, portraying journalism at its finest.

Sean Benjamin, the creator and one of the performers of "SEX!" came up with the idea after a night of joking around with Neo-Futurists Steve Mosqueda and Diana Slickman about how once they're finished writing and performing "Drinking & Writing," their "two great loves," there would be nowhere else to go from there.

"So then I thought sex! What could be better than that?" Benjamin said. "And I thought if I were to do a show like that, I would like to set it in the world of the media. I had already proposed a show for the Neo-Futurists about a satirical, highly subjective news show and of course called it, simply, 'The News Show.'"

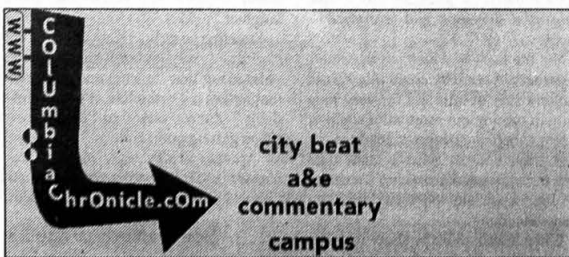
When he started working on "SEX!" Benjamin said that he kept coming back to the idea of "The News Show"

because no other medium besides news writing could take a topic and completely make it important on its own, whether it really was important or not.

So Benjamin decided to just combine the two. "The News Show" would still be a show that would go on even after "SEX!" ends in February and the group would have to choose a different topic every month to make it the "headline" of that edition of "The News Show."

"Part of the idea behind 'The News Show' is that we are not at all objective. We are highly subjective and write the stories as they relate to our personal lives, which isn't too far from the news these days," he said.

See Sex, Page 23



Now hear this: Loud rock hard on ears

○ Students, musicians unaware of possible damage done by overexposure to intense sounds

By Lisa Balde
Managing Editor

It's not cool to wear earplugs, especially while playing music.

At least that's what Steve Colletti, a junior recording major, thought six years ago before he started losing his hearing.

It was during his second and third year drumming for the math rock band Monday's Hero that he noticed something wasn't right—he sometimes couldn't distinguish certain sounds from others, a disadvantage that could have hurt his musical performance and his band.



Steve Colletti

"I noticed I was losing my hearing mostly in the frequency range in my snare drum and cymbals," he said.

"It's [still] hard to hear my girlfriend's voice."

Colletti's story is common among musicians, but it's one that often gets ignored. As the Chicago music scene continues to swell with new acts and new fans, there is a growing number of people at risk of doing damage to one of the five senses that they're the least likely to notice right away: hearing.

"We are a visual society. When people go to a concert, they say, 'I want to see Dave Matthews,'" said Michael Santucci, MS-FAAA, an audiologist and the president of Chicago-based Sensaphonics Hearing Conservatory. "Your ears work when you're sleeping; like breathing, you can't turn it off," he said. "People don't even think about it until it's gone."

Santucci, a guest lecturer for Columbia's Studies in Hearing and Advanced Audio Tools audio and acoustics classes, thinks people take their hearing sense for granted. He said people should be especially concerned about their ears while listening to music, one of the No. 1 causes for hearing loss.

There are two types of hearing loss, he said. The first and most common

among college students who frequently listen to loud music is "temporary" hearing loss. People notice the repercussions of this type of hearing loss after leaving a rock show. The second is permanent hearing loss.

As a result of "excessive sound exposure," one's hearing could seem dulled for a period of time after listening to loud music, Santucci said. Listeners may also experience, on a temporary level, a condition called tinnitus, a consistent ringing or buzzing sound in the ears.

Because temporary hearing loss is so common, sufferers often ignore it until it's too late.

In fact, people with hearing loss usually wait seven years before they do anything about the problem. Sixty percent of those with some sort of

hearing impairment are between the ages of 21 and 65, according to the Washington State Association Self Help for Hard of Hearing People.

Temporary hearing loss can quickly turn into permanence and Santucci encourages his patients and the Columbia students he teaches to test their hearing as often as possible.

"I've tested hearing for Dave Matthews and Aerosmith," he said, "and I'm finding that the people who were rockers in the '60s are having the problems [now]."

Colletti, who is scheduled to go on tour with Monday's Hero during semester break, got the hint as soon as his hearing started fading in high school. Now, he doesn't even think about playing without earplugs. He even keeps a jar of plugs on his band's merchandise table at shows so fans can use them too.

"Your ears are going to naturally wear out," he said. "If you're listening to loud stuff, they'll wear out sooner and

you're not going to make as much money [in the music business]."

Amateur and professional bands alike are following suit and obtaining protection for their ears. Bands like AC/DC, Matchbox 20 and Sum 41 turn to Santucci and Sensaphonics for customized hearing aids that sell at around \$100 per pair. Other Sensaphonics clients include Britney Spears, Liz Phair and Rob Zombie.

Eric Hauser, a senior broadcast journalism major, is a similar proponent of specialized earplugs. His band, Dear You, practices at least three times a week, and they play shows as often as



Charles Kushner/The Chronicle

Joi Cuartero, a business major at Columbia, listens to her portable CD player every day on her commute to school.

possible. Hauser said that, due to the large amount of time he spends making fairly loud music, he has to wear some sort of protective device for his ears. For \$25, he purchased a pair of Hi-Fi earplugs from Guitar Center that filter out high frequency sounds without drowning out the music he plays.

"My hearing's good for now," he said, "but I'm pretty sure I'll be deaf someday."

According to Santucci, Hauser has a better chance of maintaining his hearing with the earplugs.

But rock musicians might be the only smart ones.

Audience members at a rock concert experience a level of noise at between

110 and 120 decibels, a range considered dangerous if exposed to consistently and for long amounts of time.

According to the League for the Hard of Hearing in Florida, any sound that measures above 85 decibels, or the noise of normal street traffic, can damage hearing.

When sound enters the ear, it stimulates hair cells in a part of the inner ear called the Organ of Corti. But those hair cells can handle only so much sound and when the ear takes in a lot of loud music, they die. Hair cells can't be grown back and the fewer a person has, the less they can hear.

See Hearing, Page 23

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**DREAMWORKS
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WIN A DATE WITH TAD HAMILTON opens in theaters on January 23rd.

Sex *Continued from Page 20*

Courtesy of The Neo-Futurist Theater

The cast of The Neo-Futurists discuss sex in the newsroom in their newest production, 'SEX!' which opens Jan. 15 at The Neo-Futurist Theater, 5153 N. Ashland Ave.

Although Benjamin devised the format for "The News Show" and "SEX!", the shows are written collaboratively. Stories are brought in, and writers and performers look over what material can be used. They are then put within the structure of "The News Show."

According to Benjamin, the cast changes for each edition based on who is interested in the topic or who is available to perform.

According to Greg Allen, the founding director of The Neo-Futurists, the premise behind the theater group is dedicated to audience participatory, nonillusory theater.

"Everything that you see onstage is actually an expression of the people who are expressing it," Allen said. "We don't play characters, we don't suspend the audience's disbelief. We never take the audience anywhere else other than the theater."

Allen said that his premise behind

creating "30 plays in 60 minutes," as opposed to producing one full-length play, was modeled after the system that the Italian Futurists used, producing short plays that would shake up the audience's normal expectations of a play.

"So much of theater seems to be rivaling movies, where, you know, you're trying to get a star up there or you're trying to create these elaborate other places," Allen said.

"So I thought I'd kinda take the idea and run with it to the nth degree, that, you know, we are actually who we are onstage, where we are onstage, with an audience that is there and see what that human interaction could lead to."

"SEX!" opens Jan. 15 and runs through Feb. 21 at The Neo-Futurists Theater, 5153 N. Ashland Ave. Tickets are \$8 for students with IDs. Shows run Fridays and Saturdays at 8 p.m. For more information, call (773) 275-5255.

Photography gallery thrives at Columbia

○ Museum touts only all-photo exhibit in Midwest

By **Jamie Murnane**
Staff Writer

As students fight the cold Chicago wind and hurriedly turn the corner of Harrison Street and Michigan Avenue, they often overlook the Museum of Contemporary Photography.

The museum, which resides on the first and second floors of the Alexandroff Campus Center, 600 S. Michigan Ave., has been there for nearly two decades and still many people are unaware of its significance.

Established by Columbia in 1984 in place of the college's Chicago Center for Contemporary Photography of 1976, it is the only museum in the Midwest dedicated solely to photography. MOCP is also among the 750 out of approximately 16,000 museums nationwide that are accredited by the American Association of Museums.

According to Natasha Egan, the associate director of the museum who has worked at the institution since 1995, the MOCP was first accredited in 1988 and again in 2000. She said that accreditation, which is valid for a 10 year period, is the highest honor a museum can receive.

A statement on the American Association of Museums' website, www.aam-us.org, reads "accreditation affirms a museum's excellence in public service and accountability, and signals a commitment to continuing institutional improvement and change."

Though the museum was established and is still run by Columbia, it is not just a college art museum. The MOCP's physical home may be on Columbia's campus, but it fits snugly into the larger scheme of the art world by working with photographers and communities not just in the city, but also all around the country and the world.

"It made sense that the museum be in Chicago where we have the Chicago Historical Society, which has a great collection of artifacts, the Art Institute, which focuses more on the history of photography and the Museum of Contemporary Art that has a very small amount of artists using photography," Egan said. "There was really a niche in Chicago [for the Museum of Contemporary Photography] because photography was exploding as an art medium. In the '90s, it basically took over the art market."

Though the museum exhibits work by artists all over the world, the permanent collection of nearly 7,000 photographs focuses primarily on contemporary American photographers.

Over the years, Egan said the museum has been attempting to show more work by Illinois residents than it has in the past.

Aside from exhibiting first-class photography, the museum also collaborates with Columbia's Office of Community Arts Partnerships to run an afterschool program for Chicago high schools and prints many award-winning publications.

"The museum's primary goal is education. In the six years that I have worked here, we have worked hard to ensure that our educational resources—our collections, exhibitions and experienced staff—are very accessible to Columbia students and faculty and to the wider public that we serve," said Corinne Rose, manager of education at the museum.

For more information on current and upcoming exhibits, visit the Museum of Contemporary Photography's website at www.mocp.org.

Hearing *Continued from Page 21*

Loud sounds affect the inner ear the most and because this part of the ear holds the stimulants that make the ear hear, music can be fairly hazardous, according to Mario A. Ruggero, a Hugh Knowles professor of hearing sciences at Northwestern University.

He said that there are other ways to dull one's hearing, too. But the effects of noise are often overlooked and sounds above 80 to 90 decibels are dangerous, he said.

Ruggero told The Chronicle that hearing protection methods are necessary. But how willing are college students to turn down their stereos and wear earplugs at a concert?

"There's no way we'll have people, especially those who listen to college music, who won't go to con-

certs or listen to music loudly," said sophomore music business major Joi Cuartero.

Cuartero admits that she listens to her portable CD player on her commute from Aurora on the Metra every day. She estimates her time listening to the CD player at about four hours a day, a number considered dangerous for one's hearing.

"I used to go to a lot of punk shows," said Benjamin Eidenberg, a freshman fine art major. "Sometimes I'd put my ear up to the speaker. I think it was over a long period of time that my hearing [became] screwed up."

Cuartero and Eidenberg still aren't sure what to do about preventing hearing loss without sacrificing their music.

Grassroots, nonprofit organizations are trying to change all that.

In the late '80s, Kathy Peck co-founded Hearing Education and Awareness for Rockers after she realized her time playing bass for punk rock band The Contractions began damaging her hearing.

More than 10 years later, H.E.A.R. representatives attend as many shows as possible to inform people of the hearing risks involved with loud music.

"It would be great if people turned down [their music] some, but that's not going to happen," Peck said. "But the good news is... hearing damage is preventable."

Peck said her research shows that ear monitors and ear plugs, like those offered by Sensaphonics, cause

the people who used them less pain after they play or listen to loud music.

The organization even helped pass a law that makes it mandatory for San Francisco clubs with a capacity of over 500 to distribute earplugs to all patrons and musicians.

"If [earplugs] are cool," she said, "they'll wear them."

Until ear protection becomes associated with the coolness that Peck can only dream of, Santucci advises to get a hearing test as often as possible.

"I'm also a pro-choice person," he said. "Give people the information and if they choose to damage their hearing more, then let them."

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Comedy *Continued from Page 19*

comedy clubs, he said. "It's something different than a usual night out."

But in the end, it's the professionalism, respect and dedication to quality that has allowed Zanies to survive—and even thrive—for the past 25 years.

Much of it has to do with keeping to the club's tradition of providing the best value for the money as it possibly can, which involves treating everybody in the business with respect and booking the best acts around.

"Do we make mistakes [in bookings] sometimes?" Moses asked. "Yeah. Sometimes a comic gets up there and after 20 minutes, I just want to crawl under a table." But those times are few and far between, she said, and the combination of making sure people are ready before allowing them to work regularly and then fostering long-term relationships with them can be seen, perhaps, as Zanies' secret to success.

"Overall, I think we book a stronger caliber of acts," Moses said. "But we're here because of relationships and how we treat people, period. The comics, the agents, the managers, the customers, the employees. Everybody. We have excellent relationships with managers and agents, which is how we get the talent level we do."

"Being nice makes all the difference in the world," she said. "If you're not nice, people don't want to work with you."

And, as too many other clubs have learned over the years, if you don't put on a good show—and make people laugh—you won't be in business very long. But with a 25-year track record of doing both, it looks like Zanies has got that angle all figured out.

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Tales of a strange commute

○ Author tells the behind-the-scenes on 'the way to really fly'

By Kat Gresey
Assistant A&E Editor

For 54-year-old Mike Holinka, a workweek can involve everything from getting puked on and flashed by women, to watching people end their lives. For almost 30 years, Holinka has been a train conductor on Metra's West Line, where he has seen his fair share of surprising, often hilarious and sometimes saddening events.

Forty of these amazing stories can be found in Holinka's new book, *That's What I Call Commuting*, co-written by his friend and long-time Metra rider Ed Gabrielse.

Holinka's stories span the decades. Some stories tell of cheating spouses, pantyless ladies and drunks unable to contain their bodily fluids.

The book has been well received by passengers and Metra workers alike and has been picked up by numerous media outlets.

"[The reaction has been] 100 percent positive," Holinka said. "Every person, old, young, men, women—they like it."

Holinka attributes the success of his book to its wide variety of stories, which vary from funny to tragic.

One of his favorite tales is "Bull Market Johnny," about a man with one leg who wore a makeshift prosthesis (despite the fact he had a medical one) for years and collected hundreds of dollars a day from traders on the exchange who believed he was a good luck icon.

There are sad stories as well. Holinka

has been involved in more than 40 train accidents where people were killed.

"I remember every one as though it were yesterday," he writes in "My First Train Accident." "It never becomes easier."

Due to the tragic or embarrassing nature of some of the stories, some identifying facts had to be changed. "We wanted no one to make the connection [to these people]," Holinka said. "So, we scrambled the stations and times."

Every one of the stories is true, though, he insisted. He added that 95 percent of the stories were ones that happened to him—no matter how unbelievable they may be.

"You get used to it," he said. "But I have learned not to say that I think I've seen everything."

A second book of stories is planned for sometime next year. There are already 20 in the

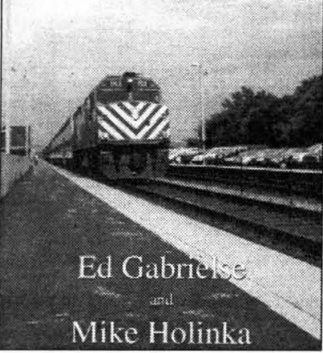
works, and people can submit ideas through Holinka's website at www.that'swhaticallcommuting.com.

Holinka believes the next book will be even better. Though he has not read the first book, he said he is very happy with what he and Gabrielse have accomplished.

"When we were finally done, we didn't know what we had," he said. "It's a little overwhelming."

An interview with Holinka and Gabrielse will be aired on CBS at 8:20 a.m. on Jan. 17.

That's What I Call Commuting



Nothing 'plain' about Midwest exhibit

By Jamie Murnane
Staff Writer

When most people think of the Midwest, they usually picture flat land, straight roads, golden corn, small towns, overly friendly people and the occasional herd of cows. But when three photographers who work and live in the Midwest think of their home region, they picture, well, pictures.

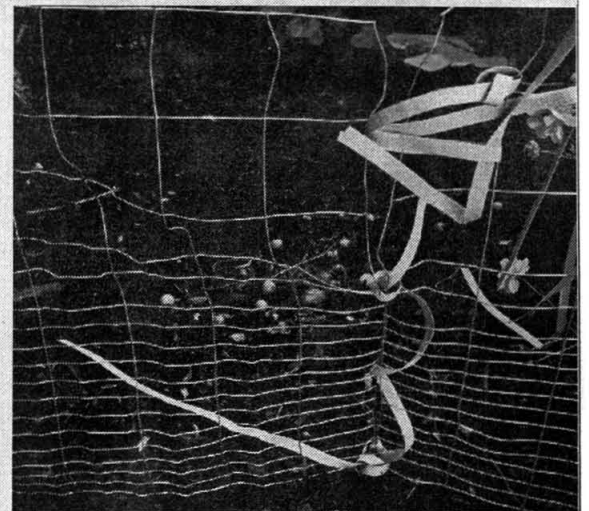
As a result of this specific artistic vision, photos of things as unaffected as a flat Wisconsin road, an ordinary garden flower and never-ending rows of power lines are now on display at the Museum of Contemporary Photography inside the Alexandruff Center, 600 S. Michigan Ave., proving that landscape, even of the Midwest, has great aesthetic value.

"Midwest Landscape" is part of the Midwest Photographers Project. Established in 1982, it is the only program of its kind. It showcases the work of both prominent and obscure artists, including Tom Bamberger of Milwaukee, Paul J. Clark of Arlington Heights, Ill., and Terry Evans of Chicago, who is often a guest speaker at Columbia.

The photographers, while choosing different techniques, capture images that are very much alike in that they reveal the often-overlooked distinctiveness of the Midwest.

In the exhibit, Evans focuses on how landscape is physically shaped by using aerial shots of the seemingly endless middle-American prairies—both untouched and developed. Evans said she began her aerial work in '89 or '90 and received a Guggenheim Fellowship in '96 to "photograph the prairie from Canada to Texas."

When asked why she prefers aerial shots, Evans said, "What I like about aerial photography is the way I explore and move into an image ... Aerial photographs always reveal more information than I realize while



Paul J. Clark

An example of one of the works from the collection of Paul J. Clark's garden photos.

I'm photographing."

While Evans takes shots from above, Bamberger uses digitally altered panoramas to make obvious the repetition in everyday scenery, such as highways or fields. Bamberger noted that while manipulating his images, he would often focus on small details such as a singular blade of grass for an extended period of time.

"I'm halfway between a photographer and a painter," he said. "Because these things have to be constructed too."

A far cry from panoramas, Clark's black and white, square photos are more than just wilting and blooming garden flowers. They also capture what he refers to as "the relationship between man and environment, or a controlled form of nature."

Clark said he first began thinking of photographing garden flowers on

the 20th anniversary of Earth Day—in 1990.

While each of the photographers has a different technique in illustrating the Midwest, their work is proof that the landscape should be given a closer look.

"[The exhibit] is really interesting. ... You never really think there's much to the Midwest, because it seems too ordinary or boring," Kyle Harter, a Chicago resident who frequents the museum, said of "Midwest Landscape." "But when it's put this way it seems completely different—interesting."

For a fresh—and free—perspective on the great Midwest, stop in the Museum of Contemporary Photography weekdays from 10 a.m. to 5 p.m. (Thursdays until 8 p.m.) through Feb. 6. Call (312) 663-5554 or visit www.mocp.org for more details.

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HORROR SCOPE

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Aries (March 21 - April 19) A beautiful someone is intrigued by your, um, beauty this week. Don't disappoint the image they have of you by opening your mouth.

Taurus (April 20 - May 20) So, you want the solution to all your dating dilemmas, do you? Well, just go ahead and change your name. Call yourself Cindy Fuzzynuts or Greg "The Keg" and become the sex god or goddess you deserve to be.

Gemini (May 21 - June 20) This week, please avoid standing in front of statues for long periods of time, 'cause, well, you know ... you might attract the pigeons and well, they'll mistake you for one and, well ... you know.

Cancer (June 21 - July 22) With the new year in full swing, throw out your resolutions and begin visiting good ol' Arby's again. Oh, you know they'll always love you there.

Leo (July 23 - Aug. 22) Your taste in men equals disaster. You've also developed this new fascination with ferrets. What gives? Support groups and self-help books work wonders.

Virgo (Aug. 23 - Sept. 22) You discover your new love is still in love with Jordan from the New Kids on the Block. Run, don't walk away from this relationship.

Libra (Sept. 23 - Oct. 22) OK, if you have a birthday this week: STOP. You are reading the wrong horoscope, honey.

Scorpio (Oct. 23 - Nov. 21) Your sense of humor is a bit iffy at this point. You seem to think that last year's episodes of "Saturday Night Live" are funny. Sad, but true.

Sagittarius (Nov. 22 - Dec. 21) Tired of waiting in long lines? Sick of people thinking you're dull, boring and unappealing? Well, why not develop an exciting, exotic sounding accent? Tell people you're from the island of Crete. You'll become the hottest thing in town. That is, of course, until you're asked to take out your immigration card.

Capricorn (Dec. 22 - Jan. 19) Apparently you weren't joking when you said you have a low tolerance for alcohol. I mean, you showed up for the staff meeting wearing only a matching headband and watch. Damn.

Aquarius (Jan. 20 - Feb. 18) Nostalgia for childhood comes back when you play cops and robbers. Unfortunately, it's real this time, Johnny.

Pisces (Feb. 19 - March 20) Finally, your love for nature has won over the Crocodile Hunter. He wants you to be the next one he holds under his arm as he feeds his little croc.

Street Wear

The Chronicle brings you fashion from Columbia faculty.



Name: Barry Rice
Age: 34
Teaches: Director of Magazine Program
"I wear the same thing all the time—jeans and a T-shirt."



Name: Regina Wellner
Age: ?
Teaches: Middle Eastern, Asian and Latin American Philosophies
"Green and gold are the colors of the season."



Name: Victoria Shannon
Age: ?
Teaches: Gay and Lesbian Studies
"[My style is] corporate butch."

Heather Morrison/The Chronicle

Under the influence:



By Matthew Jaster

● OBSERVATIONS OF AN ENTERTAINING WORLD ●

●Fingerprinting: Foreigners aren't pleased with the new identification process for people traveling to the United States. How will they feel when Tom Ridge issues his full body cavity search plan early this year?

●Pete Rose: So the guy gambled on some baseball games, so what? I take a gamble every day eating at some of the restaurants in the South Loop, but you don't hear me crying about it.

●The wind chill: I think my face fell off somewhere on Balbo Drive last week.

●Academy Awards protest: I refuse to watch the glorified, self-indulgent proceedings until Paulie Shore, Carrot Top and Steven Segal get the recognition they truly deserve.

●Britney Spears: To promote this article, I plan to marry her and Christina Aguilera in Utah next month after a sinful night of Scrabble and White Russians.

●Happiness equals flannel sheets.

●The Sunday comics: Is it me or are these things just not funny anymore? It's time to bring back Calvin and Hobbes, The Far Side and Bloom County, people!

●The Super Bowl: I'm expecting state-of-the-art commercials, high-priced snack food, a quality halftime show and some incredible movie previews. (They also say there might be a football game.)

●The music scene in 2004: With new albums coming out from 50 Cent, Coldplay, R. Kelly, Evanescence and Eminem, it looks pretty much like the music scene in 2003.

●Star Wars Episode Three: Only one more year to wait for yet another god-awful computer-animated piece of science fiction crap.

●Falling ice: It's all fun and games until you walk out of a store on Michigan Avenue and get hit by a six-foot long frozen dagger.

THIS WEEK in arts & entertainment

Mon. 1/12	Tues. 1/13	Wed. 1/14	Thurs. 1/15	Friday 1/16	Sat. 1/17	Sun. 1/18
Rosellen Brown 7:30 p.m. The Red Lion Pub 2446 N. Lincoln Ave. \$4 Donation	Composition 1B Recital 12:30 p.m. - 1:30 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave. Free	Drum and Percussion Recital 12:30 p.m. - 1:30 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave. Free	Composition 1A Recital 12:30 p.m. - 1:30 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave. Free	Abe Quigley 10 p.m. Wild Goose 4265 N. Lincoln Ave. Master Class with Bernard Rands 6 p.m. - 7 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave. Free	Live Battle of the Bands Festival 8 p.m. The Note 1565 N. Milwaukee Ave.	Free pool Noon - 2 a.m. Gingerman Tavern 3740 N. Clark St.
The Singers Showcase 7 p.m. - 9 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave. Free	Songwriting Recital 4:30 p.m. - 5:30 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave. Free	Buddy Guy 9 p.m. Buddy Guy's Legends 754 S. Wabash Ave. \$30	Camera 8 p.m. The Bottom Lounge 3206 N. Wilton Ave. \$7	Bernard Rands: a 70th birthday celebration and retrospective 8 p.m. - 10 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave.	Alternative Night Reunion 811 W. Lake St. \$10 cover after 11 p.m.	Bingo, DJ spins 10 p.m. - midnight Smart Bar 3730 N. Clark St. \$3
The After Hours Film Society 7:30 p.m. Tivoli Theatre 5021 Highland Ave., Downers Grove \$4 - \$8	Advanced Piano Recital 7:30 p.m. - 9:30 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave. Free	Matt Lamb paintings 10 a.m. - 6 p.m. Judy A. Saslow Gallery 300 W. Superior St. Free	Composition 3 Recital 7 p.m. - 9 p.m. Concert Hall of the Music Center 1014 S. Michigan Ave. Free	La Maria 8 p.m. UIC Theatre 1044 W. Harrison St.	Ani DiFranco 8 p.m. Chicago Theatre 175 N. State St. \$35	The Chicago SketchFest 2004 4 p.m. - 5:30 p.m., 7 p.m. The Theatre Building Chicago 1225 W. Belmont Ave. \$10
The B.B. Slam 8 p.m. Bill's Blues Bar 1029 Davis St., Evanston	David Bowie 7:30 p.m. Rosemont Theatre 5400 N. River Road \$40.50 - \$86.00	One Flew Spare 8 p.m. Stage Left Theatre 3408 N. Sheffield Ave. \$10	Blues Open Mic Jam 8:30 p.m. Harlem Avenue Lounge 3701 N. Harlem Ave., Berwyn	Fabulous Janes 10:30 p.m. Cubby Bear - Lincolnshire 21661 N. Milwaukee Ave., Lincolnshire \$6		Dark Green Bottles 9 p.m. Beat Kitchen 2100 W. Belmont Ave. \$6

Compilation offers mix of Morricone

○ Seventy-five-year old Italian featured on two-disc medley of head bopping beats

By Jori Geanconter
Copy Editor

Some people may have never heard of Ennio Morricone or *Ennio Morricone Remixes Vol. 2*.

This is unfortunate, considering Morricone has composed scores for more than 400 films. Granted, many of these films are in Italian.

But many have viewed, oh let's say, *Hamlet*, with Mel Gibson and Glenn Close. How about *Disclosure* with Michael Douglas and Demi Moore? Let's not forget *Wolf*, featuring Jack Nicholson and Michelle Pfeiffer. Morricone is the talented man behind these movie soundtracks.

Born in Rome in 1928, Morricone started playing the trumpet at a very young age, and eventually he went to

school to learn more about music. In 1968, he signed 20 film scores in one year, and the talented composer's music has progressed throughout the years.

In 1994, Morricone was the first non-American composer to receive the career achievement award from the Society for Preservation of Film Music. It is no surprise that many felt honored to bring Morricone's music together in a remix format.

Artists from around the world collaborated to give a different life to Morricone's scores; one that a younger generation could groove to—in *Ennio Morricone Remixes Volume 2*.

More than 25 artists are featured on the 2-disc CD set—Fussible from Mexico, Dan Curtin from the United States, Crazy Baldheads from

Australia, Haruomi Hosono and Yukihiro Fukutomi from Japan and Aardvarck from the Netherlands.

The first song off the CD is titled "Mucchio Selvaggio," which had the infamous whistle that has been heard many times over in different prospects. This song was used in the feel-good-comedy Western, *My Name Is Nobody*. That is how most Americans may place Morricone's music.

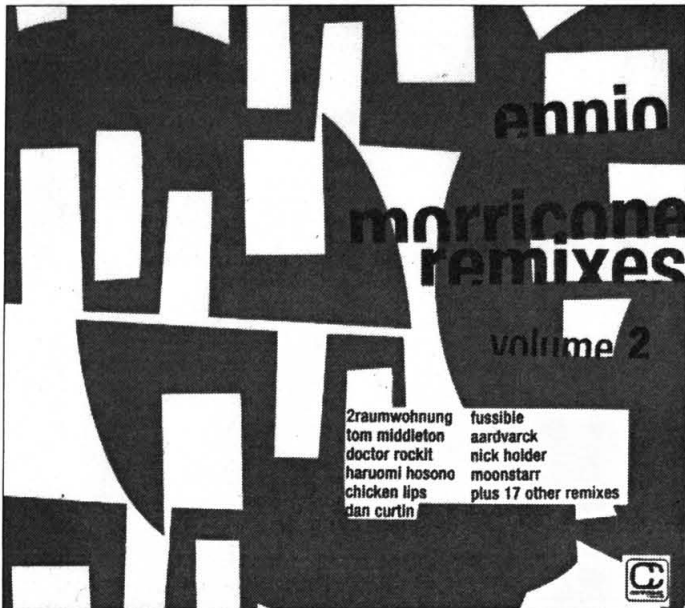
Another recognizable tune originates from *Il Buono, Il Brutto, Il Cattivo*, or as some people may know it, *The Good, The Bad and the Ugly*. The third song off the CD features the all-American, now work with me here, ooh-wee-ooh-wee-ooh (in a whistle notation). Gunshots can also be heard in the background. This is all done by artists that phenomenally turn these classics into remixes.

The second disc of the set is geared more toward club beats. The songs are fast-paced and will make you move in your chair.

At one point, the CD sounded like it was skipping. But surprisingly, song six titled "Dinamic Per 5 Piu' 1" (Ants in My Kitchen Dub Mix) was played the way it should.

The tunes cover everything from hip-hop to house music. A few of the beats can be easy listening, while others can be electrifying.

Overall, the CD is an enjoyable listen. It can be played in the car, on the computer during a home-work bout, as background music, at the clubs—you name it. This compilation has no limits; it's definitely something to add to the collection.



Neo-soul songstress debuts 'Bravebird'

○ Sophomore release puts Larrieux in spotlight

By Crystal Malone
Staff Writer

With new artists constantly jumping on the neo-soul bandwagon, Amel Larrieux has managed to keep herself in the ranks.

And her latest effort, *Bravebird*, might just make her neo-soul's new poster-child.

Married to her producer, and a mother of two, Larrieux's life wasn't always so serene; she was a teenage runaway and a high school dropout, but it is clear with *Bravebird* she has come into her own.

Bearing a striking similarity—at least vocally—to Mariah Carey with her Beyonce-style riffs, Larrieux's voice slips from delicate croons to strong declarations throughout the album.

She first stepped onto the music scene in 1995 during the emersion of neo-soul.

After she met Bryce Wilson while working at a record company, the two formed the group Groove Theory and steered the music away from the oversynthesized, electronic beats to more romantic and natural music.

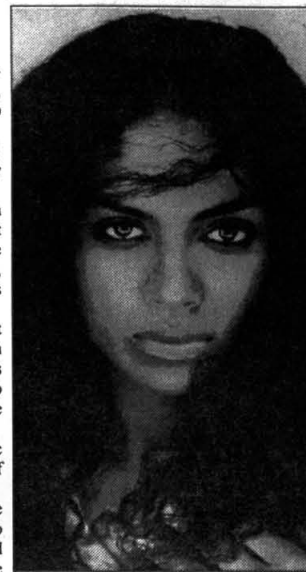
With Larrieux providing lead vocals, Groove Theory's single "Tell Me" broke the top 10 on the Billboard charts.

Larrieux eventually left Groove Theory behind to make her solo debut with *Infinite Possibilities*.

The album wasn't as commercially successful as her neo-soul comrades Alicia Keys and India.Arie, but the album was just as creative.

Larrieux's sophomore effort exhibits a melting pot of cultures, a trend she's familiar with.

A native of New York's diverse artist community in the West Village, her album reflects a perfect blend of



Blisslife Records

African and Bohemian rhythms, with Middle Eastern-inspired riffs.

The song, "For Real," is a classic love ballad with a Prince flavor.

The title track "Bravebird" tackles more controversial issues through the story of a Somali woman who fled to the United States due to inequality and female circumcision.

In stores Jan. 20, *Bravebird* is Larrieux's neo-soul mission statement about loving yourself.

She can currently be seen on Coca-Cola's "Real" campaign, as well as the Coach Anniversary campaign.

Her talent leaves only infinite possibilities for her future.



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A small flop for 'Big Fish'

By Kat Gresey
Assistant A&E Editor

Though Tim Burton's newest movie *Big Fish* offers some terrific eye candy in the form of colorful characters and surreal images, in the end it is little more than two hours tied together by the very simple, familiar plot of father/son reconciliation.

Set in Alabama, the movie revolves around Edward Bloom (Albert Finney), a larger-than-life individual with such passion for telling tall tales that it seems he is no longer able to separate fact from fiction. His unstoppable desire to share outrageous stories is illustrated best by his belief that he once caught the biggest fish of all time using his wife's gold wedding ring. An unwillingness to cope with the brutal reality that life is often boring eventually causes a rift between Bloom and his son, Will (Billy Crudup), who believes he has reached adulthood having no idea who his father really is.

After becoming a journalist, getting married and moving to France, Will finds little reason to visit home until his mother, Sandra (Jessica Lange), summons him home to visit his dying father and reconcile their differences. In an attempt to finally understand his father, Will begins to ask him for the real stories of his life—it is here that the viewer is brought into the past to see who Edward Bloom really is ... or isn't.

Bloom tells the amazing stories of his youth (played by Ewan McGregor), involving everything from meeting a giant, Karl (Matthew McGrory), and a witch (Helena Bonham Carter) whose glass eye can foresee one's death, to encountering a circus owner (Danny DeVito) and conjoined twins (Ada and Arlene Tai). He goes on adventures through a haunted forest, a zany circus and the small, somewhat eerie town of Specter, where shoes are never worn and square dancing and lemonade is all that is needed to keep people entertained.

It is on his circus escapade that



Columbia TriStar Marketing Group, Inc.

Bloom first meets his true love Sandra (Alison Lohman). Though he only captures a glimpse of her and knows nothing about her, Bloom realizes that Sandra is the woman he is destined to marry. He goes to great lengths to find her and eventually winds up winning her heart.

The last scene of the movie is by far the most fast-paced and emotional and does permit a revealing look for both Will and the audience as to how true the events of Edward Bloom's life really were. It ends the story well, but overall, viewers may have expected more from the usually wonderful Burton.

Though there is a magical quality to all of the characters in Burton's work, there is little development of any of them, aside from Bloom. Out of this world characters like the sur-

prisingly humorous Karl and the wily poet/bank robber/Wall Street banker Northern Winslow (Steve Buscemi) deserve more space in the film, not only because they are so unbelievably fascinating, but because they would also break up the monotonous drag of watching Bloom's endless traverses.

Burton, who has strayed from his darker-themed movies, like *Batman*, *Edward Scissorhands* and *The Nightmare Before Christmas*, may have chosen to do this more upbeat film because he himself became a father last October. Though he is able to nail the father-son dynamic skillfully, he is unable to wrap a successful story line around it. The Burtonesque imagery is there, but the end product's plot is only as deep as the lake Bloom stands in to catch his legendary fish.

New flick not so 'cool'

By Mathew Jaster
A&E Editor

With its vintage look and '70s sensibilities, *The Cooler* takes an insightful look at the losers working the gambling tables of Las Vegas. Although plenty of casino patrons know what a losing streak feels like, nobody knows it better than Bernie Lootz (William H. Macy).

Lootz is the very definition of bad luck. He can walk to any table in the casino or lean up against any slot machine and help the house get its money back. This is why he spends all his time at the Shangri-La Hotel and Casino. After racking up a miserable gambling debt and getting some mob-related work done on his knee, Lootz agrees to work at the Shangri-La as the resident "cooler" to pay off his debt.

Day in and day out, Lootz walks the casino floor, spreading his bad luck and his constant failure to any gambler on a hot streak. Shelly Kaplow (Alec Baldwin), owner of the Shangri-La, is convinced that Lootz actually saves him some money on a regular basis by passing his bad luck on to everybody else.

As the film begins, however, Lootz has only one week to finish off his debt. He's paid Kaplow back and he's ready to leave sin city to make a new life for himself. A cocktail waitress named Natalie (Maria Bello) changes his plans.

The Cooler begins as a smartly written character study on the loneliness and isolation of Las Vegas. Though this theme has been examined in hundreds of films, it's satisfying to see actors like Macy and Baldwin give the material a kick in the tailored pants.

First time director Wayne Kramer sets up the story to explore how a city once run by gangsters, players and lounge singers has transformed into a marketing campaign, a Vegas that is more about postcards and souvenirs than card games and craps tables.

But the fast-paced, quick-witted script comes to a gigantic halt by the middle of the film. A sub-plot involving Lootz's son and his pregnant girlfriend seems like nothing

but a carefully placed plot device. The relationship between Lootz and casino owner Kaplow is confusing; one minute they hate each other, the next minute everything's OK. It's the discrepancies in the story and plot that make the film harder to digest.

Lootz's luck suffers the same fate. At the beginning of the film, the guy is such a loser, he can't get cream in his coffee. His plants are all dead, and his cat doesn't even have the strength to stay with him.

By the middle, things have turned around and he's riding a world-class winning streak. It's believable that some things could turn around for Lootz and that luck would finally deal him a good hand, but nobody gets this lucky.

The predicament at the end of the film comes off like a slapstick comedy. *The Cooler* doesn't have the same spunk it had earlier in the film. The dark underbelly of Vegas has been replaced by a laugh track and a love story. It's as if the Farrelly brothers were asked to direct *Leaving Las Vegas*.

If there's anything left to praise in the film, it would have to be the performance of Alec Baldwin as Kaplow. Here's a guy trying to keep every aspect of vintage Las Vegas alive and well, from the old school Sinatra tunes to the baseball bat as a negotiator.

Baldwin plays a seedy little scumbag better than anyone in Hollywood. Facing off against financial adviser Larry Sokolov (Ron Livingston), Kaplow attempts to fight off the corporate hierarchy that wants to redesign the Shangri-La, starting with the wallpaper. It's the idea that Vegas is turning into Disneyland that seems more interesting than the fantastic love affair between Bernie and the cocktail waitress.

For all its clever shots and snappy dialogue, *The Cooler* doesn't quite live up to anything more than a romantic comedy hiding behind a '70s gangster flick. Strong performances from Baldwin, Bello and Macy seem overshadowed by a trite screenplay and a preposterous plot. It's as if halfway through the film, luck really took a turn for the worse.

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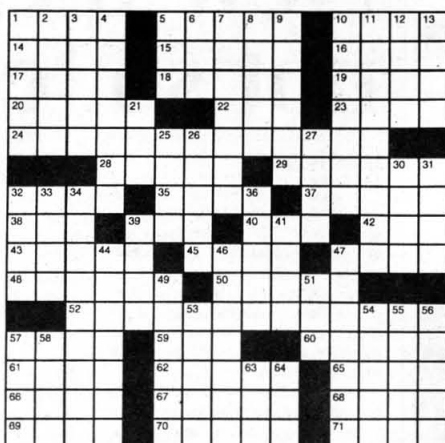
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12 Brick oven
13 Dines
21 G. Carroll
25 Remote button
26 Potential oak
27 Ancient Peruvian
30 Flexible armor
31 Spadework
32 Red planet
33 Jacob's twin
34 Tidy
36 Become permanent
39 Llama land
41 Tear apart
44 Like flowers with calyxes
46 For (to begin with)
47 Barn storage section
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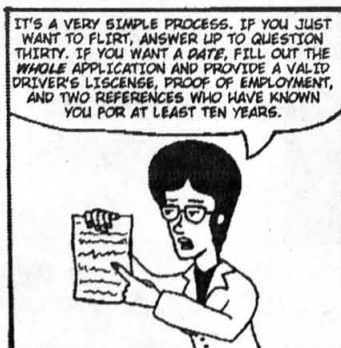
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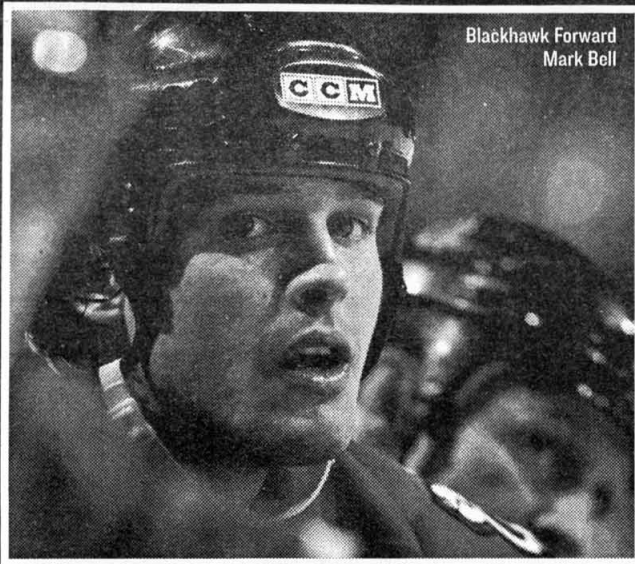
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 Sunday, 1/11 **COLORADO** 7:00
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 Wednesday, 2/11 **NASHVILLE** 7:30
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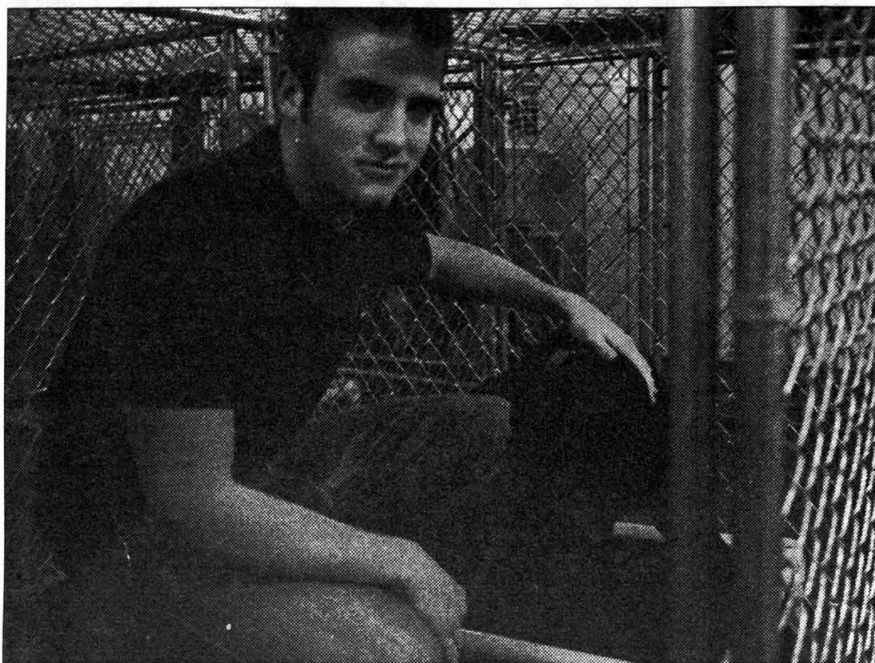
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 Wednesday - French Market, Thursday - Cream of Mushroom

It's 'dogone' heaven

○ Full-service doggie daycare caters to dogs and their owners



Charles Kushner/The Chronicle

Louis Holland, 19, is a freshman film major at Columbia, who has worked at Dogone Fun for three months, enjoys getting to know the individual dogs and how they socialize with each other.

By Dominick Basta
Staff Writer

For more than four months, the South Loop dog daycare facility Dogone Fun, 1717 S. State St., has boarded Rocki, a standard 8-year-old boxer who loves people and gets along well with the other dogs. Members on the facility's staff call her "a real homebody" and the "sweetest dog you'll ever meet."

Rocki's owner, a widow living in South Carolina, is trying to sell her house and move to Chicago. Since Rocki is too big to play with the woman's grandchildren, who live in Chicago, Rocki's owner has been boarding the dog with Dogone Fun while looking for an apartment. Until the home in South Carolina is sold, Rocki spends her days in Dogone's kennels.

Every night a different staff member has the owner's permission to alternate taking Rocki home with them. Dogone staff member Everett Martin has grown the most attached to Rocki and said he will miss her when the owner returns in a few weeks.

"We really do grow fond of the animals here," Martin said. "Tonight Rocki's coming home with me. I think that's just part of the dedication and training we have in dealing with the dogs in the most loving and caring ways possible."

Dogone Fun owner Beverley Petrunich's vision was to create a place where dogs would never be alone. They would be able to socialize and play in a clean environment, have plenty of space to exercise and be attended to at all times. Petrunich finally realized her goal with Dogone Fun, a full-service doggie daycare and boarding resource established by her and her partner Thom Taylor.

"There wasn't anything in the South Loop serving the vast dog population here," Petrunich said. "Not only do we serve that purpose, but I feel we take it to a different level as well."

Since its opening in August 2003, Petrunich said the center has done well, not only in fulfilling her personal quest, but in catering to the needs of dog owners as well.

The 20,000-square foot facility is divided into four different play areas for the dogs. It was built to accommodate a maximum of 100 dogs at one time. Once the dogs arrive, they

are separated by temperament, disposition and compatibility.

There is plenty of space for the dogs to exercise. If the dogs need to be walked, they are taken out and are regularly rotated through different play areas to keep them sociable and less lethargic.

Petrunich said Dogone Fun's facilities are cleaner than any other animal facility in Chicago; a sophisticated hosing system flushes and disinfects the play areas after the dogs relieve themselves, and attendants are there at all times to walk and clean the dogs.

In addition, Dogone Fun offers walking, grooming, boarding for long-term clients, veterinary services, pampering, transportation and other services. This is a far cry from the facilities Petrunich remembers visiting when looking for a daycare center for her dog. The disgraceful conditions encouraged Petrunich to get a daycare center in the South Loop going.

is high; there is an on-site staff member who lives above the facility, so the dogs are never left alone.

According to staff member and Columbia freshman film student Louis Holland, most of the same dogs are dropped off every morning, giving the staff the opportunity to know the individual dogs pretty well.

"We see the dogs every day, so we know which ones play well together," Holland said. "If there is a new dog, we introduce it into the play areas to see how it socializes with the other dogs and we separate them by their behavior this way."

Holland has worked at Dogone Fun for three months, along with fellow Columbia junior film student Rick Parkins, who also likes working with the team of animal lovers.

"Everyone here is definitely well-trained in dealing with all kinds of dogs and their behaviors," Parkins said. "For a big-time dog lover like me, it's the perfect job."

If a dog is staying at the center for an extended period of time, an attendant, with the owner's permission, may take the dog out of the center to give it the extra love and attention it needs.

Gail Merritt of the South Loop Dog Political Action Committee said she's delighted to have such a facility in an area with a high density of dogs. In addition to reciprocal promotion for the organization, Dogone Fun has also provided their facility for South Loop Dog P.A.C. events.

"Dogone has been a big help to our organization ... hopefully, we're helping get the word out about them as well," Merritt said.

Another member on the South Loop Dog P.A.C., Beth Schipke, has used Dogone's services firsthand and has been thrilled with the results. Schipke has boarded her Jack Russell Terrier, Pinky, there as well.

"I am really happy to have Dogone Fun because we were using another boarding place for my dog that was an hour-long bus ride away," Schipke said. "It's so nice to have a place so close that I can just hop in a cab and pick up my dog right now. It's been such a great addition to the neighborhood."

For more information about Dogone Fun, visit www.dogonefunchicago.com or call (312) 765-9971.

One swipe away from city travel

○ UPASS costs may rise with new plan

By Andrew Greiner
Staff Writer

A Regional Transportation Authority pilot program combining Pace, Chicago Transit Authority and Metra fare cards could affect the UPASS, depending on the program's success, according to an RTA official.

The pilot program will make 100,000 cards available to select riders through their employers. It is designed to measure the interest in the card, said David Loveday, an RTA spokesman.

About 4 percent, or 35,000, of CTA's daily riders switch between CTA and Metra trains, according to Loveday. Widespread implementation of the card depends on the success of the pilot program.

The RTA will meet with Metra, CTA and Pace sometime in January to begin working out details of its pilot program, Loveday said.

"There has been a big push for universal cards here and in other cities, but we want to go low-tech and inexpensive," Loveday said.

Ideally, with the universal card, a student from the suburbs could take a Pace bus to the Metra station in their area, ride a train to downtown and use the CTA system to get around in Chicago while using just one fare card. The CTA, which oversees the UPASS, declined to speculate on any of the universal card's possibilities. A spokeswoman said the plan is too early in the development stages to discuss.

"If the UPASS worked on Metra, I would have saved a lot of money over the last couple of years," said Chris Heilgeist, a junior in the Film and Video Department. Last year, Heilgeist commuted between his apartment on the South Side and his job in Lake Bluff.

So far, the universal fare card is only an idea and the basic concept is to combine the Metra and CTA 30-day cards, but CTA and Metra both use different pricing systems. A CTA 30-day pass costs \$75. The Metra pass is distance based; customers buy passes from the different zones they live in. A monthly pass to Lake Bluff costs around \$125. If there were no discounts offered for buying

the universal fare card, a monthly pass for Heilgeist would cost \$180. Any talk of universal card pricing or discounts is purely speculative at this point, according to CTA officials, but there may be some kind of discount for buying the card, Loveday said.

"That's why I had to quit my job up north; it was costing me too much to get there. For me, the passes weren't worth it," Heilgeist said. "I just got a new job closer to home. I guess a universal would be slightly more convenient, but I really don't think it's a big deal."

New York and San Francisco are two cities employing a type of universal card, prompting the RTA to employ a pilot program of its own. But the RTA is in no hurry to develop an expensive new system for the program. Instead, they decided to just put a 30-day Metra pass on the back of a 30-day CTA pass, according to Loveday.

The RTA doesn't want to spend anything close to the \$80 million that San Francisco has spent to implement their high-tech microchip TransLink system that automatically calculates fares and can be recharged over the phone. The RTA's universal cards will have a simplistic design, similar to the one used in New York, Loveday said.

According to the New York Metropolitan Transportation Authority website, transit customers there can purchase a 30-day unlimited ride Metro card for \$70. New York customers also have the option of buying unlimited ride cards in one-day and seven-day increments for \$7 and \$21, respectively.

"Our thought is to see what other people did first and let them work out the bugs first; see what works before we jump in and spend a lot of money updating old systems," Loveday said. "We want to see the cost benefit before we go high-tech."

Columbia students might see a benefit from the program. According to Loveday, the UPASS could be included with the universal fare card for Metra and CTA depending on the success of the program.



FILE/The Chronicle

As early as this year commuters may be able to ride the CTA, Metra and Pace using only one fare card instead of three.

Have a cup of coffee from Caribou

By Dominick Basta
Staff Writer

Columbia students now have another place to go for their coffee breaks between classes. Caribou Coffee, 800 S. Wabash Ave., opened in the South Loop on Dec. 22. With it, the store brings its distinctive caffeine buzz to the neighborhood.

According to Caribou Coffee District Manager Tiffany Budzinski, the first Caribou Coffee to be put in the South Loop offers a wide variety of drinks for coffee lovers. The environment is laidback and comfortable without the snobbery of other coffee shops; for Caribou, customer service is a priority. And the store prides itself on ensuring the "freshest, highest-quality, best-tasting coffee."

Budzinski was excited about the location's proximity not only to Columbia, but also to hotels, Grant Park and Soldier Field. Annual events in the South Loop will bring pedestrian traffic right past Caribou, which is exactly what developers had in mind.

"This is a great opportunity for people coming into the South Loop," Budzinski said. "We foresee a lot of students and business people coming in here during our first winter months. Hopefully, summer events in Grant Park will pack us up a little bit more, give us wider exposure."

While the store was under construction in November, people visiting nearby Chicago Caribou Coffee locations were anticipating the store's arrival, said store manager Carol Hahnstadt. South Loop residents have been forced to choose between the two nearby Starbucks locations (one at Roosevelt and State streets and one at Congress Parkway and Dearborn Street), both equidistant from Columbia. But the competition from Starbucks doesn't worry her, she said.

Hahnstadt said she works for Caribou because she believes it has a better product and great service, in comparison to Starbucks. She believes the energy and exuberance of the staff reflects this Caribou principle.

"Many people are very excited to see a Caribou Coffee in the neighborhood," Hahnstadt said. "I think many people who live in nearby condos and apartments were tired of having to go so far to get Caribou Coffee or they simply wanted an alternative to Starbucks."

The store will be a great place for Columbia and Roosevelt University students, as well as for commuters, since it is right off I-90, Hahnstadt said. In addition, the opening of the new "superdorm" next fall should prove to be a great advantage for the store.

Since Columbia started back in

session on Jan. 5, students have frequented the new store. Michelle Holcomb, a sophomore advertising student, works at the store as a shift supervisor. In addition to Holcomb, several other Columbia students are on staff.

"Beginning this week there have been a ton of Columbia students," Holcomb said. "But before school was back in session, there were lots of residents from the condos and apartments in the neighborhood coming in."

The location also draws many business people who stay at the nearby Hilton and Essex Hotels, Holcomb said.

Caribou Coffee is open from 5:30 a.m. to 9 p.m. Monday through Thursday; until 10 p.m. on Friday and Saturday and 6 a.m. to 9 p.m. on Sunday.

If you're looking for other places to go for a good cup of joe, try these other South Loop coffee shops:

Gourmand, 728 S. Dearborn St.

This independent café offers not only coffee beverages, but also has a large menu including great vegetarian dishes, sublime desserts and tasty treats. Nice place to hang out, though nonsmokers may be bothered. Patrons can enjoy live jazz every Friday night.

Gourmand is open from 7 a.m. to



Heather Morrison/The Chronicle

The new Caribou Coffee is located in the heart of Columbia's South Loop campus.

11 p.m. Monday through Friday; 8 a.m. to 11 p.m. on Saturday and 8 a.m. to 7 p.m. on Sunday.

Thursday; 6:30 a.m. to 12:30 a.m. Friday and Saturday.

Rain Dog Books and Café, 408 S. Michigan Ave.

This eclectic, small café is part bookstore, so feel free to browse. The menu includes beverages, sandwiches and pastries.

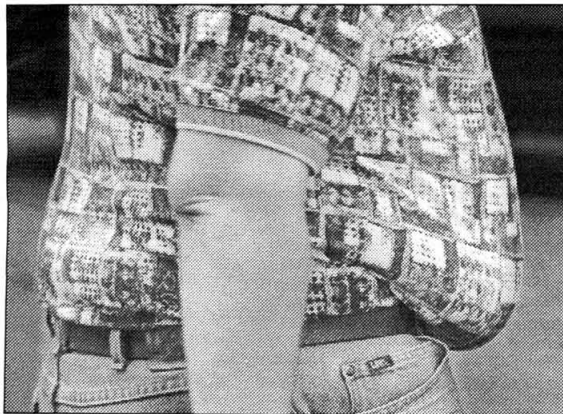
Rain Dog Books and Café is open from 8 a.m. to 6 p.m. Monday through Friday; 10 a.m. to 6 p.m. Friday and Saturday.

Artist's Café, 412 S. Michigan Ave.

This café has a large lunch/dinner menu, great desserts and a good selection of coffee beverages. The environment is usually pretty hectic, but quiet enough for a get-together with an old friend.

The Artist's Café is open from 6:30 a.m. to 11 p.m. Sunday through

Fat City *Continued from Front Page*



Ron Edmonds/AP

There's been no sign of people shaping up after statistics were released. Chicago still tips the scale in Men's Fitness magazine.

While the Columbia community doesn't feel the pressure of weight gain, the rest of the city is tipping the scales. Chicago has remained in the top five of Men's Fitness magazine's fattest list for the past six years.

According to the magazine, nutrition scores in the Windy City have dropped because of the weather, poor air quality and the "worst commute east of the West Coast."

According to Dawn Jackson, registered dietitian and the American Dietetic Association national spokeswoman, more than 50 percent of the Chicago population is overweight because of very specific reasons.

Jackson agreed that the city's

weight gain can be attributed to the "wicked winter weather," but she also said that Chicago residents have easy access to restaurants that serve heaping helpings.

"When Chicagoans go for a night out, they usually go to a restaurant that serves large portions," she said. "People need to discover there are other things in the city to do besides eat."

Mark Bricevich, the wellness coordinator at Columbia, said one of Chicago's problems is inactivity. He said people always blame the weather, but the true source of the problem is in the mentality of the population.

"We're a hustle and bustle, grab

and go type of city," he said. "We're also a sit down society who is taught from day one 'treats are rewards and sitting down and watching TV is behaving.'"

More seriously, the Chicago Department of Health, in conjunction with the Sinai Health System, recently released a study that showed an extreme difference in the racial divide of obesity among Chicago's youth.

Public Relations Director for the Department of Health Tim Hadac said Chicago kids are the heaviest across the nation, but nonwhite children are showing signs of obesity at a faster rate than white children.

"Both Black and Hispanic children are more susceptible to weight gain based mainly on their low-income status," he said.

The study, which was conducted by the Sinai Health System, states it is cheaper to purchase prepared foods that are high in calories. Additionally, a large percentage of nonwhite children don't go to surrounding parks and recreational facilities due to costs and safety issues.

"This is a major problem that we are trying to address within the city," Hadac said.

According to Dr. Shirley, first deputy commissioner for the Department of Health, the city currently has a number of initiatives designed to increase health and fitness education among the south and north Lawndale communities, where the racial gap is most prominent.

The Lawndale Health Promotion Project, Reach 2010, is the city's plan

to increase physical activities and to teach proper grocery shopping and eating habits. In addition, the program works with local restaurants to establish healthy substitutes for meals.

"The impoverished don't consume a lot of fruits and vegetables, so people won't stock what people don't buy," she said.

Chicago Park District has also implemented the Mayor's Fitness Council. The council consists of more than 70 members who work to edu-

cate people on the benefits of fitness.

One of its programs, Chicago Works Out, teams up with schools and area fitness facilities to provide affordable physical activities for Chicago communities.

"We've moved from No. 2 on the [fattest cities] list down to No. 5, so we're making people aware, but it's going to take some time," said Colleen Lammel-Harmon, program fitness specialist for the Chicago Park District.

Crime *Continued from Back Page*

Washington Library, meet quarterly to share information, photographs and security concerns among its members and with the police.

One of its chief missions, according to Meegan, is to foster closer ties between police, students and the security professionals in these institutions, as well as to help educate a community of students who may not be all that familiar with urban living.

"The purpose of the council is to allow [security professionals] to network with each other ... any criminal activity, any activity regarding on-campus issues that we may need to share and even any citywide and homeland security issues," Meegan said. "We've found that sharing information has resulted in arrests."

Historically, the First District has been one of the top three safest police districts in the city, due in part to the relative lack of people

living within its boundaries and the fact that the district is home to some of the city's largest corporate headquarters. Much of that is changing, however, particularly due to the new influx of residents into an area that was once primarily reserved for businesses.

"We are very fortunate to be in one of the safest districts in the city," Meegan said, referring to the area surrounding Columbia's campus. "But we have also always been in a district with high theft rates due to there being a lot of retail outlets and hotels in the area. Plus, there are a number of educational institutions, which have populations that may not be schooled in how to exist effectively in an urban environment."

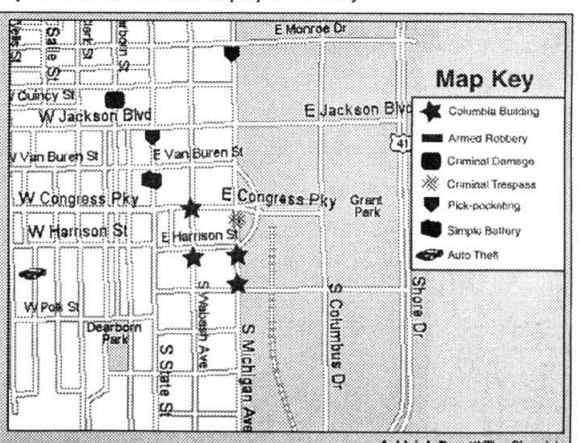
"After 9/11, the majority of schools have stepped up their security efforts," she said. "It has definitely been instrumental in reducing crime and raising awareness of security."

OFF THE BLOTTER

- Two men were taken into custody 20 minutes apart on Dec. 31 from the Congress Plaza Hotel, 520 S. Michigan Ave. A 19-year-old male from the 200 block of Powell Street and a 20-year-old male from the first block of Charleston Road were both taken into custody for criminal trespass.

- A pickpocketing occurred on the Red Line CTA platform at 312 S. State St. on Jan. 3 at 1:45 p.m. No one has been taken into custody in connection with the incident.
- A 15-year-old male from the 7000 block of South East End Avenue was taken into custody Jan. 6 at 8:30 a.m. for criminal damage to the Blue Line CTA platform at 219 S. Dearborn St.
- A blue 2001 Dodge Stratus was stolen from a parking lot at 700 S. Financial Place on Dec. 31 between the hours of 9:15 a.m. and 4 p.m. The police do not currently have any leads on the location of the vehicle.
- A pickpocketing occurred on the street at 111 S. Michigan Ave. on Jan. 6 at 11 a.m. No one has been taken into custody in connection with the incident.
- A 24-year-old male of the 600 block of South State Street was taken into custody in connection with an incident of simple battery at 400 S. State St. on Jan. 3 at 3:15 p.m.
- An armed robbery by knife occurred onboard a CTA train at 45 E. Roosevelt Road on Jan. 1 at 2:58 a.m. No one has been taken into custody in connection with the incident.

—Compiled by Jennifer Goiz



Ashleigh Pacetti/The Chronicle

Dinosaurs among us ...



Heather Morrison/The Chronicle

Most well-known dinosaurs are from North America and Asia. Little has been known about dinosaurs from Africa, until now. The Garfield Park Conservatory has six life-sized African dinosaur skeletons, fossils and plants from the dinosaur age on display through Sept. 6.

New study examines racial profiling

Police classify traffic violation offenders into one of five race categories

By Jennifer Golz
City Beat Editor

A new Senate bill requiring Illinois police to take a driver's race into consideration when making traffic stops took effect Jan. 1.

The Illinois Department of Transportation will collect data over the next four years to determine if decisions regarding traffic stops are based on police officers' perception of the driver's race.

The four-year study is believed to be a knee-jerk reaction to the actions of Highland Park and Mount Prospect Police Departments, which have both been sued for racial profiling in the past.

Vehicles that are stopped for statute or ordinance violations are subject to the new study. Whether a citation is given or not, officers are now required to take note of the driver's race.

The bill requires that the driver be put into one of the following categories: Caucasian, African-American, Native American/Alaskan, Hispanic or Asian/Pacific Islander. However, the police officers are not allowed to ask the race of the individual.

"In places where officers have attempted [to obtain the driver's race] it has caused more controversy," said Tom Kelso, staff assistant for special projects with IDOT. "The officer's interpretation of what the race [of the driver] is, that is important."

But the interpretation may not always be accurate when classifying drivers of Middle Eastern descent. According to Kelso, officers in question have been advised to put Middle

Eastern drivers into the Caucasian category. But the Chicago Police Department has been classifying these drivers as Asian.

Northwestern University will analyze the data collected by IDOT over the next four years.

Alexander Weiss, director of the Center for Public Safety at Northwestern, said it doesn't matter if the police officers get the race wrong.

"The fact of the matter is the extent to which the officer makes decisions on the basis of someone's race," Weiss said.

But Safaa Zarzour, chairman for the Chicago chapter of the Council on American-Islamic Relations, a non-profit organization that promotes the positive image of Muslims and Islam in America, said the organization's goal is for a color-blind society.

"If information is going to be collected, then we should be concerned that the higher rate of stopping Arabs will be under the radar because they are classified as white," Zarzour said.

Ed Yohnka, director of communications for the American Civil Liberties Union of Illinois, said the question of adding a category to classify people of Middle Eastern descent was discussed during the legislative process, but it didn't raise a high enough level of concern at the time to warrant the extra race group.

"Police officers are not profiling in this form; they are simply measuring the way they are behaving on the street," Yohnka said. "Law enforcement agencies can set benchmarks based on the data and decide what to do, whether it be additional training,

supervision of a particular officer or taking some sort of discipline."

This is a new procedure for Chicago police officers, according to Patrick Camden, the deputy director of news affairs for the CPD. Racial profiling of any kind has been prohibited for at least the past two years.

"Police officers stop a vehicle based on the observation of the vehicle, not the individual driving it," Camden said. "But we're complying with the law that was passed. This is just another form that has to be filled out is all."

IDOT has created the Illinois Department of Transportation Traffic Stop Data Sheet, which asks for all of the information the bill requires police officers to obtain. But this form was created to act as a guide. It is up to individual police departments whether or not they use IDOT's form or create their own version, obtaining additional information.

"There's a group of agencies that are just collecting the state mandated data, nothing more, nothing less. And some are collecting more because they know they'll have to answer some questions when this is all done," Weiss said.

Weiss said he is anxious to start getting some of the data. Northwestern has done analysis of this type of data before for several other states, but not on as large of a scale as Illinois.

"There are already several thousand agencies [nationwide] who are collecting this data, which has indicated there is no bias and officers are acting in a professional manner," Weiss said.

Murder rate hits new low

○ Columbia neighborhood among the safest

By Mark W. Anderson
Contributing Writer

Chicago may be the murder capital of the country for 2003, but the First District—the area that surrounds Columbia—remains one of the safest police districts in the city.

Nearly 600 people in Chicago lost their lives in 2003 as a result of violence. This total is 49 less than in 2002, marking the third straight year the number has dropped.

Still, the city's numbers exceeded both New York, which ended the year with 549 homicides, and Los Angeles, which reported 506 homicides with nearly 700,000 more people than in Chicago.

Despite the unwelcome notoriety, crime of all types showed a marked decline in Chicago during the first 11 months of 2003, with 22 out of 25 police districts posting lowered crime statistics through November. Overall, crime dropped 4.4 percent, according to the most recent Chicago police figures.

"There's been a marked decrease in violent crime [in the city], which has driven our overall crime numbers down in 2003," said David Bayless, director of news affairs for the Chicago Police Department. "There's been a number of crime prevention tactics and programs that we put into place in the second half of the year that have helped reduce these crimes," he said, citing the addition of a 160-officer Targeted Response Unit.

The unit intends to reduce retaliation in gang killings, install video cameras in high crime areas and reassign administration officers to the street to fight crime.

"Actually, the homicide story is a good story," he said, noting that there are a number of cities that have higher murder rates and that the 599 number for Chicago is the lowest in more than 30 years.

The First District—the area roughly bounded by the Chicago River on the north, Lake Michigan on the east, McCormick Place on the south and the Dan Ryan Expressway to the west—followed the citywide numbers downward through November.

The district saw a 5.3 percent drop in crime overall leading up to

December, due in part to a 13.3 percent decline on robberies and a 15.8 percent reduction in criminal sexual assault.

Sgt. Bill O'Reilly, business liaison officer for the First District, points to the creation of a "chronic offenders program" in the district last year as being one of the keys to reducing crime in the area.

The program, which is expected to roll out citywide in the coming year, identifies offenders who have been arrested recently to make sure they don't slip through the cracks in the system by violating their parole. By paying attention to where these cases are in the court system means "we've been able to take off of the street some of those who are the biggest offenders," O'Reilly said.

In Beat 132, the area immediately surrounding Columbia, the numbers are similarly encouraging. In the January to November 2003 period, crime fell 8.8 percent overall compared to the same period last year, led by a 29 percent drop in robberies and a 19 percent drop in aggravated batteries over 2002.

For the second straight year, there were no homicides within the boundaries of the beat, which is bordered by Michigan Avenue and Van Buren, Cullerton and Clark streets.

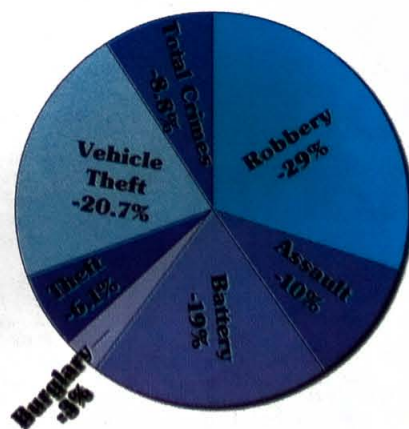
In addition to the efforts of police officers in the district and innovative programs, O'Reilly points to the efforts of Martha Meegan, director of campus safety for Columbia, in helping to reduce crime in Beat 132. Citing Meegan's participation in the District Advisory Committee meetings, as well as her work with the Security Council of Professional Educators program, O'Reilly offered praise for the way Meegan and others in the academic community within the beat's boundaries have contributed to the lower crime rate.

"One of the most important steps was Martha got on DAC about a year ago. Plus, she came up with the idea of SCOPE, which has helped greatly to keep our numbers down," he said.

SCOPE, which consists of security professionals from Columbia, DePaul and Roosevelt universities, as well as officials from the Pacific Garden Mission and Harold

See Crime, Page 31

Decrease in Crime Incidents for Beat 132 Jan. - Nov. 2002 to 2003



Source: Chicago Police Department

Ashleigh Pacetti/The Chronicle