

2-16-2004

## Columbia Chronicle (02/16/2004)

Columbia College Chicago

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# THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

## Students raise issues with poetry spinoff

○ Students concerned about creator's absence

By Lisa Balde  
Managing Editor

Shortcomings in the new poetry MFA could force students to consider whether or not they will reapply for the master's program, students told The Chronicle.

Complaints stem from inconsistent grading, a lack of diverse curriculum, interdepartmental politics, favoritism and false advertisement of what to expect in the program.

One of the most frequent complaints includes concerns about the absence of Paul Hoover, an internationally-acclaimed poet who developed the English Department's undergraduate program 27 years ago and who recently proposed and constructed the MFA.

Some say the complaints could be the result of a new program that needs to develop over time, before evolving into a widely-accepted degree.

Others disagree.

Armand Capanna, a recent graduate of Columbia's undergraduate poetry program, said he refuses to apply to the MFA program due to problems he saw developing as early as a year ago.

"When you're applying to the program ... you know you're

entering into a program that is headed by a man who has an intellectual reputation," he said. "We all took classes with Paul in the fall, so we knew he was open to all kinds of poetry."

"We [knew] we would want to be taught by someone like that—someone who knew how to push us."

But Hoover wasn't there in the fall. According to Hoover, due to several layers of political disagreements, he left before the MFA program started in order to consider a teaching job in San Francisco, where his wife permanently resides.

Without Hoover's presence, Capanna said, the MFA program seemed unbearable. Capanna completed his bachelor's degree while the first semester of the MFA took place. He said he grew more displeased with the program, listening to MFA students offer complaints about unfair grading and a bias against certain writing forms.

Ric Cleary, an MFA student, told Capanna that a teacher stopped grading his poetry near the end of the semester, because, according to Cleary, the teacher didn't consider the student's work "art."

"You do not pay 12 grand-plus a

See Poetry Page 6

## College pioneer dead at 89

○ Exec's 'instinct to be creative' still lives on

By Chris Coates  
Editor-in-Chief

When former democratic presidential candidate Wesley Clark came to Chicago last year, Fred Fine somehow found a way to grab the retired four-star general's attention.

It wasn't out of the norm for Fine—a decorated World War II veteran, convicted Communist Party member and respected leader in the Chicago artist community.

Fine, an undersized man, was passionate and verbose. And he knew how to get things done.

As Chicago's first commissioner of cultural affairs, a pioneer of public arts policy and a key figure in the development of Columbia, Fine pleaded with Clark to advocate supporting the arts in his campaign, according to a close

friend.

Fine died Feb. 10, one week shy of his 90th birthday.

"Until the final weeks of his life, [Fine] was out there advocating for the arts in the civic arena,"

See Fine Page 7



Charles Kushner/The Chronicle

Bob O'Neill, president of the Grant Park Advisory Council, has been an advocate of the lakefront park for decades. Parks out of the limelight, however, have seen limited funds for expansion.

## City struggles with park space

○ Even after multimillion dollar plan, some communities still fall far short

By Chris Coates  
Editor-in-Chief

Chicago is tied to water. Settled at the intersection of a river and a lake, the city is named after an indigenous plant that grew along its naturally swampy lakefront—Checagou, the Algonquian word for "smelly onion."

It seems that the city by the lake has always been tied to its smell—the smell of its putrid stockyards, the smell of its hazy factories, the smell of its blazing fire.

But almost from the beginning, Chicago looked to keep one facet of its landscape pristine and odor-free—its lakefront.

Stretching almost seamlessly from the Indiana border to Evanston, Ill., the city has, in the last century, taken concerted steps to ensure the land flanking Chicago's lakefront remains largely structure free. No buildings. No factories. No lakeside condos.

The city's extensive network of parks and beaches astride Lake Michigan are unique for a bustling, lakeside city like Chicago.

Such a clean image is a priority to the city—and the city is willing to pay to retain it.

But just as the city has consistently taken steps to develop its

highly visible areas of lakefront park space, in Chicago's established neighborhoods—where the city's more than 2.7 million residents live—the city has lagged behind on promises of neighborhood green space.

At a time when the city is preparing to unveil its \$320 million Millennium Park along Michigan Avenue, studies show minority and lower-income residents are less likely to have

O'Neill, a former lawyer and now the full-time president of the Grant Park Advisory Council, a group that raises funds for Grant Park.

Last year, Grant Park received several hundred million dollars in private and public monies, while parks away from the city's lakefront have been largely ignored.

Put simply, lakefront projects are highly beneficial to the city, while corner parks for the neighborhood kids are not.

"You can gain a lot of political capital from them because they're highly visible," said Dr. Brent D. Ryan, co-director of the Urban Planning and Policy Program at the University of Illinois at Chicago. "And yet, at the same time, these are not spaces that people use on a day-to-day basis."

Neighborhood parks are simply less likely to exist, despite obvious benefits.

This is due, at least in part, to a simple problem: a lack of space and a lack of money.

See Parks Page 38

## Park Problems

The Chronicle's look at a lack of city greenspace

parks in their neighborhoods than residents of higher-income areas. Despite an ambitious plan and promises, more than half of the city's residents live in a neighborhood where a park is either too far away or very inadequate.

Meanwhile, the city's lakefront Grant Park—the massive tourist attraction, festival venue and postcard centerpiece—has received billions of dollars in public and private funds. It is, for many, a point of contention.

"The argument I always use is Grant Park is Chicago's front yard; it sets the standard for the entire park system," said Bob

### NEXT WEEK

Part two of "Park Problems" looks at why some gentrified communities have an easier time finding available park space.

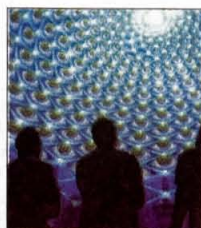
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## Calendar: Feb. 16-20

## MONDAY

The opening reception for "Battling the Birth: Black Images Onscreen" will be held from 5 p.m. to 8 p.m. in the Glass Curtain Gallery.

In conjunction with Black History Month, the exhibition is curated by photographer and Columbia alumnus Rashid Johnson. "Black Images On Screen" explores African-American identity, race issues and artistic vision through film and television.

Admission is free. The Glass Curtain Gallery is located in the 1104 center, 1104 S. Wabash Ave. For more information, contact Julie Caffey at (312) 344-7696.

## TUESDAY

Speakers from the Chicago Tribune, the Sun-Times and other publications will participate in an ethics panel on photojournalism. Topics will include privacy issues, paparazzi concerns, photo correcting and censorship in today's media.

The panel will begin at 6 p.m. in the 11th floor faculty lounge of the South Campus Building, 624 S. Michigan Ave. Refreshments will be served.

## WEDNESDAY

As part of the Wednesday Screening Series, Columbia presents a discussion and Q-and-A session with producer and director Gary Sherman, whose credits include *Poltergeist: The Legacy*, *Poltergeist III*, *Dead and Buried*, *Lisa and Vice Squad*. A screening of his first film, *Deathline*, follows. The free event starts at 6 p.m. in Room 302 of the 1104 Center, 1104 S. Wabash Ave. For more information, call (312) 344-6708.

## THURSDAY

Mark Ruwedel will discuss his work at the Museum of Contemporary Photography, 600 S. Michigan Ave., at 6 p.m. The gallery talk will include his series currently on view, "The Ice Age," which documents and contrasts marks made on the land by modern and ancient man.

The event is free and welcome to all. For more information, call (312) 344-7104.

## FRIDAY

Projects funded in part by the Albert P. Weisman Scholarship will be exhibited from 9 a.m. to 5 p.m. in the Hokin Gallery and the Hokin Annex.

The Albert P. Weisman Memorial Scholarship Fund was established in 1974 to encourage Columbia students to complete projects in all fields of communications. The exhibit will feature projects in photography, digital imaging, sculpture, painting, interactive installation, book and paper arts, published poetry and photos, music recordings and other mixed media.

The exhibit will run at the Hokin Gallery and Annex, 623 S. Wabash Ave., first floor, until Feb. 22. For more information, call Julie Caffey at (312) 344-7696.

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

## THE COLUMBIA CHRONICLE

Feb 9 - 13 user poll results  
Was the NFL halftime show inappropriate?

Yes: 43 percent No: 57 percent

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



## Chris Coates Editor-in-Chief

## Here's to you Shoeshine Bill

Sometimes you couldn't understand Bill.

He would mumble before cutting you off at the end of a sentence to get to the point: "Shoeshine?"

Bill was "Shoeshine Bill," a true businessman. He worked harder and walked more miles than any investment banker on Wall Street. And although he didn't wear an expensive tie or carry a heavy briefcase, Bill took his business very seriously. Everything came down to business.

With wagon in tow, Bill's main source of income was inside the plastic crate he took everywhere: some shoe polish, a bristle brush and a roll of paper towels.

It was his business: He wanted to shine your shoes.

Shoeshine Bill was a mentally-retarded sixty-something man who traveled the tree-lined streets surrounding Biddle Avenue in downtown Wyandotte, Mich. He visited dozens of businesses on his daily trek.

He wasn't homeless or a nuisance. He was professional and polite. He chatted with potential customers. Bill was always looking for a sale.

And although Bill's shoeshining services were turned down 90 percent of time by the people he approached, Bill somehow found a way to shrug it off, say a "thank

you" and continue on. He returned every day.

He was resilient. "Shoeshine?" he would ask.

Without knowing it, Bill the unlikely businessman became a fixture in a world that too often runs over those who can't contribute fully to society.

Bill the worker always arrived on time like clockwork. And much like a clock, people came to depend on him. If they hadn't seen Bill in a while, something was seriously wrong.

One stop on his daily miles-long routine was Charly's on the River, the restaurant my uncle Charly Bokatzian opened a few years ago on a narrow street facing the Detroit River.

"When we first opened the restaurant, he came in to visit us," Charly said. Bill kept coming in.

Almost every day, Bill would park his green wagon near the planters out front and wander up the sky blue cement steps.

Bill wouldn't bother anyone, besides asking the wait staff for a Styrofoam cup full of Diet Coke. Even though Bill valued every nickel, dime and quarter he made shining shoes, he always paid the 99 cents. Of course, he asked if anyone needed their shoes shined, too.

Bill never missed an opportunity. Even if you had tennis shoes on, he

would give them a shine if you gave him the chance.

A few years ago, Bill the entrepreneur faced a legal issue: He didn't have a permit, and the city, ever the stickler, required one. At more than \$200, the license was far out of the financial reach of a wandering shoeshiner.

Bill the raconteur made his case in front of the Wyandotte City Council.

Bill received his permit. Bill was validated.

He died of cancer last year at 63. Bill's caretakers didn't tell him he had it.

"It was pretty emotional," Charly said. In fact, it wasn't until Bill died that everyone found out his real name: William Aspden. It was fitting his customers knew him by his business persona.

From the outside, it would seem Shoeshine Bill wasn't like the rest of us. He didn't work for the money or the prestige. Instead, he worked for a sense of purpose. He needed proof that he was a contributing member of society; that people depended on him.

And in doing so, Bill made us realize that's exactly what we're all after. We should be so lucky.

—ccoates@chroniclemail.com

## 7 years ago in The Chronicle

It happens to the best of us. Back in 1997, Columbia's business reply permit—the system that allows the college to mass mail thousands of students at once—expired with no one's notice. It wasn't until students started complaining about financial aid documents that the college realized what happened.

The Chronicle also included a story about an optional meal plan at the Residence Center, 731 S. Plymouth Court. The proposed space for a cafeteria? A spot that was reconstructed into one of the college's computer labs this summer.

## Announcements

## Student dies over break

■ A freshman photography major from Glenview, Ill., died during semester break in her Printers' Row apartment.

Raven Moreno died due to complications from a congenital heart disorder.

## Cuppa Joe had to go

■ Literary coffee cravers take notice: The library's Cuppa Joe coffee bar has moved. Its new location is on the first floor of the college's library inside the South Campus Building, 624 S. Michigan Ave.

## Radio to air dirty talk

■ With residual pheromones from the Valentine's Day weekend still wafting, Columbia's student radio

station is serving up a two-hour-long, sex-themed talk show every Friday night during the spring semester. According to a producer, planned topics include sex toys, STDs and strippers. The fun begins at 7 p.m. on WCRX-FM.

## Columbia director resigns

■ Alison L. May, director of Columbia's Conway Achievement Project, resigned last semester.

May, who worked at Columbia for two years, spent her last day on campus Dec. 19.

"Although I have only been here for two years, I have enjoyed and benefited greatly from working with you," May said in an e-mail to the staff. "I hope that I have been a resource to you, as well, and that you will continue to extend the kindness and support that you [have] shown me to my fantastic colleagues in the Conway Achievement Project, Services for Students with Disabilities and Interpreting Services."

May will be taking a position similar to her Columbia services at Oakton Community College.

## Democracy visits students

■ More than 630 students have registered to vote as part of the college's "Get Out the Vote" effort, according to the Office of Student Affairs. A registration desk is located in the lobby of the Wabash Campus Building, 623 S. Wabash Ave.








## Alumni film garners glory

■ According to the Internet Movie Database, *www.imdb.com*, *Barbershop 2: Back in Business*, a film produced by Columbia alumni Bob Teitel and George Tillman, debuted over the Feb. 6 to Feb. 8

weekend, earning \$24.2 million, the fourth-largest February opening in movie history, and it trumped the original *Barbershop's* opening of \$20.6 million.

## Weather

## AccuWeather 7-day forecast for Chicago

Monday, Feb. 16	
	Mostly cloudy and cold High 26° Low 18°
Tuesday, Feb. 17	
	Rather cloudy High 34° Low 22°
Wednesday, Feb. 18	
	Mostly cloudy High 38° Low 26°
Thursday, Feb. 19	
	Considerable cloudiness High 42° Low 28°
Friday, Feb. 20	
	A chance for rain or snow showers High 36° Low 22°
Saturday, Feb. 21	
	Brilliant sunshine High 38° Low 24°
Sunday, Feb. 22	
	The chance of rain in the afternoon High 40° Low 26°

All forecasts provided by  
AccuWeather.com ©2004



Charles Kushner/The Chronicle

Butch Stewart speaks at the Feb. 12 "Black Images On Screen" event. Stewart owns the Joy Art Music production company, and was a pioneer of African-American music by companies such as McDonald's and Coca-Cola.

## Silver screen reflects heritage

○ Black History Month celebrated through a series of films

By Mark W. Anderson  
Associate Editor

From the star-studded premiere of *Barbershop 2: Back in Business* to the screening of "Banned, Buried and Brilliant," Columbia is celebrating Black History Month by focusing on the many and varied contributions African-Americans have made in the worlds of film and television.

"Black Images On Screen: A Celebration of African Heritage"—Columbia's monthlong series of performances, screenings, lectures and presentations—is designed to highlight the rich history and powerful contributions African-Americans have made to television and film. In conjunction with the Chicago Cultural Center and the DuSable Museum of African-American History, the series features more than 40 events in February and March at venues both on and off campus, such as HotHouse at 21 E. Balbo Drive, Loews Cineplex Pipers Alley at 230 W. North Ave. and the DuSable Museum, at 740 E. 56th Place.

The celebration kicked off with the advanced screening of *Barbershop 2*, the sequel to the successful film about a South Side Chicago barbershop produced by Columbia alumni Bob Teitel and George Tillman.

"This year's celebration is a campuswide effort," said Rachel Johnson, director of African-American Affairs in Columbia's Multicultural Affairs Office. "We talked to faculty and staff members, students and a whole range of people to get ideas and to make sure we could present the best program possible."

The African Heritage Committee, a group of 16 faculty and staff members from a broad cross section of Columbia, helped plan the events.

Throughout February, the college will present three film series: "Films of the Contemporary Black

Experience," a Spike Lee film festival and a series titled "Banned, Buried and Brilliant." Films such as *Hollywood Shuffle* and *Eve's Bayou* make up the contemporary series, while *He Got Game*, *Jungle Fever*, *Bamboozled* and *25th Hour* represent the work of Spike Lee. A collection of works that have either been banned or have fallen out of mainstream culture are highlighted in the "Banned, Buried and Brilliant" series, including *City of God*, a 2003 examination of the violence and corruption in a Brazilian housing project; *Looking for Langston*, director Issac Julien's 1989 meditation on the poet Langston Hughes' role as an important black gay voice in

of black doctors to American medicine.

"We've been highlighting Black History Month programming for about four years now," said Cheryl Langston, program director of 88.1 WCRX-FM. "It's important to get radio students involved in the process."

The month culminates with a March 5 look at the history and importance of the African Diaspora. Sponsored by the Liberal Education Department, there will be a reception before the screening of the film *When the Spirits Dance Mambo*, followed by a panel discussion and a performance by the African folkloric music group Grupa Oko Kan.

"One of our department's contributions is to try to think about black history in relation to the Black Diaspora," said Lisa Brock, chairwoman of the Liberal Education Department.

The celebration of Black History Month dates to 1926, when historian Carter G. Woodson designated the second week of February "Negro History Week." In 1976, the holiday was expanded and renamed Black History Month, picked to coincide with the birthdays of Abraham Lincoln and Frederick Douglass.

Columbia has been observing Black History Month with special programming since 1997, including last year's celebration entitled "The Power of Black Music."

Johnson, for one, believes it's important for Columbia to put as much effort as it does into coming up with the best programming possible for this monthlong period of reflection and celebration.

"There is a need to make whatever we do for Black History Month as vital and engaging as we can, not only because of the diversity of our student body, but also because of the overall culture of Columbia," she said. "But, in the end, it's also easy for us to do so, because we have so many resources available to us."

"There is a need to make whatever we do for Black History Month as vital and engaging as we can ... because of the overall culture of Columbia."

—Rachel Johnson, director of African-American Affairs

American culture; and *A History of Racist Animation*, released in 1990.

Along the way, such well-known figures as Emmy-nominated actor, director and producer Tim Reid, successful screenwriter Tina Andrews and renowned director Haile Gerima are scheduled to present and discuss their works. An exhibition by former Columbia student Rashid Johnson, entitled "Battling the Birth, Black Images On Screen"—which focuses on the iconic 1915 film *Birth of a Nation* to examine issues of race, identity and media propaganda—is being presented through March 19 at the Glass Curtain Gallery inside the 1104 Center, 1104 S. Wabash Ave.

WCRX-FM, Columbia's student-run radio station, is also highlighting Black History Month with the Feb. 26 airing of two radio dramas: "The Denmark Vesey Story," a student production about a former slave who organized an uprising in 1822, and "The Heart of George Cotton," a look at the contributions

## Betting on BET for industry exposure

○ Film students tap into mainstream hip-hop

By Scott Carlson  
Assistant News Editor

A music video directed by a trio of Columbia students debuted Feb. 12 on cable channel Black Entertainment Television's late night show "Uncut."

The Illinois-based hip-hop group Soul 360 may soon be looking at national exposure with their new single, "Two," featuring recording artists Joe Glass and I-Rock, thanks in no small part to Columbia sophomores John Boshier and Brian Caunter of the Film and Video Department, and senior Dwayne Thomas, a photography major, directors of the video for "Two."

The video, along with its counterpart, "Wind it Up," details a night in the life of rappers as they travel from Chicago's Ice Bar, 738 N. Clark St., to a minimansion in Olympia Fields, where they were each respectively filmed.

According to Boshier and Caunter, the opportunities began falling in their direction thanks to Thomas' contacts.

[because] the story kind of goes from the club to the house as in one night in the lives of these rappers, and after the network's influence, we decided to separate the videos," Boshier said.

Joy Henderson, a publicist with Soul 360 Entertainment, said she sees the video's exposure on a national television channel not only as an advantage for her clients, but for the Columbia students as well.

"It's going to work wonders for the group, but it's also going to work wonders for the directors with having [the video] out there," Henderson said. "You would never know it was a zero-budget video directed by students."

Wonders are exactly what Caunter and Boshier are hoping the videos will produce. Filmmaking has been a dream since third grade for the two, but Columbia's filmmaking programs were instrumental in providing their drive to make the videos.

"When I came to Columbia and



Courtesy Michael Oberholtzer

Students film the video 'Wind it Up' at Chicago's Ice Bar.

"We were looking to make some music videos, and our buddy Dwayne knew a local group who was looking to get signed," Caunter said.

Thomas, a former Chronicle photographer now working with Chicago's Upside of Down Productions, lived in the same apartment building as Caunter and Boshier, who had previously worked together filming short films and live concerts. Last year, the three created *Northern Lights*, a film which starred Thomas and was screened at Columbia.

Thomas' association with members of Soul 360, a hip-hop group formed in 1995 at Illinois State University, eventually sprouted ideas for the three to shoot a music video.

"He knew what we were up to as far as video projects, and he knew Soul 360 was looking for a video," Boshier said. "He also knew I-Rock, one of the rappers, because he grew up in the same neighborhood and went to school with him."

After 20 hours of shooting in October and November of 2003, the trio had produced two videos for Soul 360, one for "Two," and one for "Wind it Up."

At the request of BET, the two were split into separate videos.

"We initially suggested that Soul 360 maintain the one video,

saw the film program, I just knew I wanted to come here for film," Caunter said.

Boshier had a similar experience through a summer class during his high school days.

"I saw the actual process with the actual Bolex cameras, and it was definitely something that kept my interest," Boshier said.

Like many filmmakers, Caunter and Boshier hope the exposure from "Two" can keep them working on as many different music video projects as possible, including more rap and rock videos. The pair have also expressed interest in making a jump from music videos to feature films, not unlike how feature filmmaker Spike Jonze garnered a career making acclaimed films such as *Being John Malkovich* and *Adaptation* through creating low-budget, highly-imaginative videos for bands like Weezer and the Beastie Boys.

"[Films are] our primary interest," Boshier said. "We'd like to do music videos and concerts as a means of raising capital to finance more film-related projects."

In the meantime, though, the film students will just have to wait to see what kind of exposure their video brings them and how often it will show up in BET's rotations.

"We know ['Two'] is going to be played twice," Henderson said. "After that, it will be aired, but we don't know the exact schedule."



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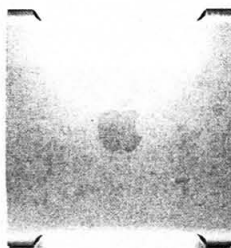
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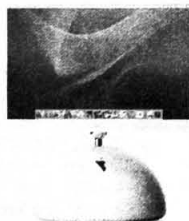
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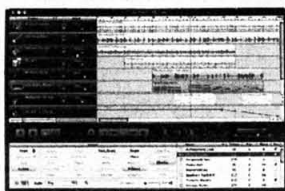
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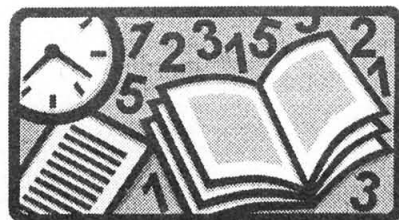
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# Campus shuttle service takes off

○ New student service proves to be right on target with students' needs

By Lisa Balde  
Managing Editor

Columbia's new bus shuttle got off to a positive start last week, leaving administrators considering a full-time implementation of the three-month trial run.

The shuttle, which came to fruition through a partnership between the president's office and the Student Government Association, comes nearly a year after students signed a petition favoring its installation.

According to SGA President Justin Kulovsek, the school planned to utilize the shuttle in order to ensure safety and convenience on a spread-out campus.

Columbia was among a handful of area schools that didn't

provide a shuttle service for students.

"This is very nice," Columbia President Warrick L. Carter said during his first ride on the shuttle last week. "We just want to make sure that the college takes advantage of it."

As of press time, approximately 200 students in the first week had utilized the 25-seat bus rented from Pontarelli limo service. Most of them rode the bus at night, Kulovsek said.

The shuttle is free for Columbia students, faculty and staff who show their school IDs. It runs Monday through Thursday, and its route covers campus buildings from Congress Parkway to 15th Street. It drives to Union Station five times each day.

The route starts every day in between the South Campus Building, 624 S. Michigan Ave., and the Alexandroff Campus Center, 600 S. Michigan Ave., at 12:50 p.m. The full route takes just under 20 minutes to complete.

Nothing about the shuttle is set in stone, administrators said. Bus stops and times are subject to change based on student response to the service.

"We want to make sure that the route is the best for students ... at the best times," Carter said.

"Classes do get out late at night, and we do exist in a city," he said. "One always has to be cautious about where you are."

This is the second time Columbia has tried out a shuttle

See Shuttle Page 10



Andrew J. Scott/The Chronicle

President Warrick L. Carter (back left), Vice President of Student Affairs Mark Kelly and Dean of Students Sharon Wilson-Taylor take a ride on the new student shuttle, which started last week.

## Poetry *Continued from Front Page*

year to get that [type] of critique," Capanna said.

Cleary told The Chronicle that he also was unsatisfied with the program, especially with the installation of, what he said was, an "unqualified" program coordinator. The English Department named David Trinidad, also a highly-acclaimed poet, the acting coordinator of the poetry MFA program in Hoover's absence.

"Under the current leadership of the program, it is clear that the program is striving to eliminate any [poetic] aesthetic that is ... experimental," Cleary said.

Cleary described anger from classmates about the elimination of Hoover from the program.

"There was a lot of bewilderment, especially from former students who had [Hoover] as an undergrad," he said. "We expected to be taken to the next level under Paul Hoover."

Other students disagreed, saying that the success of a program doesn't rest on one man.

According to Sean Flynn, 26, a 2002 political science graduate from DePaul University's undergraduate program, the poetry MFA is what he expected, because he had nothing to compare it to. Flynn said he is "99.5 percent" satisfied with the department and the program, and he thinks that some of the complaints come across as minor issues.

"I don't know who [Hoover] is," he said. "His lack of presence is totally irrelevant."

Sue Kurek, 24, a recent creative writing graduate from Loyola University, agreed the MFA is a strong program despite its fledgling status.

She said, compared with the writing programs she has experienced in the past, Columbia's poetry department employs a strong focus in the arts.

"The teaching faculty at Columbia in the poetry program are superior compared to what I have come across in the past," she said.

Complaints that show concern for the program are part of the transition that every new college curriculum addition experiences, according to English Department Chairwoman Garnett Kilberg-Cohen.

She said she was surprised to hear about complaints regarding teaching diversity because of the diverse poets she works on staff.

Each school year, the English Department solicits and hires poets-in-residence or visiting poets, which allow students to learn from some of the most respected professionals in the industry.

The department hired poet Arielle Greenberg this fall as a full-time artist-in-residence. Trinidad was hired after serving as a visiting poet to Columbia.

Whether or not the newly-implemented program can be condemned, the issue seems divided between the arguments by students for and against the poetry MFA. Students who spoke with The Chronicle agree that the department should hear their concerns and that changes should be made if the program wants to thrive.

Kevin Hogan, a January 2000 graduate of Columbia's undergraduate poetry program, signed up for the MFA because he wants to teach. He also was turned on to the idea of Hoover's involvement in

the program, the respect Hoover received from students and other poets and Hoover's tendency to try new things.

Hogan echoed the concerns of Cleary and Capanna, reiterating that some teachers tend to discourage experimental poetry, a type of writing that he feels should be instructed.

But the MFA neglected to meet several of Hogan's expectations for the program based on information he was given about the program structure.

The program promised fewer students than the number that was enrolled for the fall, he said. In one poetry workshop class, a class that depends on the critiques of individuals' poetry, 18 people were enrolled.

Sharing graduate classes with undergraduate students also was a concern, because some undergrad students show disinterest in the things that grad students need to focus on, he said.

"There's a danger, if they're not careful, of losing a lot of the goodwill that was built throughout the years," Hogan said. "There's a fear that very experimental poetry ... is not being given the same attention that traditional poetry is."

But the department organized a town hall meeting so students could choose classes they would be interested in, Kilberg-Cohen said. Although there shouldn't be reason for concern, Kilberg-Cohen said that students should come to her with problems.

"[The program] has been going fantastic," she said. "We have a diverse and interesting group of students, all of whom are very talented."

# Smoother ride for U-PASS retrieval

○ Saved photos lower distribution times

By Jeff Danna  
Copy Editor

Columbia students are singing the praises of the new U-PASS retrieval system this semester after being subjected to the physical strain of waiting in long lines back in September.

"They're making it a lot easier," said Nancy Randazzo, one of the assistants working the U-PASS desk. "[Students] fill out the forms ahead of time, and we check on the list to make sure it's the correct name."

Unlike previous semesters, students are no longer subjected to the burden of waiting to have pictures taken for their passes.

"Now they're keeping the same picture in the system, so they can just reprint them for each student who registers on time," Randazzo said. "So there won't be such a big, long line—the U-PASSES will be ready for them to pick up."

With the current system, students present their Columbia ID cards to the on-duty assistants who will check their names off a list, fill out and sign a one-page agreement form and then walk down the hall to a room where their preprinted U-PASSES are waiting for them.

"I think [the system] is fabulous," said junior Christine Buggy. "I think this time took me a total of five minutes."

Last semester, Buggy hoped she would hit a lull in the U-PASS line by picking hers up during class. Instead, she still wound up spending the next 45 minutes waiting in line.

While Buggy arrived to pick up

her U-PASS first thing in the morning, sophomore Bathsbeba Mitchell came in the afternoon expecting a bit of a wait.

"I figured there'd be a line anyway," Mitchell said. "I didn't think it would be this quick." She figured she waited no more than 10 minutes.

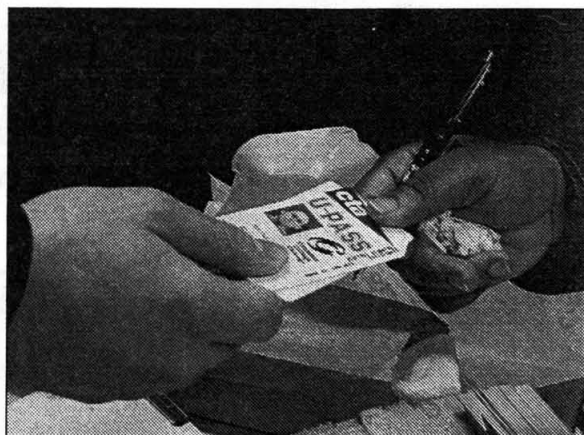
Other schools, such as the School of the Art Institute of Chicago and Roosevelt University, have also found the preprinted U-PASS system to be efficient.

"We first started preprinting ... about three years ago," said Jennifer Hunt, U-PASS coordinator for the School of the Art Institute. "It cuts down on work for all of us. The only work [involved] is keeping up-to-date databases."

Roosevelt's mandatory U-PASS program was implemented during the 2000-2001 school year. The school began preprinting passes during the spring 2001 term, said Eric Tammes, director of student activities at Roosevelt.

By retrieving a database of students who have previously been photographed for U-PASSES from the Chicago Transit Authority, Roosevelt is able to provide its returning students with preprinted passes available at the students' convenience, Tammes said.

U-PASSES are being distributed in the Wabash Campus Building, 623 S. Wabash Ave., from 10 a.m. to 6 p.m. through Feb. 17. Students who do not have headshots on file must have their pictures taken in Room 311 of the Wabash Campus Building.



Charles Kushner/The Chronicle

Students used to face hours-long waits for their prized U-PASS cards. This semester, cards were preprinted, making lines significantly shorter, students told The Chronicle.

Hoover said he feels the department isn't handling the MFA as appropriately as possible in his absence, and he's afraid how it might affect students.

"There's some question about the temper of the program now," he said. "There must be some sort of anger toward me."

Hoover is worried about the level of instruction teachers are giving the students now that he isn't consistently in the department, due to reports about selective and bad grading.

"My not being there is a loss for the students, as a senior figure and as a good teacher," Hoover said.

But he can't come back because of thick politics that he said forced him out in the first place.

"It's important to remember that the college is run on a business rather than academic model," Hoover wrote in an e-mail to The Chronicle. "Chairs remain in

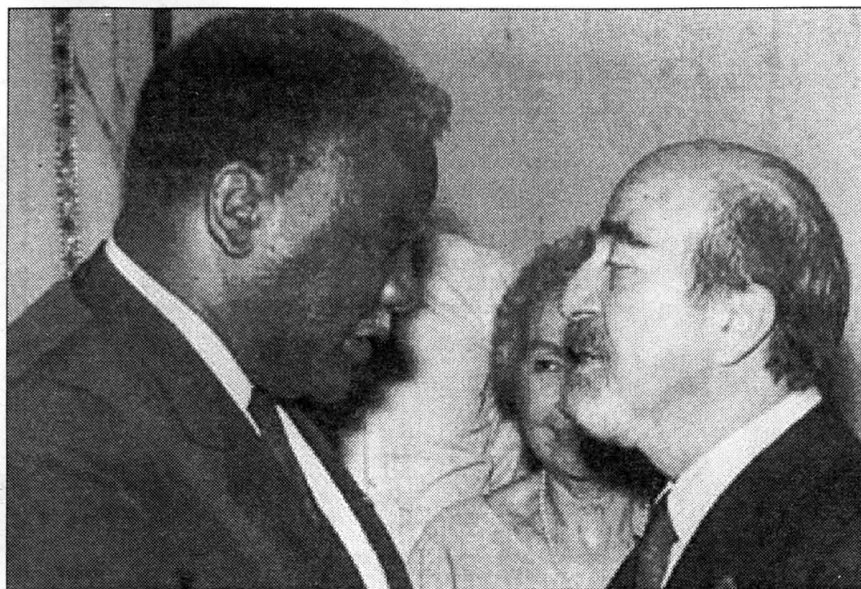
power for many years, sometimes for a lifetime, and the chairmanship of a department rarely rotates even when there are elections. This model results in a powerless faculty and excessively powerful chairs."

His current position of visiting professor of creative writing at San Francisco State University is set to end in fall 2005. Hoover plans to decide whether or not he will return to Columbia at that time.

Until then, he said he will fight for his program.

"I'm worried that these students' careers are in jeopardy," he said.

Trinidad and Acting Graduate School Dean Keith Cleveland didn't return calls from The Chronicle regarding their reactions to the first semester of the poetry MFA program.



Chicago Public Library

In 1984, Chicago Mayor Harold Washington asked Fred Fine, who was involved with then-fledgling Columbia, to head up the city's newly-minted Department of Cultural Affairs. Fine retired in 1987.

## Fine Continued from Front Page

said Alton Miller, the acting director of public relation studies at Columbia and former press secretary for late Chicago Mayor Harold Washington.

Miller first met Fine in 1984, when Washington named Fine the city's first commissioner of cultural affairs, a post he held for three years.

But it almost didn't happen.

In the height of the so-called council wars in the 1980s, some of Washington's opponents found what they said was a glaring blemish on Fine's otherwise stellar resume: He once was a vocal member of the Communist Party.

It was nothing short of modern day, Midwestern McCarthyism, Miller said. For Fine, it was history repeating itself.

Thirty years prior, in the communist backlash of the 1950s, Fine was indicted on conspiracy charges under the Smith Act, which looked to strongly limit left wing propaganda in America. The government cited Fine's public political ties in the years before World War II. He was an open member of the Communist Party of the USA and eventually served on the party's executive board.

Instead of facing jail time, Fine—then in his late 30s—spent five years underground before the charges were thrown out.

"Fred ... was, in the McCarthy-era, a wanted man," said J. Dennis Rich, chairman of the Arts, Entertainment and Media Management Department at Columbia, a department that Fine helped create. "He made no secret of it."

According to Nick Rabkin, executive director of the Center for Arts Policy and a close friend, Fine said that, during his time underground, he lived in halfway homes out of view from neighbors and, more importantly, the federal government.

Of course, the charges were eventually dropped, and three decades later Fine got his appointment as commissioner. But according to Miller, despite Fine's ties to the Communist Party, he was never disloyal to his country.

A day after the attack on Pearl Harbor, Fine joined the military and spent nearly two years on duty, eventually receiving two bronze stars.

His ties with communism were purely political. Even at a young age, Fine helped organize unions and participated in protests. He was uniquely attuned to social causes, a trait that would remain

with him until his last days. Fine also had a refined respect for the arts, a quality which came from his working-class, ethnic family that had a European reverence for music, dance and art.

After he was cleared of conspiracy charges in the late 1950s, Fine helped form Triangle Productions, a successful concert promotion company that at its height produced more than 200 shows in dozens of cities. Acts included Joni Mitchell, the Rolling Stones and even The Beatles. In fact, Fine was the point man on The Beatles' first performance in Chicago.

**"Fred was, in the McCarthy era, a wanted man. He made no secret of it."**

**—J. Dennis Rich, chairman of the Arts, Entertainment and Media Management Department**

By the time the booming business was sold to a New York-based company in 1977, the middle-aged Fine was teaching at Columbia, then a fledgling arts college nestled in a few warehouses on Chicago's lakefront. Fine developed a new marketing concentration for the college—the Department of Arts, Entertainment and Media Management. The revolutionary program looked to connect the arts and creativity with marketing management.

At 63, Fine didn't show any signs of slowing down.

"Part of us all ways thought that Fred was going to live forever," said Rich, who met Fine when he came to Columbia as a part-time faculty member in 1982. Rich called Fine a mentor and friend.

That same year, Fine helped found another avant-garde institution—the Illinois Arts Alliance and Foundation, an outgrowth of a conference he had at Columbia. The organization linked Chicago's sundry theaters, galleries and nonprofits under one public art policy.

The first conference was held at Congress Plaza Hotel, 520 S. Michigan Ave., and brought together 300 artists, politicians and policy experts. Today, the nonprofit numbers in the thousands and is considered one of the most successful in the country.

"[Fine] has always been a very strong creative influence and a terrific strategic political mind

that's been invaluable to us in setting our agenda," said IAAF Executive Director Alene Valkanas, who also served on Mayor Washington's committee that picked Fine as cultural commissioner.

"He was an unusual force for good," she said.

The day after Fine died, the nonprofit's committee observed a moment of silence during their board meeting.

During his days at Columbia, Fine was also prominent in the development of the college's Center for Arts Policy. Set in motion by Rich, Fine and former Vice President of Institutional Advancement Woodie White, the program solidified the connection between the arts and democracy.

By all accounts, Fine loved both.

As commissioner of cultural affairs, Fine again worked to cement an arts policy in Chicago. The Chicago Cultural Plan was released in 1987, putting into place a multifaceted plan that's still being implemented today.

It was Fine's passion.

"[Fine believed] the arts were every part of life and did his best to make the public believe that as well," said Michael C. Dorf, a contributor to the plan.

Even through his later years—he was last listed as Columbia's director of public affairs—Fine continued to give back to the arts community, serving on nonprofits including Free Street, which brought free theater to communities. Fine was also still active in both of his nonprofits, working on a seminar focusing on the connection between the arts and democracy for Columbia at the time of his death, according to Rabkin.

"Fred was an amazing combination of compassion about the arts and compassion about politics," Rabkin said.

Rich concurs.

"I always thought he was just an incredibly dynamic human being," Rich said. "[He cared] deeply about social causes, about justice, about culture in the arts and who, indeed, affected everyone's life around him."

Fine died in Santa Barbara, Calif. He was 89 and is survived by a son.

His words—"the instinct to be creative is universal"—live on in the Illinois Arts Alliance and Foundation's mission statement.

"That's probably how we want him to be remembered," Valkanas said.

## Small college slashes tuition to woo students

○ Discounts may leave out aid-needing students

By Andrew Greiner  
Assistant News Editor

Columbia is not Eureka College, and after Eureka's latest tuition slash, it won't be anytime soon.

Eureka College, a small liberal arts college outside of Peoria, Ill., has solved low admission rates with a different approach than most schools—cutting yearly tuition costs by nearly \$6,000. Incoming freshmen enrolled in the spring semester saw tuition drop from \$18,700 to an even \$13,000.

The same isn't true for Columbia.

The college's board of trustees is scheduled to meet March 12 to discuss issues related to tuition, and if they follow trends from the past five years, students can expect a tuition increase for the 2004-2005 school year.

Students experienced an 8.5 percent tuition hike for the current school year, which bumped tuition to \$14,480 from \$13,716 from the previous academic year.

While the administration and board prepare to meet, they may not consider an approach that some smaller institutions such as Eureka have implemented.

"We were going over versions of discounts for students, and we noticed that the average need-based discount for students was \$5,700," said Brian Sajko, Eureka's dean of admissions. "So, we just gave it to everyone."

Eureka enrolled around 500 students for this academic year, but administrators hope the tuition adjustment will help boost the number to 650 students, Sajko said.

The small enrollment at Eureka is in stark contrast to the nearly 9,000 students that make up Columbia's student body. But the disparity in enrollment is not the only reason Columbia won't follow Eureka's lead, officials here said.

"There is a fundamental difference in what we are," said Mark Lloyd, assistant vice president of communications and marketing.

Eureka is a liberal arts college offering degrees in humanities, general education and social sciences, which, according to Lloyd, are subjects relatively inexpensive to teach. Columbia is a fine arts college trying to keep abreast of new technologies, and technology is expensive, he said.

The major financial difference between Eureka and Columbia is the use of tuition discounting. Eureka had used a system that offered discounts to students based on their needs and merits. While their "sticker price" was \$18,700, the college offered refunds to students who qualified. The tuition cut effectively ended Eureka's need-based tuition dis-

counting program.

"A lot of schools treat enrollment like a sales manager at a car dealership—they know their bottom line, but if they can get an extra \$1,000 out of the student, they will. So you end up with lots of kids paying different prices for school," Sajko said. "Now there is no more confusion."

Columbia has never offered student discounting, according to Lloyd.

Loyola University does offer tuition discounting programs. According to the school's financial aid website, Loyola offers an institutional grant to help offset its \$20,544 annual tuition. The Loyola Grant is offered to full-time undergraduate students based on their financial need, the site said.

"If a lot of schools are like car dealerships, then we are the Saturn of schools," Lloyd said. "There is no difference between our sticker price and what we actually collect from students. There is no haggling over price."

Outside of technology, there are other factors for why Columbia is now more expensive than Eureka.

Eureka is located in a rural area where real estate is far cheaper than the property around Columbia's Loop campus.

Columbia's tuition is right around the average cost for liberal arts colleges, and compared with other arts and media schools, it is low-cost, Lloyd said.

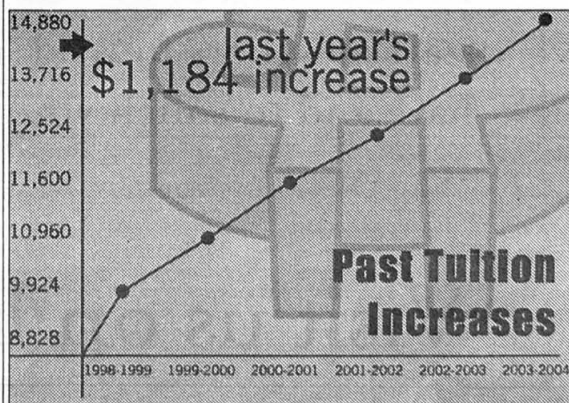
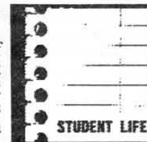
"Other schools have tried this approach, and it is usually made out of desperation. Like Columbia, most private schools are dependent on tuition to pay their staff and faculty and other expenses. Cutting tuition is a move to get more students," Lloyd said. "Eureka is operating out of a position of weakness, not strength."

Sandy Baum, senior policy analyst for the College Board, said the Eureka idea sounds interesting. But if the school eliminates need-based aid, it runs the risk of alienating low-income students.

"Their flat rate is \$13,000 now. A lot of people have trouble coming up with \$13,000 for one year," Baum said. "None of the low-income students would be able to come."

The Eureka move was made to create a sense of community, according to Sajko.

"We want to keep our school small on purpose with 500 to maybe 650 students. It keeps us very personal," Sajko said. "It allows me to make a difference in peoples' lives."



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# Columbia

C O L L E G E C H I C A G O

# Columbia Coyotes step up to the plate

○ Team looking to add to fanbase for new season

By Andrew Greiner  
Assistant News Editor

Students hungry for home runs, hot dogs, peanuts and Cracker Jack won't have to choose between North Side and South Side pros because Columbia has its own baseball team.

The Columbia Coyotes began practice in January in preparation for the 2004 season. And while coach Anthony Piccoli is running fielding drills, he is also embarking on a public relations campaign to boost support for the team.

The team is hosting events such as "Meet Brad Bruntyn Day"—Bruntyn plays first base—and volunteering time to clean up a Hooters parking lot. Piccoli wants more fan support at their games.

"Going into 'Meet Brad Bruntyn Day,' I figured maybe 25 percent of the school knew about the team. My goal was to boost that number to about 75 percent," Piccoli said.

Bruntyn won a National Christian College Athletic Association championship in 2002 at Bethel College in Mishawaka, Ind., where he played catcher. He was a 2002 National Association of Collegiate Athletics All-American and played professionally in Tecate, Mexico.

The Coyotes play their home games in Bensenville, Ill. Piccoli acknowledges it is difficult for Columbia students to make it to games, but he said he hopes solid play will be a big enough draw. The team is considering the idea of chartering a bus to transport fans from Chicago to Bensenville, although the idea may prove too expensive. Bruntyn offers a simpler solution.

"If we start winning more, we will get more noticeable," he said.

Piccoli plans to build on the team's fourth place finish in the Wisconsin-Illinois Baseball Conference tournament last year, where they beat DePaul University.

"We're expecting to do better this year with the addition of some collegiate level players to our team," Piccoli said.

Charles Schroeder, the team's

catcher, shares his coach's optimism for the upcoming season.

"We have a couple of studs on the team who are vets, and some new guys who are grade-A caliber players," Schroeder said. "I feel like we can beat anyone, but we can lose to anyone. It depends on how we play that day."

To increase the Coyotes' chance for success, Piccoli started practices in January. Previous teams began practice in March, but Piccoli said he thinks the extra months will make all the difference to this team's performance.

"When it comes to baiting, we are fine," Piccoli said. "Defense is where we need improvement. One error in a game can lead to lots of errors. In the past we haven't had a lot of time to work on fielding. Starting early gives us time to work and time to gel as a team."

Another plus for the Coyotes is the availability of a four-man pitching roster. Last year the team was working with just two starting pitchers, which made for a tight rotation in the playoff tournament, Piccoli said.

"The entire playoffs takes place in one weekend, and it is a double-elimination tournament, so we had guys pitching on no rest. This year we have options for starters and that will make our bullpen a little deeper," Piccoli said.

"We have a solid bunch of guys this year, with a lot of talent. We are more serious this year, but we still have fun," Bruntyn said.

The Columbia Coyotes is a club team, which means it is open to all students and alumni, according to Howard Schlossberg, the team's faculty adviser. Anyone from the school can play and is encouraged to try out.

The Coyotes practice every Saturday for about four hours in Bensenville. The season starts on the last weekend in March and includes 18 regular season games and the WIBC tournament.

For more information on the Columbia Coyotes call (312) 344-6791.



## Getting out the vote



Bob Flugge from Operation Push registers senior Joe Piaskowy to vote. Flugge set up shop in the Wabash Campus Building, 623 S. Wabash Ave., from Feb. 9 to 13 to promote voter registration for the upcoming election. More than 600 would-be voters registered.

## Shuttle *Continued from Page 6*

service. Administrators threw out the first shuttle after finding that students didn't ride it.

The new shuttle is different, though, according to Vice President of Student Affairs Mark Kelly.

Kelly said that the initiative has a better chance of succeeding due to the additional effort from the SGA, an effort that he said will increase student involvement.

"The college is working in small and big ways to make the campus more comfortable for students ... by responding to what students have identified as a priority," Kelly said.

In conjunction with the shuttle's first weeks in operation, the SGA is giving away coupons for free coffee at Caribou Coffee to the first 300 riders.

Such perks are helping ridership, and the students who know about the shuttle say they're pleased with it.

LA Holts, a junior theater major who transferred from the

University of Illinois at Chicago, said she opted for the free bus over public transportation.

"I was standing [at] a CTA bus stop, and I realized we had a shuttle," she said. "I think it's great ... and really comfortable. I think students feel more safe."

Katherine Spaulding, a sophomore acting major, agreed.

She recently injured her hip, she said, which makes it hard for her to walk from the Residence Center, 731 S. Plymouth Court, to Columbia's theater.

"I remember talking about [and signing] the petition for it," Spaulding said.

But students also said the shuttle could be improved.

Kulovsek said he has already heard suggestions from students who want more stops closer to the Red Line. Other students want the bus to run on Fridays too.

Holts said she would prefer the shuttle to make a stop at the Van Buren Metra stop, and Spaulding said it would be beneficial to

change stop times so that students can be dropped off with more time before their classes.

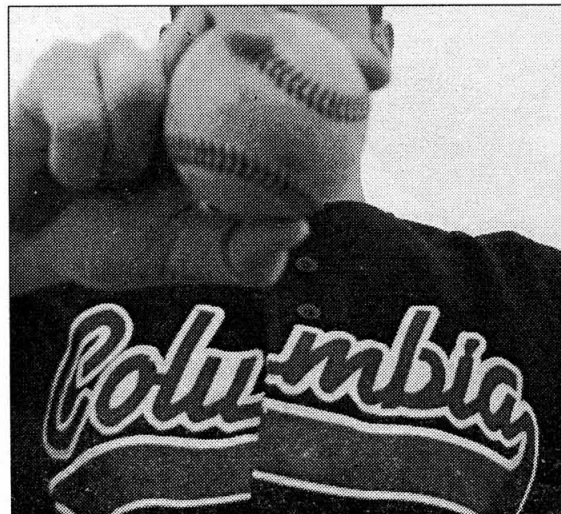
"It's kind of hectic," she said. "I have a 1:30 class, and the bus drops off ... at 1:25."

Identification of pick-up locations is also a problem, according to some students who said they weren't sure where the shuttle stops due to a lack of bus stop signs.

Although the city of Chicago prohibits unauthorized signs on city streets, the SGA is working to post stop notices and large maps in many of the buildings, Kulovsek said.

After the shuttle's three-month trial run is complete, Columbia officials plan to decide whether or not it would be beneficial to keep the service.

If administrators vote in favor of keeping the shuttle, Columbia will sign a one-year contract with Pontarelli limo service to obtain a new 88-seat bus for the 2004-2005 school year.



Freshman Charles Schroeder shows off his grip. Schroeder will catch for the Columbia Coyotes baseball team in the spring.

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**MARDI GRAS!****WIN \$250****HOW?**

Ok, this is the scoop: Student Government Association, along with Student Organizations Council with help from Urban Fusion, are throwing a Mardi Gras themed Columbia community week and a half of madness culminating with a student winning \$250 in cold hard cash!

The contest works like this: Collect the most beads and win. It's that simple! Ride the shuttle and you will win beads, go to the Fat Tuesday Sidewalk Parade and catch beads, come to an SGA meeting get beads! Make a Mardi Gras mask, you guessed it--get beads...but wear it around and get even more bonus beads!

Members of Student Government Association will be walking around school wearing beads around their necks, if they see you showing school spirit, you get a strand or two.

Finally, on Fat Tuesday, come to the main event in both the Hokies starting at 7 p.m. and the person there with the most Columbia beads, wins!

SEE YOU THERE!

**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 5:06 p.m.
- President's Report
  - The shuttle service we requested and paid half for has started
  - There will be better identification of the bus starting second week of classes
  - People are starting to ride
  - Please tell everyone to ride
- State of the College will be March 10 at noon
- If you are interested in youth04.org talk to Lucas about more info
- Special speaker Tanisha from Manifest planning committee
- If you are interested in helping with Manifest contact her
- Town Hall Square will be more exciting and interactive this year
- Mardi Gras
  - Look for fliers about activities
  - We are giving away \$250 to the person who shows most school spirit
- Coordinator of GLBT asked for funding for 10 students to attend a conference
- Theme is Speak Up and Speak Out
- Asking for help with travel costs
- Approved
- Elections will be held Online from May 3 - May 7
- Jennifer Gerber, senator film and video, has resigned
- Meeting Adjourned 5:59 p.m.

**CONTACT INFORMATION**

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

1104 S. Wabash Avenue  
Chicago, IL 60605  
Student Organizations  
HUB/Office C

OFFICE OPEN: M-TH 10-4

COMING SOON FROM THE  
SGA!  
MARDI GRAS GATHERING  
WITH SOC!  
The fun starts this week!!!

**RIDE COLUMBIA!**

You've seen the ads, you've signed the petitions, now it is here!

**Get on it!**

Ride Columbia offers safety, security, warmth and, of course, a chance to meet other Columbia community members!

**Network, talk,  
FIND A DATE,  
who knows!**

It's ALL possible with  
**RIDE COLUMBIA**

**GOVERNING ADVICE**

"Bundle up, it's still Chicago."

**GLOSSARY**

**Ride Columbia:** New shuttle service for Columbia Students only

# Soccer Intramurals

Columbia College Chicago and Roosevelt University

## For Students, Faculty, Staff and Alumni

Applications can be found at  
the Fitness Center or online at  
[http://www.colum.edu/leadership/intramural\\_sports.htm](http://www.colum.edu/leadership/intramural_sports.htm)

Applications are due by Monday, Feb 16th  
Captain's Mtg. Feb 17th at 7 p.m.  
Open Play Wed. 18th 7 p.m.  
Intramurals start Tues. 24th 7 p.m.



Marvin Moss Student Center 425 S. Wabash

# Gay fraternity has goal for growth

Universities across the United States encourage 'gay fraternities' as social outlets for homosexual students

By Eun Kim  
St. Louis Post-Dispatch

(KRT) Edwardsville, Ill.—It's Rush Week for Delta Lambda Phi, but no one seems to be in a hurry to join.

The predominantly gay fraternity, which started last fall at Southern Illinois University-Edwardsville, is struggling to boost its membership to full chapter status by this summer's national convention. It needs at least a dozen members for that classification.

So far, it has seven. And only three students have shown an interest in rushing.

Organizers stress that the fraternity is also open to heterosexual men, even though all of its current pledges are gay.

"When I first heard about it, I was concerned about it being a gay frat," said Scott D. Smith, while snacking on chips and soda at a rush party last week at a Glen Carbon, Ill. apartment.

Smith, 19, said he had "plenty of gay friends" but few in school. He had not considered joining a fraternity but figured it would be good to have another social outlet, one with friends who were serious about academics and philanthropy.

"It's nice that years from now, you'll still have people you can rely on," said Smith, a freshman at Southwestern Illinois College in Granite City, Ill. "These are people I'll always have a connection with the rest of my life."

Delta Lambda Phi is the nation's first and largest gay fraternity. The only other national one is Alpha Lambda Tau, but it has less than a handful of chapters.

Delta Lambda Phi, meanwhile, has 19 chapters and eight colonies. It was founded in 1986 by three men in Washington who wished there had been such a group when



David Carson/KRT

Delta Lambda Phi fraternity members Mike DeMoss, Matt Braasch, Chris Miofsky, Brant Hoffman and rushee Scott Smith sing karaoke at a bar in Edwardsville, Ill., on Feb. 5. The fraternity at Southern Illinois University is trying to increase its membership so they can be promoted to chapter status by the national fraternity.

they were in college. The SIUE fraternity—technically a colony—is the only one in Missouri or Illinois.

While the fraternity is based at SIUE, membership is open to any college student in the St. Louis area, including those attending community college or vocational school, said President Christopher Miofsky, 20.

So why has it been so hard to find recruits?

It most likely has to do with the stereotypes surrounding the idea of a gay fraternity, Miofsky said.

"There are people out there who think we sit around, drink beer and have sex with each other," he said.

Instead, Delta Lambda Phi is like any other Greek organization focused on philanthropy, academics and kinship, he said.

Mike DeMoss, the fraternity's vice president, said the fraternity took great effort to protect the privacy of individuals who have not told friends or relatives that they are gay.

He said three current members had not come out to their parents, for example.

"Our brotherhood provides a niche for men who may want a Greek experience in college, but who may be reluctant to rush other fraternities for fear of hazing, discrimination or having to come out," he said. "People feel like they have to come out, and that's not necessarily the case. Joining this type of fraternity, there isn't any risk."

John Davenport, Greek Life coordinator for SIUE, said it takes courage for individuals to be associated with Delta Lambda Phi.

"The reality is, I don't know

how many straight males are all that progressive here at that age," he said.

Part of the fraternity's recruitment problems may stem from SIUE being a commuter campus, one with a relatively small Greek community, Davenport said. Delta Lambda Phi is one of the school's nine fraternities and seven sororities. Only one has a chapter house on campus.

"We really want to see them do well. They just need to be persistent and persevere about it," he said. "We don't have a large Greek population here to begin with—it's only about 4 percent of our undergraduate student body—so people don't necessarily go rushing out looking. You have to go looking for them."

And Delta Lambda Phi members are still searching—even extending their "Rush Week" an extra week. Still, only three people have been found.

Aaron R. Sauter is one of them. He attended a Feb. 9 rush party after seeing a flier for the group.

"I like this. I like the idea of a gay fraternity," said the SIUE junior. "It was a group of people who were open-minded, which was really lacking in my life."

Sauter said he wasn't concerned about what others think of him or the organization.

"Ever since I came out to myself, if they have a problem with my sexuality, that's their problem," he said.

DeMoss said he was much happier and more confident since pledging. He said the fraternity also provided him with the support he needed to come out to his parents last fall.

DeMoss considers the other members of the fraternity "not just a group of friends, but a real group of brothers. We just mean that much to each other."

## ABOUT DELTA LAMBDA PHI

Founded in 1986, Delta Lambda Phi is a social fraternity for gay, bisexual and progressive men with chapters and colonies throughout the United States. Chapters are granted full membership rights by the national council. Each one starts off on a trial period as a colony.

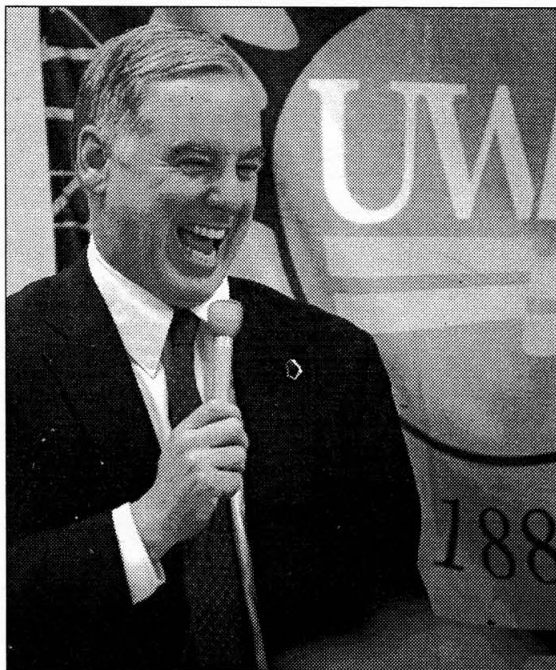
### CHAPTERS

- Washington
- University of Minnesota at Minneapolis
- San Francisco
- Sacramento, Calif.
- Las Vegas
- University of California at Davis
- California State University at Long Beach
- Purdue University
- San Diego
- Baltimore
- California State University at Northridge
- Ohio University
- Old Dominion University
- Boston
- Kent State University
- North Carolina State University
- University of South Alabama
- Cincinnati
- Florida International University

### COLONIES

- Southern Methodist University
  - University of Washington
  - Ohio State University
  - University of Pennsylvania
  - University of South Florida
  - Syracuse University
  - University of Colorado
- For more information, go to [www.dlp.org](http://www.dlp.org).

## Across the nation ...



Erwin Gebhard/Milwaukee Journal Sentinel

Democratic presidential candidate Howard Dean speaks to supporter at University of Wisconsin's College of Nursing in Milwaukee in February 2004.

## Jaywalking violations on University of Kentucky campus cause city, college and student gridlock

By Tracy Kershaw-Staley  
Knight Ridder Newspapers

(KRT) Lexington, Ky.—Human Frogger, it seems, has replaced basketball as the University of Kentucky's most cherished sport.

Every day on the campus, pedestrians dart across lanes of traffic in one of the most congested areas of the city, sometimes standing in the middle of the road waiting for traffic to clear. Last semester, six pedestrians were hit by cars on the campus, according to UK and Lexington police records.

With a new semester under way, UK police have a strategy to corral jaywalkers back into crosswalks: jaywalking citations. In Kentucky, they carry a \$20 fine, plus \$110.50 in court costs.

In addition, campus police have seen a rise in speeding on campus, Manley said. The combination of jaywalking and speeding has created a dangerous situation, he said.

Officers will be handing out educational brochures and warn-

ings for the first few weeks of the semester at several campus intersections. They will then begin doling out jaywalking citations.

Yet some students said they doubt that will deter jaywalking, a practice many see as necessary to get around the campus.

"I think they'll just think it's a joke," said senior Katie Austin.

Austin, who works at Kennedy Bookstore near campus, has a prime view of jaywalking.

"It won't stop me," said Sarah Liesinger, who also works at Kennedy's. "I've done it for 23 years, and I've never been hit yet."

UK wants to have a pedestrian-friendly campus, university officials said, but the school's location makes that difficult. Many of the city's main thoroughfares touch the campus boundaries.

UK, which sits within a one-mile radius of five hospitals and two fire stations, contends with both out-of-town and emergency traffic in the area. On one street

near campus, where traffic often slows to a crawl, ambulances and fire trucks must drive with two wheels on the median.

"We talk about a pedestrian-friendly campus, but it's difficult to have one with our location, when you have highways going through campus," said Don Thornton, director of parking and transportation.

One reason the problems have persisted is that for years, city and university officials worked in isolation, said city planning manager Max Conyers.

"Engineers didn't talk to planners; administrators and parking didn't talk to anyone," he said.

Now city and university officials are working together to find solutions to the problems, he said.

Conyers said the atmosphere for town and gown solutions to traffic problems has never been better.

He credits the change to UK President Lee Todd, who is pushing a plan to create a resi-

## Business professors say 'Apprentice' has lessons to teach their students



Jennifer Graylock/AP

From left: George Ross, Donald Trump and Carolyn Kepcher arrive to the Episode 4 screening of Trump's new show, "The Apprentice," held in Hollywood, Calif. on Jan. 29.

By Ellen Lee  
Milwaukee Journal Sentinel

(KRT) Walnut Creek, Calif.—Location, location, location. Sex sells. Don't fall asleep on the job.

Who says there's nothing to learn from watching NBC's new reality show "The Apprentice"?

Produced by Donald Trump and Mark Burnett of "Survivor" fame, the series stars 16 well-groomed, 20 and 30-something contestants vying to land a \$250,000 "dream job" in Donald Trump's empire.

Each week, "The Donald" sends the two teams, men versus women, on a "business" assignment: selling lemonade, creating an advertising campaign and more recently, negotiating the best prices for items ranging from squid to cigars.

The winning team receives a reward—such as a tour of Trump's lavish apartment—and the other is sent to the boardroom. At the end of each episode, Trump barks, "You're fired!" and points the loser to the "down elevator."

The show has caught the attention of millions of viewers, including some business school students and professors.

After all, instead of stranding them in the Amazon or forcing them to eat pig brains (really, where's the educational value in that?), this show throws the contestants into the real jungle, the fast-paced, dog-eat-dog business world. But could it become worthy of textbook fodder for budding entrepreneurs?

"I think Donald Trump might be giving some feedback that just might be valuable," said Eugene Muscat, senior associate dean of the University of San Francisco's School of Business and Management.

Muscat suggests that students

track the candidate with whom they most identify with—the Harvard MBA graduate, for instance—and see how the person fares. He doesn't advocate setting aside an hour a week to watch it but said that if there's any lesson to learn, it could be in the feedback that each contestant receives.

Kathleen Kane, an organizational behavior professor at the same school, said she might use clips of the show to spark discussion in her classes. Analyzing how the groups interact could offer insight into building trust, fostering leadership and forming coalitions, she said.

Certainly, the show so far has displayed examples of how not to run an operation. The men's team, for instance, has fumbled its first three tasks. That's in part because none of them will take responsibility for the group's failure, Kane said.

The women, on the other hand, have had personality clashes, but "they are also concerned about creating a good team," Kane said. "I don't hear the men talking that way."

The candidates have also made other basic business school 101 mistakes.

Kelli Chester, a graduate student at UC Berkeley's Haas School of Business who used to work in marketing, was appalled when the men's team, during an assignment to create an advertising campaign, decided to go ahead with its plans without first meeting with the client.

It didn't help that another member of the team fell asleep as they were putting the ad together. They lost.

A former New Yorker, Chester also saw right away the men's mistake in choosing to open their lemonade stand near a fish mar-

ket. The women picked a sidewalk near Times Square and supplemented their lemonade by giving out kisses and their telephone numbers. The men lost that one, too.

"It just reinforced the basic principles—go where your customers are, know what your clients want, talk to the people in charge," Chester said.

Whether Trump, author of *The Art of the Deal* and *Surviving at the Top*, is a worthy mentor, as the show suggests, is questionable. Here and there during the show, he has offered his thoughts on "the art of negotiating" and how a smart person can still make a good deal in a bad location. He also took to task a contestant who dared to interrupt him, warning him not to do that with his boss.

Joshua Kahr, who teaches real estate at Baruch College in New York, has used The Donald in his classes as an example of knowing one's market.

To Kahr, Trump's buildings, with their pink marble and fountains, "are as ugly as sin." Yet Trump sells the units at a premium time and again.

"He hones in on his market and he knows who he's selling to," Kahr said. "He hits the mark every time."

But Matt Thompson, a second-year Stanford MBA student, isn't watching the show for its educational value.

"I can relate to it more than I can the 'Survivor' shows," he said. "But it's based on a caricature of real business life."

Chester, who recalls seeing a long line of "The Apprentice" hopefuls during a casting call this summer, caught the first two episodes while on vacation but hasn't watched since classes resumed.

## Young campaign volunteers find political idols

By Laura Fasbach  
The Record

(KRT) Bergen County, N.J.—Their generation may be more likely to vote for the next American Idol than the next American president. But while young voters are often no-shows at the polls, an army of 20-somethings is helping to shape who captures the White House in November.

Behind every candidate, from President Bush to Gen. Wesley Clark, are young campaign workers from around the country willing and able to uproot themselves at a moment's notice to be a part of what 23-year-old Mike Moffo considers "a mix of a traveling carnival and military operation."

The Boston University grad from Mercer County has been clocking thousands of miles on his family's 1996 Mercury station wagon as he works to ensure Sen. John Kerry wins the Democratic Party's nomination.

His journey began in a "Kerry for President" T-shirt and shorts last August when he rolled into Sioux City, Iowa, to serve as a field director on the campaign. Five months later, he left the state after the nation's first caucus with his "Kerry for President" wool hat and coveralls—not to mention a major victory for his team.

The celebrations were jubilant, but brief. Within hours, Moffo packed the campaign office into the back of his car—a dozen phones, a couple of desktop computers, and various "Kerry paraphernalia"—and took off for Delaware to gear up for the Feb. 3 primary. There was no time to visit Mom and Dad in Hamilton Township, N.J.

"As far as stability is concerned, there isn't a whole lot," Moffo said in a cell phone interview while he drove across Illinois. "On the campaign, youth and energy are essential."

It's no wonder that campaigns have long depended on the stamina of young workers, who are able to endure frequent all-nighters, low or no wages (the average pay is between \$200 and \$500 a week), and a diet of pizza and caffeine. Often, they share apartments with other campaign workers to save on rent, or they live with local supporters who open their homes to them.

Bertin Lefkovic, a West Orange, N.J. resident serving as a field director in New Jersey for Howard Dean, said the lifestyle appeals to a younger crowd.

"They are more flexible because they don't have to be locked into one place in life," Lefkovic said.

Lefkovic, 33, started working for campaigns throughout the state in his 20s, in part because of the thrill of making a difference.

If young people did vote they could turn out to be the swing vote for this years election, much like soccer moms in the 1996 presidential election.

—Alison Byrne Fields, author

Like other campaigns, Dean's staffs in Iowa and New Hampshire have been made up of workers born around the time Ronald Reagan became president.

While it varies by candidate, both Republicans and Democrats said 50 percent or more of campaign staffers and volunteers are often just out of college. Their political "war rooms" can look more like student government meetings, with campaigns serving as first jobs for many recent grads.

"Campaigns are often the petri dishes of political professionals," said Kevin Madden, a spokesman for Bush-Cheney '04, who started his own career in politics handing out leaflets for a county legislative race while growing up.

Whether it's making calls to voters, setting up folding chairs at town hall meetings or campaigning door to door in a part of the country they've never been to before, young campaign workers are an invaluable resource, Madden added.

They also bring something to the table that many older adults lack: idealism.

"It's very emotional and personal for all of us," said Roxey Nelson, a Rutgers University graduate who decided to postpone graduate school and head west from her Hackensack, N.J., home to Waterloo, Iowa. "You can work for money or you can find what you love and try to make money at it."

Nelson, who worked on state Sen. Joseph Coniglio's campaign in the 38th Legislative District, plans to pursue a career in political marketing. After she helped the Paramus, N.J., Democrat win a second term in November, the 27-year-old decided to sign up with Dean because she didn't want "four more years of George Bush."

Nelson said part of the allure of working on a presidential campaign was the travel. She's always wanted to drive cross-country, so venturing into the Midwest in her Honda Civic was part of the experience. After Dean finished third in Iowa, the campaign dispatched her to South Carolina to help build support in the February primary.

Christopher Anest, 23, from Nutley, N.J., was limited in the amount of campaign work he could do because of his teaching job in New York City. But the American University graduate still wanted to help out. He rose early on Jan. 23 to join a group of volunteers traveling to New Hampshire to campaign for Kerry before the Jan. 27 primary. The trip was organized by Rep. Bill Pascrell Jr.'s office in Paterson, N.J.

"It's hard for me to understand," said Anest, says watching the Iowa caucuses on C-Span was the "ultimate in reality TV."

## Street Continued from Page 12

dential and retail corridor linking UK and downtown Lexington.

"Dr. Todd has put emphasis on the city," he said. "It's almost like a mandate from him to do this."

Some observers say there are simple projects that could alleviate traffic congestion on campus.

But Nick Stamatiadis, a civil engineering professor whose students study problem areas on the campus, and others said UK has

been slow to promote and build support systems for alternative means of transportation, such as bicycling, walking or taking the bus.

The UK master plan calls for pedestrian and bike paths, and remote parking garages serviced by a bus system as keys to reducing traffic congestion on the campus.

Transportation director

Thornton said it will be difficult to encourage people to give up their cars, particularly when both UK and Lexington lack the support systems for alternative modes of transportation.

Until then, UK will try to make the campus as safe for pedestrians and cyclists as possible, he said. Like many on campus, he's not sure if citing jaywalkers is a solution.

**Columbia College Chicago Presents**  
**February 9 - March 5, 2004**  
**[www.colum.edu/blackhistory](http://www.colum.edu/blackhistory)**

# **BLACK IMAGES ON SCREEN**



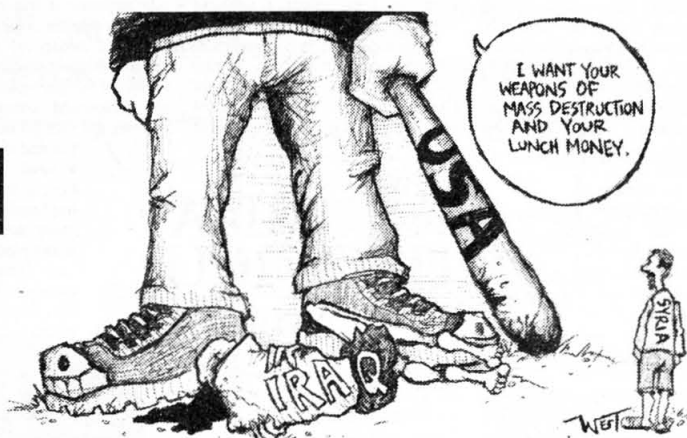
**A Celebration of African Heritage**

The Department of Liberal Education and the Office of the Dean of Liberal Arts and Sciences in collaboration with the *Columbia Chronicle*, the Journalism Department, and the Art & Design Department announce:

**The 2004 Paula Pfeffer & Cheryl Johnson-Odim**

# POLITICAL CARTOON CONTEST

for all students of Columbia College Chicago



**Two \$300 first prizes, two \$200 second prizes  
and two \$100 third prizes**

will be awarded in each of **two** categories, single panel cartoons and multiple panel cartoons. The six winning cartoons will be selected by a jury, which will include faculty from various departments, a student and a professional cartoonist. Submitted cartoons must be drawn or printed (if composed on a computer) in black ink on 8 1/2 x 11 white paper. Include name, address, phone and student ID number on back of entry.

**COLUMBIA CHRONICLE**



Send submissions to: Political Cartoon Contest  
C/O Teresa Prados-Torreira  
Liberal Education Department  
624 S. Michigan, 900A

**Deadline for submissions: Friday, March 26th**

# HUB happenings

**"What We've Learned"**  
February 19, 2004  
5:00pm

1104 S. Wabash  
Lower Level in "the hub"  
call  
**312.344.6792**  
for more info

Each one, teach one. Join us in a round (ok they're oval)  
discussion with your fellow organizations  
to share past experiences, the good, the bad,  
and the ugly.

## Berg hire raises concerns

For a school that's struggling with growth problems and consistent budget shortfalls, the last thing administrators should have done is hired a new executive, especially when the position was just created.

College officials last week announced the addition of former city Planning and Development Commissioner Alicia Berg to Columbia's higher management. Berg will serve as the director of campus environment, a position the college structured just for her.

The announcement of her hiring came hours after Berg's recent oust from Chicago Mayor Richard Daley's cabinet.

Such an installment seems strange for Columbia, a college that cut money from each of its academic departments last semester. Surely an institution such as Columbia, that wants to continue its annual 3.25 percent enrollment increase track record, would want to put money toward initiatives that include creating enough space to accommodate all of its incoming students.

Of course, it could be argued that a "campus environment" position may be used to promote sufficient academic space, as well as the galleries, computer labs and study spaces that college officials have promised but failed to follow through on in the past.

The school's 2010 plan, a written proposal that includes institutional goals and objectives, acknowledges such problems under a subhead titled "Campus Environment."

"Although it is becoming more difficult and expensive to acquire space in the South Loop, the city of Chicago supports the development of a college and university district in

junction with Gall's departure, one that is rumored to have been forced, the school lost not only an important administrator, it lost a space management director, a facilities manager and a holder of plans to the school's biggest problem—growth.

So, the school replaced Gall with an outsourced consultant. Mike Debish, the vice president of facilities and operations, also

a newly created position, is on the track to implementing just as many positive changes as his predecessor.

A former building manager for the Tribune Co., Debish so far has pitched various solutions for school expansion and growth, including renting out historic Dearborn Station to possibly use the building's extra space for a student center.

Debish's thinking is on target with the school's plans. He has professed to The Chronicle on several occasions his dedication to this school.

Columbia is jumping the gun by hiring Berg. Even if administrators want to utilize city officials, they should have solidified a partnership other than the one that includes hiring a high-caliber VP, a move that will presumably cost the school in excess of \$100,000 annually. In order to achieve its goals, the school should cut costs from the top.

The 2010 plan depends on it.

## THE COLUMBIA CHRONICLE

### Our Turn

the South Loop, and more specifically a Wabash arts corridor anchored by Columbia College Chicago," it stated.

The school published the 2010 plan in June.

Can the city's "support" be "anchored" by Berg, even though Daley expressed major disappointment during at least one point in her city employment?

It's obvious that the college has exhausted its resources and needs to turn to a higher level of prominent figures to help achieve its goals.

After the resignation of Executive Vice President Bert Gall in August, college officials have been scrambling to cover the dozens of job titles Gall filled by himself. In con-

## Colleges cut tuition to attract students

If you're like most college students, you have \$20 to your name at any given time and semi-clean clothes on your back that smell dimly of cheap beer and cigarettes.

This is because you are what is affectionately known as fiscally reduced. You have sacrificed four years of your life so that the remainder of your days are not spent scalding yourself over a fryer or selling used carpeting door to door.

It used to be that you could go through school without accruing a staggering amount of debt and obtain a decent job that didn't require you to sell precious organs or your future offspring to bands of white slavers in order to resolve your tuition debts. If you went to a state school, you might be lucky enough to get off with only selling one kidney and the ugliest child, but you didn't. You chose a private school. Lucky you.

Post-secondary education across the country has increased exponen-

tially over the past two decades as a record number of "Generation Y-ers" has continued on to college. Always eager to kick up their earnings, colleges and universities have inflated their tuition costs at an exponential rate, ensuring that you'll be paying for your future for a good, long time.

However, several colleges are breaking away from the fold, cutting tuition costs in the hopes of attracting students to defer their lack of endowments and state funding, some of them are close to home.

Former President Ronald Reagan's alma mater, Eureka College here in Illinois is following on the success of Muskingum College in Ohio by cutting its tuition sticker by almost 30 percent for the upcoming fall semester in order to bring fresh and talented faces into the fold.

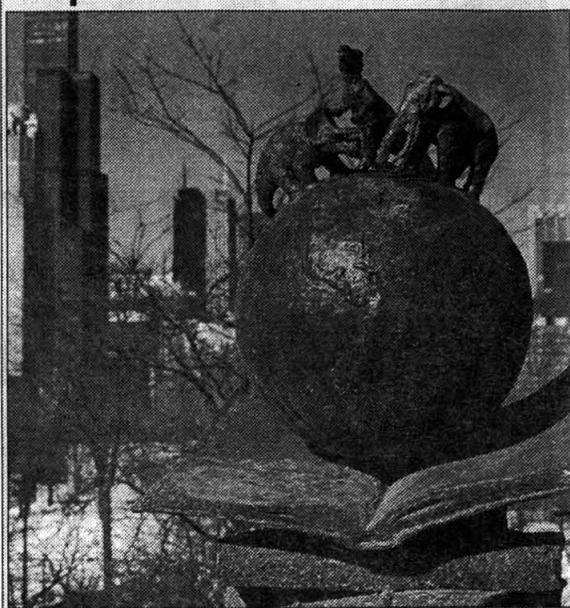
Despite our dewy-eyed optimism on the matter, college is a business, and an exceptionally profitable one

at that. While cutting tuition costs in some circumstances would almost certainly guarantee a decline in the quality of education at some schools, Eureka and Muskingum have retained their high standards for student acclimation, hoping the drop in tuition will be an appealing alternative that will help increase their numbers. Simple business: Offer a quality product at a quality price, and your business is bound to succeed. Quality education is always a good investment.

The Chronicle wholeheartedly supports Eureka and Muskingum's plucky new initiatives, particularly in the hopes that they will hit close to home (hint, hint). Besides, selling your organs is by no means a fail-safe course of action. If you're anything like us, most of them will be barely usable by the end of your term here.

On to selling children, then.

## Exposure



Labeeda Hameed/The Chronicle

Got a good shot? E-mail us: [Chronicle@colum.edu](mailto:Chronicle@colum.edu)

## Off the beaten path :

Views from campuses across the country

## Amtrak needs to be saved

Staff Editorial

The Daily Free Press (Boston U.)

(U-WIRE) BOSTON—Many Boston University students count on Amtrak to get to their homes in the Northeast and back to school, but they may not have that option for much longer. President George W. Bush's fiscal 2005 budget may deprive the struggling rail company of the money it needs to keep operating next year, Amtrak officials say. Both sides must come together to find a way to keep it going.

In Bush's new budget, Amtrak will receive half the funding it requested for the year, which would force it to shut the railroad down, Amtrak President David Gunn told the Associated Press on Feb. 10. Amtrak requested \$1.8 billion to maintain business and make repairs: Bush has offered \$900 million and asked state governments to help front the rest of the bill.

Railroads are historic pieces of the modern United States. But Bush must either decide to make a full-fledged investment or toss them aside. As Europe's highly efficient cross-continental railroad system shows, train transportation can still be well run and profitable, but it will take time and money to make the United States' system comparable.

Indeed, the railroad itself must also make some adjustments, as it has over the last two years, in order to stay afloat. Only certain areas of the country use railroads enough to make trains profitable, and company officials should think long and hard about cutting service to those that do not. It is very expensive to operate a

railroad system, something to which the company's expensive ticket prices attest. But if the company wants to remain in business—and in the favor of the federal government and American public—it must keep improving its business practices and lowering ticket prices in order to draw customers. It's absurd that train rides are often more expensive than plane rides, though they often take hours longer.

Still, Bush should give the company credit where it is due. After a near-fiasco two years ago, when company officials said Amtrak would shut down without a government loan, the company has made great strides. It has cut more than 2,000 jobs since 2002 and finished 2003 with a \$148 million surplus.

There is no cut-and-dry solution to Amtrak's troubles, but something must be done before the railroad company goes under completely. One place Bush could look for some extra cash is in the \$1.5 billion he announced that he plans to spend on marriage programs—he should put the money where it is needed most.

Bush and Amtrak officials must find the middle ground in order to salvage the company. Bush should offer more funding, and Amtrak must make more improvements. Shutting down underused lines will eventually pave the way for a more stable Amtrak. Ticket prices must be lowered, and changes must be made. But Gunn said Bush's proposed budget basically cuts Amtrak off, and both parties must do something to save it.

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



"AMAZING, THIS PEACE THE AMERICANS HAVE BROUGHT TO IRAQ"

Ryan Duggan/The Chronicle

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# Bush's idiocy provides Sunday's entertainment

Adam J. Ferington  
Commentary Editor

"In a way, the world view of the party imposed itself most successfully on people incapable of understanding it. They could be made to accept the most flagrant violations of reality, because they never fully grasped the enormity of what was demanded of them, and were not sufficiently interested in public events to notice what was happening."

—George Orwell, 1984

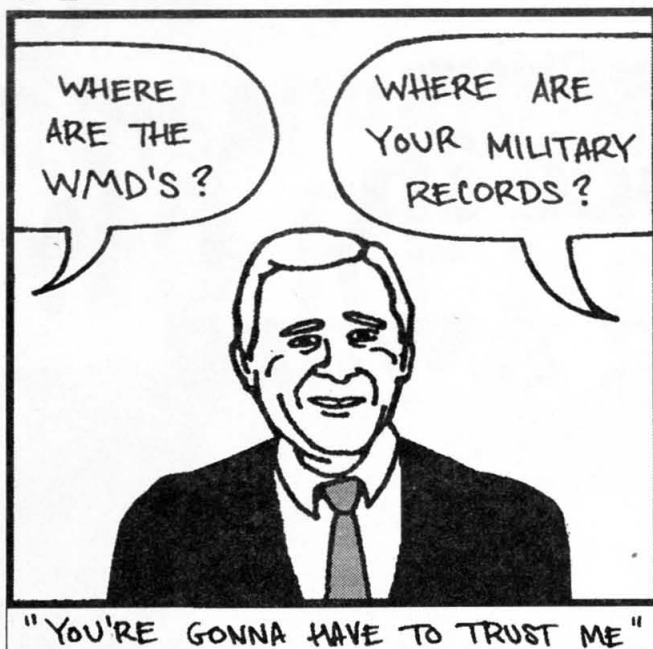
I hate Sunday. It's a horrible day; ugly, vestigial tail at the end of the week that, for most people, means rising early to engage in a weird ritual approximating cannibalism with salvation from individuality before sitting on their asses in front of the television all day. I'll not venture anywhere near that gilded abattoir of intellectual decay, but I will watch television. Purely out of morbid curiosity, you understand.

And I'm always sorry I do. During an interview with Jonathan Ross at the apex of his sickening term, abscess on the arse of politics Richard Nixon minced up his mongrel face and sneered through his jagged teeth that, "When the president does it, that means that it is not illegal." It used to be that we hung thieves, liars and scoundrels and left their remains to the birds, but that's all over now. Now we let them run the country.

In any case, here's the president—you know, the one who looks like a twitching space monkey—subjected on NBC's "Meet the Press" to Tim Russert's probing questions as he shifts his eyes around the oval office at all the bright colors, habitually reiterating words that sound like incantations from a down-spiral parallel earth where tentacled children creep into your house at night and replace the young in their cribs.

Words like "weapons of mass destruction," "War on Terror" and "enemies of the republic."

Russert played his part well, a seasoned representative of the



Ryan Duggan/The Chronicle

fourth estate whose career is steeped in respectability, probing as best he could for some glimmer of nascent aptitude, but he was doomed from the start, as much as anyone might imagine, against a conservative of Bush's Texan years; a collector of useless skills and worthless experiences. Even as he rolled down his list of questions, he was fighting an uphill battle through the mud.

Questions like, "How do you respond to critics who say that you brought the nation to war under false pretenses?" to a specimen like Bush resulted in a predictably vague answer of, "The first of all, I expected to find the weapons. Sitting behind this desk making a very difficult decision of war and peace, and I based my decision on the best intelligence possible, intelligence that had been gathered over the years... And I made a decision based upon that intelligence in the context of the war against terror. In other words, we were attacked, and therefore every threat had to

be reanalyzed. Every threat had to be looked at. Every potential harm to America had to be judged in the context of this War on Terror," followed by an ugly smirk that suggested he'd rather be finger-painting.

Conservatives such as Bush have been at the forefront of the fight against "politically correct" language for the better part of the past 10 years, claiming that "liberals" and "members of the media elite" are trying to sway and deceive us by purposefully poisoning our language and clouding our everyday interactions with each other. Despite the substance of their claims (and there are many, but we won't get into a discussion about semiotics and the structure of language right now) Bush's aphorisms and doublespeak were a gravely perfect case of the obfuscation and lack of accountability that he claims to deride, particularly his response to Russert's remark of "Mr. President, the director of the CIA said that his briefings had quali-

fiers and caveats, but when you spoke to the country, you said, 'there is no doubt,'" to which Bush fidgeted and responded, "I think, if I might remind you that in my language I called it a grave and gathering threat, but I don't want to get into word contests. But what I do want to share with you is my sentiment at the time." He might as well have told us that "My special friend Jesus says that soon we'll all be rich astronauts living in mansions on Mars."

Bush's entire platform defending our incursion into Iraq, let alone his responses to the deteriorating economy and concerns of health care and unemployment, has been to scare and tempt people with opaque language and veiled threats. His figures and words are uniformly muddled as he drives the machines of war and corporate interests forward with the darkly soothing elegy of a funeral director. You can trace the shapes with your fingers in the cold night, tightly-wound contours that tint the dissenting among us with unease and cause us to call out for some veneer of reassurance, a soft light to push back the shapes that spill from the cracks in the closet door.

This is America's last queasy prank at its own expense as we sink into our final days of indolence and complacency.

Meanwhile, a politically-neutered generation of spastic mouth breathers scrawl out love letters to "American Idol" contestants with feces on their bedroom walls and our idiot president runs naked across the White House lawn at night with an American flag draped around his neck.

It's times like this that I want to kill my television.

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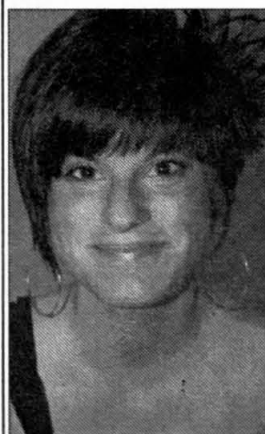
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## THE COLUMBIA CHRONICLE Your Turn

Question: Who do you think should get the Democratic nomination?



"Kerry, if anybody... He seems the most real to me."

—Kate DeLuna  
Junior, Fashion Retail  
Management



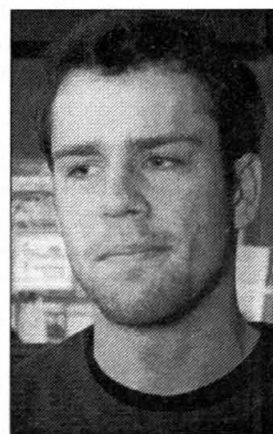
"I couldn't tell you. I try to stay away from politics."

—Jose Tapia  
Freshman, Film & Video



"John Kerry, because he's the most favorable candidate."

—Jhontia Williams  
Sophomore, Marketing



"It doesn't matter, because none of [the candidates] have the muscle to beat middle America."

—Kevin Kellan  
Sophomore, Radio & Broadcasting

**The Center for Teaching Excellence presents...**

**The Columbia College Chicago**

# **Excellence in Teaching Award**

## **2004**

**Nominate a Great Teacher!**

**For details visit**

**<http://cte.colum.edu>**

**Deadline for nominations is 3:00pm Friday March 5, 2004**

## Hey, What's the Big IDEA?

When did your best learning happen? What made the light bulb go on?  
How did you know that you knew?

The Teaching and Learning Committee is offering three prizes (\$250, \$150, \$100) to students who can best communicate their most memorable "learning moment." Entries will be judged on clarity, conciseness, and creativity, and **MUST** use the form below. Did we mention creativity?

Don't hesitate: the deadline is March 8, 2004. Winners will be announced before Spring Break. Prizes will be gift certificates to Follets OR Borders Bookstores. All entries will be exhibited in the Library's Third Floor Gallery.

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Send entries to: "Learning Moment Contest," Center for Teaching Excellence, 11<sup>th</sup> Floor, Torco Building.

Name: \_\_\_\_\_ Department: \_\_\_\_\_

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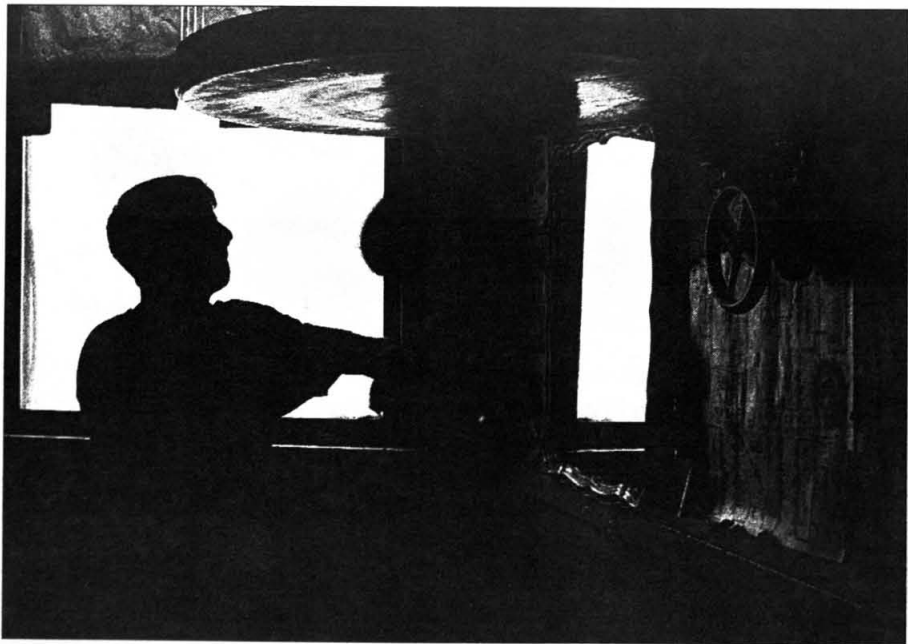
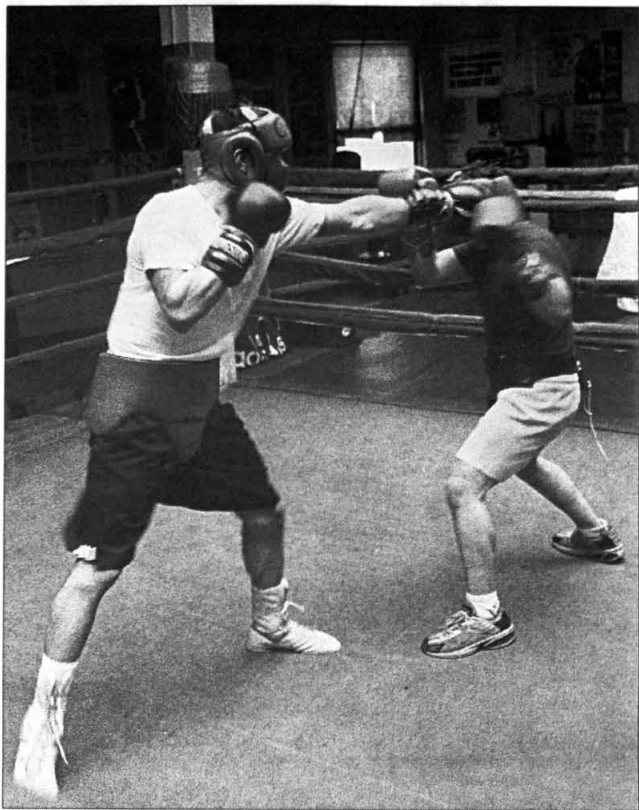
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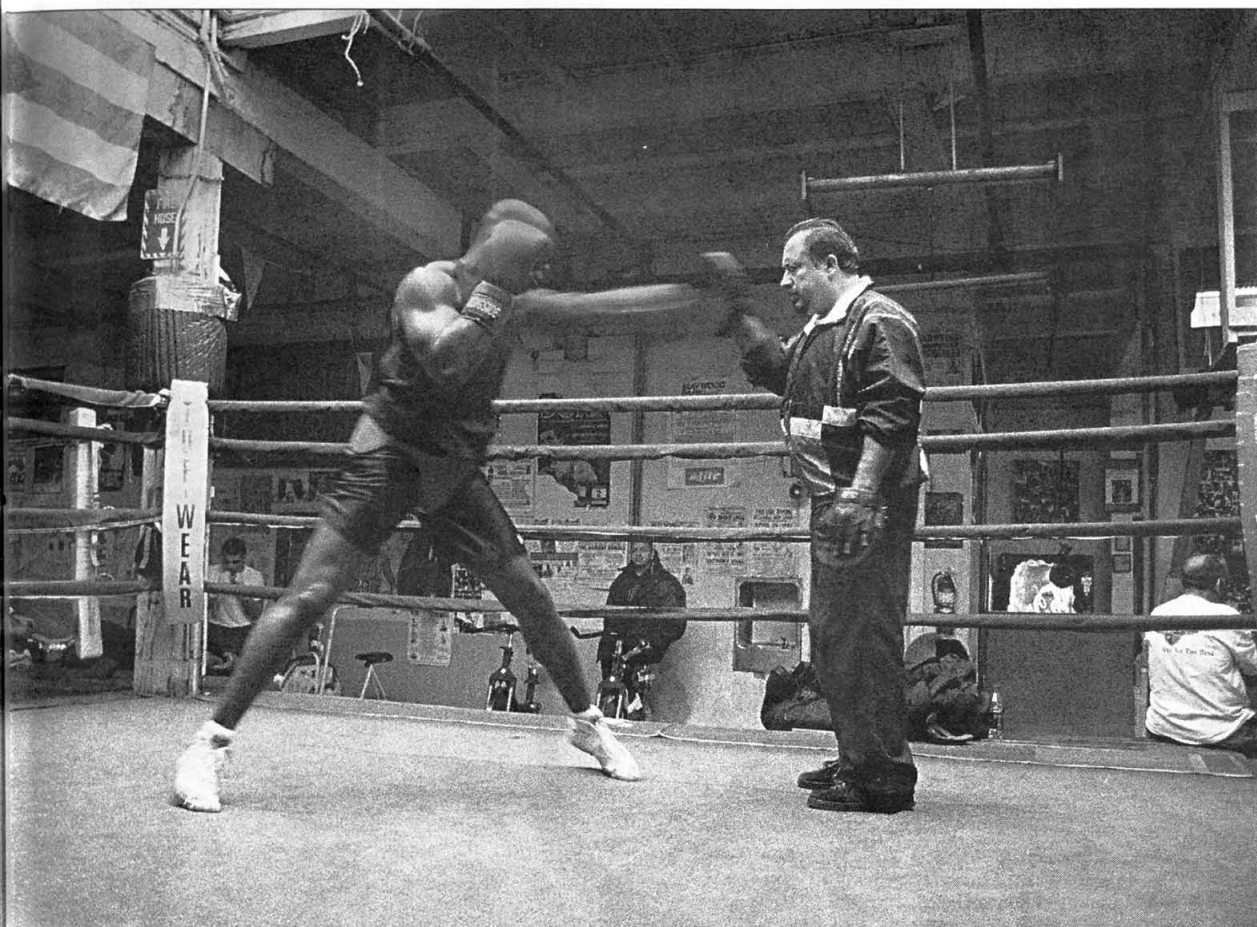
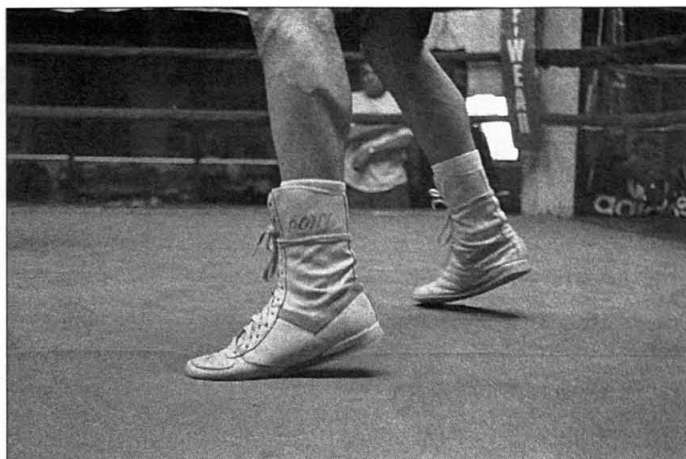
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location at 4401  
Griffin (the gym  
legendary gym—  
Sugar Ray Robe  
uses some of its



# OUT

City Gym, started in the 1920s by former World Champion Johnny Coulons, is one of the oldest gyms in Chicago. Until Coulon's death in the 1970s, the gym was located on the South East Side, eventually relocating to its current location on W. Ogden Ave. under the ownership of Clarence "Big Boy" Brown (who is now owned by The Chicago Golden Gloves). The gym is where boxing greats such as Joe Louis, Barney Russ, and Primo Camera trained during its prime—still with its original equipment to this very day.

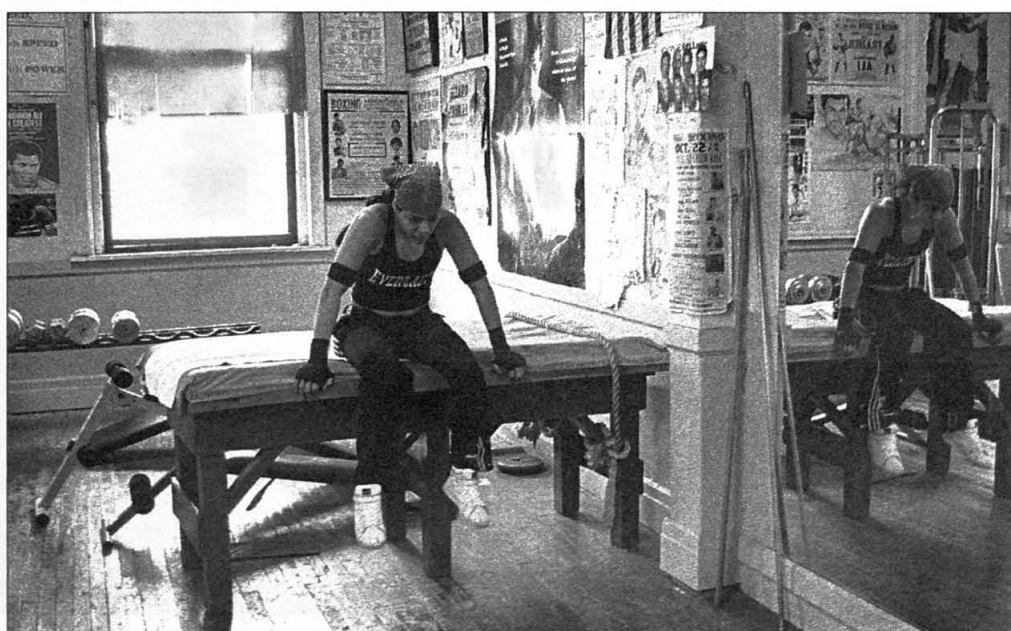
*photos by Andrew J. Scott*



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# [C] EVENTS

spaces



## The Kevin Martinez Band February 18, 12:30-1:30pm Hokin Gallery and Annex

acoustic series

The monthly Afternoon Acoustic Music Series features a rotating schedule of groups and solo artists throughout all [C] Spaces facilities. Free and open to the public.

## ALBERT P. WEISMAN MEMORIAL SCHOLARSHIP EXHIBITION

FEBRUARY 9 – MARCH 13  
HOKIN GALLERY  
AND ANNEX

This exhibition features completed projects in the areas of photography, digital imaging, sculpture, painting, interactive installation, book and paper arts, published poetry and photos, music recordings, and other mixed media formats. All projects are funded in part by the Albert P. Weisman Scholarship.



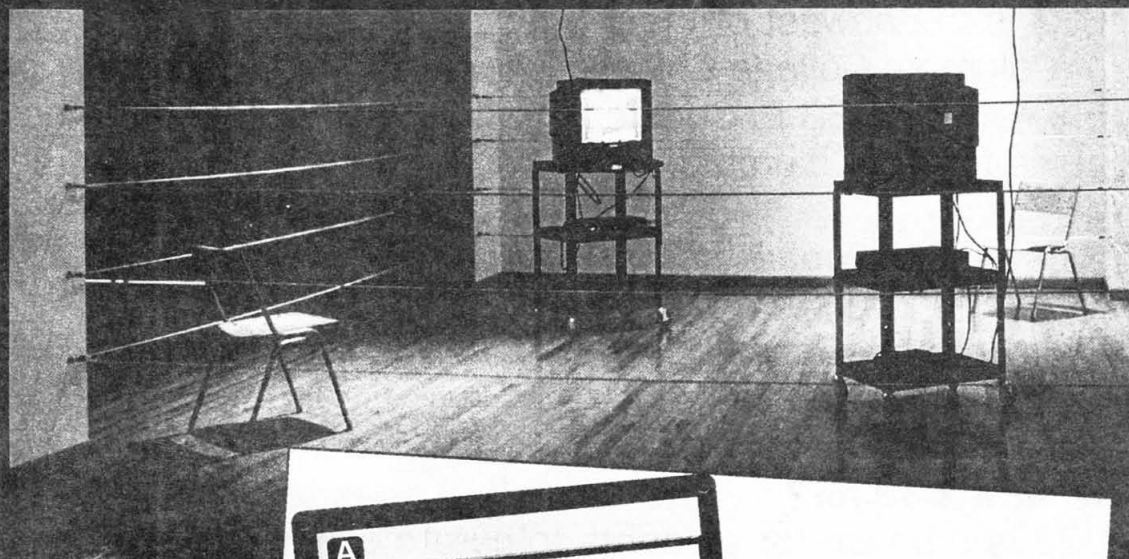


# SPRING 2004

Battling the Birth:

## BLACK IMAGES ON SCREEN

In conjunction with African-American Heritage Month, the Glass Curtain Gallery is proud to present this exhibition, curated by photographer and Columbia College Chicago alumnus Rashid Johnson. Black Images on Screen explores African-American identity, race issues, and artistic vision through the media of film and television.



LUNCHTIME  
DRUM CIRCLE

**Master Drummer-  
Horace Brown**  
February 24, 1-3pm  
Hokin Gallery and Annex

The monthly Drum Circle Series features various drum leaders while promoting a communal experience for Columbia College students through the universal language of music. Students, faculty and staff are encouraged to bring a percussion instrument and join the circle of music. Free and open to the public.



## CALL4 DEMOS

from GRADUATING SENIOR STUDENTS

[C] Spaces is accepting demo submissions from bands and solo musical artists.

**Demo Submission**  
Deadline: March 1, 2004  
Drop Off: Hokin Annex,  
623 S. Wabash

Selected artists will  
be featured at  
**Manifest 04**  
**5 May 27**  
at outdoor sound  
stages around campus.

**Thursday, May 27**  
is a single-day Urban Arts  
Festival featuring music  
from students, local and  
national acts, and a  
campus-wide ArtWalk.

**SUBMITTED DEMOS WILL NOT BE RETURNED.**

### Demo Submission Criteria

At least one member of the group must be of graduating senior status (the completion of 90 credits or more) or graduate student status.  
Demo must be on a CD, DVD, video or audio tape and of good sound and/or visual quality.  
Demos must be clearly labeled with the title of group, contact number and e-mail addresses.

**Manifest is a month-long celebration of graduating student work.**



# c33 Look and See!

## **What is C33?**

C33 is the newest of the C-Spaces, the student centers and galleries of Columbia College Chicago, remodeled in the summer of 2003. It is the gallery in 33 E. Congress on the ground floor – the newest meeting place for the Columbia family!

## **What are the hours at C33?**

Monday – Thursday: 9am – 7pm

Friday: 9am – 5pm

Saturday: By appointment

## **What is C33 for?**

C33 is a space for students to curate exhibitions and for organizations and departments to host student events as well as a place to congregate, study, and chill out between classes. It's a space for the students at Columbia College Chicago.

## **What's happening at C33 this month?**

January 26 – February 25 (hours the same as gallery hours)

*Shelter*, an exhibition of installation, sculpture, photography, and other 2D works by Arts Community. Arts Community is a recognized student organization that prepares Art & Design students for professional life in the greater art community.

Every Monday this semester, 7pm – 9pm

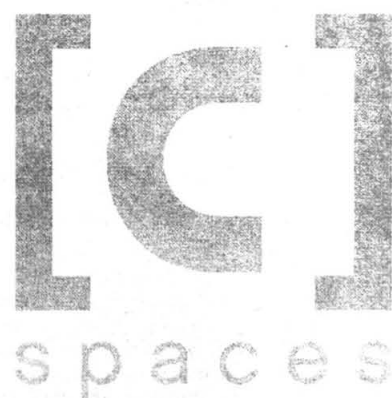
Starting February 18

Poetry Open Mic Reading

Hosted by Student Leadership

## **How do I reserve C33?**

Call Ted Cho, C-Spaces' Tech and Program Manager to book events. If you're interested in curating an exhibition, download the form from our website at [www.colum.edu/spaces](http://www.colum.edu/spaces) or contact the Hokin Center at 312-344-7696.



# Love is true for Adam and Drew

○ Dynamic duo teams up a second time for Columbia Pictures' romantic comedy '50 First Dates'

By Doris Dadyan  
A&E Editor

His plan was simple: Never date a local girl, never fall in love, live out the dream of sailing to Alaska with no strings attached. But somewhere along the way, pancake-waffle houses, penguins in Hawaiian shirts, an oversexed man/woman zoo assistant and the lives of walrus got mixed in with fate and destiny, taking him on a completely different path.

In *50 First Dates*, Adam Sandler plays Henry Roth, every woman's dream man; the heart-breaker on the Hawaiian island of Oahu who captures the love of female tourists ages 20 to 50. Working at Sea Life Park as a marine veterinarian, he's pretty content with his life, the

way it is, training walrus and helping them out when they're sick, with really no plans for anything to change.

But fate takes its course one day when Henry's Sea Serpent boat breaks down on a test run and he stops at the Hukilau Café. There, he meets Lucy (Drew Barrymore), a beautiful high school art teacher he is instantly attracted to and ends up falling for.

The problem: Lucy has a neurological disorder caused by a car accident, which causes her to wake up with a clean slate every day. Her brother and father prepare to run Lucy through the same routine over and over again, including ordering her hundreds of copies of the newspaper from a year ago and celebrating her father's birth-

day for the 300th time.

Henry's best friend Ula (played by Rob Schneider) tries to help shed some light on the bleak situation by pointing out that Henry is in the kind of predicament that every guy wishes for: To date a girl who won't remember anything that happened the next morning.

But, Henry has fallen for Lucy and is faced with the challenge of getting her to fall in love with him. Through the use of various tactics, including parking his car, which needs a jump start, in her way and having Ula kick Henry's ass on the road so that Lucy will stop her car and get out, he gets her to like him every day, over and over again.

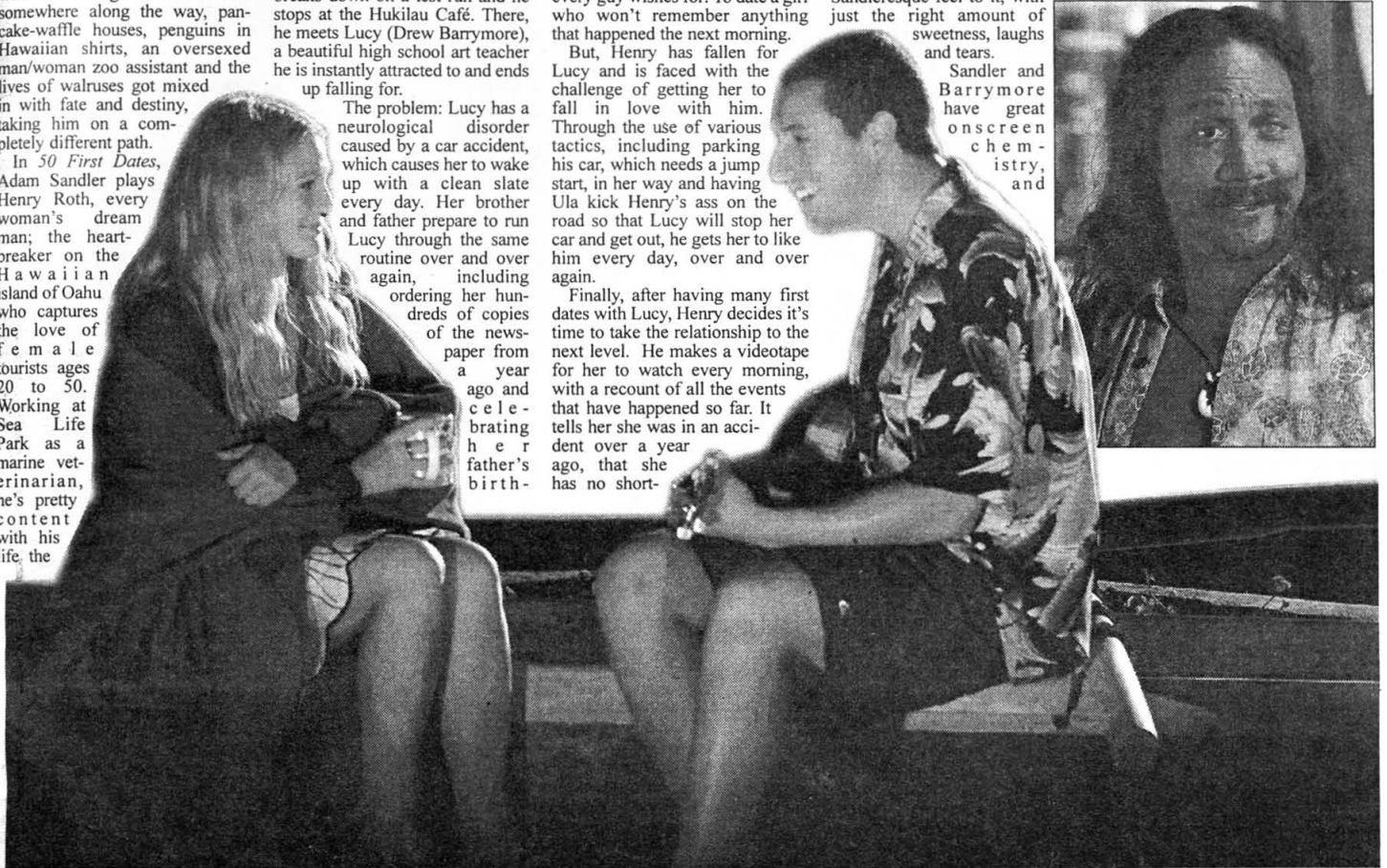
Finally, after having many first dates with Lucy, Henry decides it's time to take the relationship to the next level. He makes a videotape for her to watch every morning, with a recount of all the events that have happened so far. It tells her she was in an accident over a year ago, that she has no short-

term memory, that she is in love with him, and that she should not be afraid.

*50 First Dates* has the perfect ingredients for a true romantic comedy. The movie has a very Sandleresque feel to it, with just the right amount of sweetness, laughs and tears.

Sandler and Barrymore have great onscreen chemistry, and

with a reggae soundtrack featuring songs such as UB40's remake of "Every Breath You Take," the goofy film projects an awesome message about the power of love and faith.



Courtesy Columbia Tri-Star

Henry (Adam Sandler, right) trades in his typical schtick for sentiment by singing a song for Lucy (Drew Barrymore) in '50 First Dates.'

## How the Windy City got the blues

By Jamie Murnane  
Assistant A&E Editor

It's no secret that Chicago is famous for the blues. After all, the city is home to the largest free blues festival in the world. Within Columbia's vicinity alone, live blues can be heard virtually every night at the renowned Buddy Guy's Legends and other popular venues, such as Blue Chicago, Kingston Mines, B.L.U.E.S., The Hideout and sometimes even the House of Blues.

But very few people actually know how it all happened, how Chicago got to be such a deep shade of blue.

To put an end to all the speculation, the Museum of Science and Industry, 57th Street and Lake Shore Drive, has just unveiled a new temporary exhibit, "Sweet Home Chicago: Big City Blues 1946-1966," as part of its annual Black Creativity project. The exhibit, developed by the Experience Music Project (its Seattle building is also a famous Frank O. Gehry design), will run through June 20, a week after the 21st Annual - Chicago Blues Festival comes to an end.

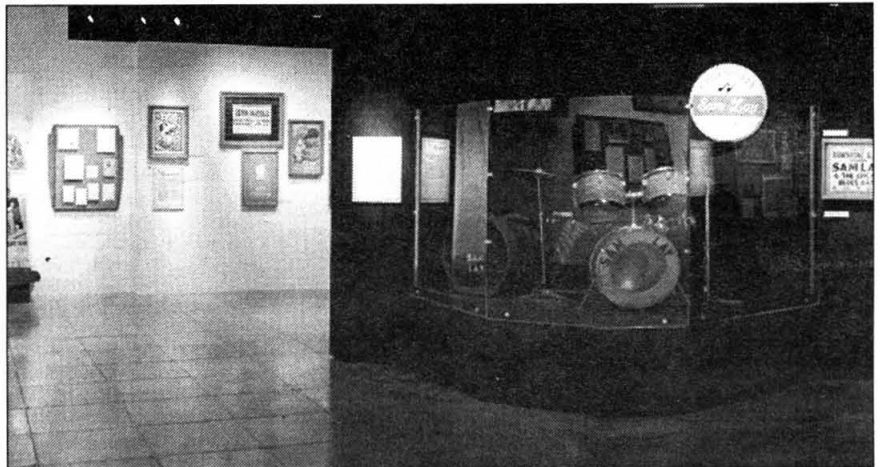
According to Jennifer Ickes, the museum's media relations coordinator, the "Sweet Home Chicago"

seemed like a great fit because "the museum's Black Creativity Committee was looking for an exhibit to begin in conjunction with the annual Black Creativity celebration and programming."

"Sweet Home Chicago" guides viewers through the birth of the blues, tracing its melodic steps all the way from the Mississippi Delta to Chicago's very own Bronzeville and Maxwell Street neighborhoods—where blues first permeated the city. Infamous West Side soul musicians are highlighted in the exhibit, as well as popular contemporary blues-makers like Eric Clapton.

"Our city played a key role in the growth of blues music and the blues industry," said David Mosen, museum president and CEO, in a press release. "But most of the once-great record companies, blues clubs and other spots are long gone. [The exhibit] introduces our guests to the people and places that helped provide a foundation for today's popular music and that were once so important to Chicago business and culture."

Many believe the universality of the emotions that blues music expresses has served as the foundation of much of today's music, and that "Sweet Home Chicago" has the evidence needed



Courtesy The Museum of Science and Industry

'Sweet Home Chicago' runs through June 20, displaying the cultural roots of the world of blues. to back that up.

Priceless artifacts and elaborate displays illustrating groundbreaking events in the blues world help to paint the bigger picture, telling the tale of the first blues pioneers' journey to Chicago from the South and how blues evolved over the years to become what it is today.

Some of the items on display are guitars that belonged to influ-

ential blues masters, such as Muddy Waters, John Lee Hooker and Clapton.

Very rare concert photos, records and photos are also on display, as well as oral history interviews with key blues musicians, producers and residents who've been touched by the power of blues.

The "Sweet Home Chicago"

exhibit is available for viewing during normal museum hours: Monday through Saturday from 9:30 a.m. to 4 p.m. and Sunday from 11 a.m. to 4 p.m. For more information about the "Sweet Home Chicago" exhibit, visit the Museum of Science and Industry's website at [www.msichicago.org](http://www.msichicago.org).

## DORIS' DISH

DORIS DADAYAN

ddadayan@chroniclemail.com

God bless Chicago drivers. If you can survive the typical Chicago commute and make it out in one piece, you can make it anywhere. It's survival of the fittest out there on Lake Shore Drive or I-94.

It's you against the senior citizens zooming at a smooth 10 mph, you against the woman going 75 mph while applying makeup (showing the world she is definitely not born with it, it's definitely Maybelline) and you against the "victim," the man who, if cut off will growl, snarl and glare at you.

And it's only getting worse. Apparently mental capacities are now basically being devoted to the difficult tasks of having to remember to turn the engine on, inhale, exhale and move the car in the same direction as everyone else on the road.

Many years ago, when I first got my license, my mother said to me: "Dora, remember von think: Iz not you you must vorry bout out there. Iz everyone else 'round you.'"

And so, in my eight years on the road, I constantly think back to what she said. Like when I'm flipping off yuppies who are talking on their cell phones while cutting me off to get the spot right in front of Starbucks.

Or when I'm swearing furiously at the woman who doesn't even pay any attention to me, the one who has had her blinker on for the past 15 minutes, keeping us all in suspense as to exactly when she plans on switching lanes.

Reckless drivers in Chicago. Maybe it's an art form, an unappreciated talent, that enables these people to safely blow stop signs, switch lanes with a 10-foot distance in between vehicles and stop in the middle of the road for personal reasons, with the person in back having to break to an emergency stop.

When jackasses are given access to keys and a car, allowed to go cruising with no license, a registration voucher that's expired or enough Jagermeister in their systems to turn Lake Shore Drive's four-lane road into an eight-lane superhighway, driving becomes a very disturbing feat. We're sharing the road with complete imbeciles.

The various characters people turn into when driving on Chicago streets are always amusing. These fools fall into three major categories:

Group No. 1: The "competition"—the muscle head in the Mustang. He is the egomaniac on the road that just cannot and will not accept the fact that you may possibly pass him. He senses you as a threat to his meat-head self-esteem already. He

must go faster than you, he must be better than you. Hell no, he doesn't care about weather conditions, upcoming construction sites or possible congestion ahead. He just wants to leave you in the dust.

Group No. 2: The "slow creeper"—definitely one of my favorites. Yes, this is the guy in the spot next to you who stares straight ahead, pretending he doesn't see you. You are not on his left side, as he watches the traffic light for the change to green while slowly creeping inch by inch to get in front.

Group No. 3: One of the groups on the road that begs for retaliation—the "oblivious," the drivers that don't really "see" you, so they feel they can do whatever they want. These are the people who can't seem to understand the concept of "rules of the road" and the fact there are others on the road with them. You can generally tell the members of this group if they are in your blind spot and obviously love it. They match speed with you. They wait for you to put on your blinker so they can adjust their speed, making it impossible for you to move over and change lanes. You move, they move.

You'd think the drive to work and school would be an opportunity for one to have some time to ponder life, reflect on mistakes and actions made from the night before and plan future weekend outings.

But, no, not the Chicago commute. The Chicago commute doesn't allow for such things. The guy who drifts back and forth across the double yellow lines doesn't allow it. The woman in the SUV who hit my side-view mirror and just kept on driving like it was nothing doesn't allow it.

Ah, the moronic drivers in Chicagoland. The ones with the big white vans trying to squeeze by cars in order to make very quick right turns at the red light. The ones who risk their lives driving toward oncoming traffic, driving on the yellow line in order to make the light. These are the same people who compete with the enormous trucks on the highway just for the adrenaline rush.

Mr. Galla, my high school drivers ed instructor, drilled into our heads never to resort to name-calling or trying to get even with those you share the road with; be the smarter one in such situations; step aside if you sense a problem. Well, sorry Mr. Galla, but my pride doesn't allow for that. I'm not the smarter one. These actions equal consequences.

To those logic-defying Chicago drivers who drive slowly in the fast lane and hog the road when the slow lane is empty for miles; to those who can't seem to comprehend the fact that traffic flows in two directions, feeling free to drive into oncoming traffic; and to those who drive behemoth SUVs just to intimidate everyone on the road, I only have one thing to say: Watch out—I love to tailgate.

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## Jamie Murnane's

## Artist Interrogation ...

With Michael McDermott

Native Chicago rocker Michael McDermott, whom many would describe as U2 meets Bob Dylan, has had a Billboard hit and an MTV "Buzz Bin" video. His 12th album, *Ashes*, is due out in May, and he'll be playing at the Abbey Pub, 3420 Grace St., on Feb. 20. On some downtime, he spoke with The Chronicle about his new album, Bruce Springsteen and Hillary Duff.

**The Chronicle:** How long have you been working on the new album?

**McDermott:** Well, a long time—a couple years. I work very slowly.

**C:** You play a lot in Chicago ...

**MM:** Lately, yes. Just getting ready for this new record.

**C:** When are you going on a bigger tour?

**MM:** Probably in April, I think. We're talking about going out East—probably do a month out there and coming back through here in May when the record's out, and then we'll go West.

**C:** Are you working on any other projects yet?

**MM:** No, not really. We did a song for a movie, a Hillary Duff movie that's coming out in July. We got the closing credits song for that. But that's the only other thing I've worked on besides this record. I've been pretty focused just trying to do that.

**C:** Are you a big Hillary Duff fan?

**MM:** I don't know much about her, actually. Well, except she's a big star—and she's really young.

**C:** What is it about Chicago that you like?

**MM:** Well, my family's here, and it's really my favorite city in the world—it really is. But my friends and family are here, and I spend a lot of time in California, so that kind of keeps Chicago fresh to me. But you know today, well it was snowing early, but these are just brutal days. You go, "Why do I live here?" Not that I'm much of an outdoorsman anyway. But I just love the city. It's beautiful, structurally and architecturally.

**C:** Who are some of your musical influences?

**MM:** Oh, you know, just the basic songwriting, I guess, trio—Bob Dylan, Bruce Springsteen and Tom Waits.

**C:** You've been compared to Springsteen a lot in the past.

**MM:** Oh yeah, the Springsteen thing, I can't seem to lose [it]—just 'cause my voice is rough.

**C:** What are some of your favorite venues to play in the city?

**MM:** The Metro, Double Door, Park West. The Abbey, I really like too—just the whole Irish vibe, being from an Irish family, and I've been playing there for 10 years or something, so I've been there for a while.

**C:** You're also going to play at the Navy Pier Skyline Stage soon. Have you played there before?

**MM:** I have, actually. I played a few years ago with a friend of mine on a St. Patty's Day thing. And it's a weird gig. There's usually like 5,000 people there, and it's really just the biggest pick-up joint there is. Nobody pays any attention to what's going on on-stage. So that's a little weird, but I've played to inattentive audiences before, so it won't be the first time.

**C:** So what about touring? Do you like to?

**MM:** I do. I love to tour. I did 70,000 miles across the country a few years ago, which was exhausting. And that's all on the road; it wasn't flying. We literally put 70,000 miles on the van.

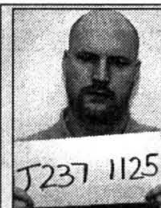
**C:** Is there any particular theme on your new album?

**MM:** Well, it's just about the destructive qualities that sort of come about in everyone's life, and sometimes you have to burn everything down before you can start restructuring your life. Sometimes it gets so messy that there's not much left. There were a lot of things personally and professionally that I went through over the last couple years, and I just figured, you know, it's darkest before the dawn.

**C:** Wow, so are there any plans yet for the CD release show?

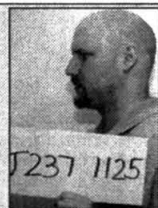
**MM:** Yeah, I think we're gonna do one April 23 at the Metro. I'm not sure if that's confirmed, but I think that's when it's going to be. And I don't know if that's the actual street date, but we're going to sell the record there first, and then it'll be in stores probably a week to 10 days later.

Michael McDermott plays at the Abbey Pub, 3420 Grace St., Feb. 20 at 10 p.m. Doors open at 9 p.m. Tickets are \$10 in advance, \$12 at the door. For more information, visit [www.abbeypub.com](http://www.abbeypub.com) or call (866) 460-3401.



## UNDER THE INFLUENCE

BY MATTHEW JASTER



● "The Odd Couple": How about a reality show where George W. Bush and Michael Moore have to spend three months together in a studio apartment in New York City?

● U-PASS: The all access transit card that allows students to venture across the city in search of the perfect watering hole. (Apparently you can also use it to get to class.)

● "Bands Reunited": Only the producers of VH1 would think it's a good idea to reunite bands like Klymaxx, Extreme and Frankie Goes to Hollywood. What's next, the triumphant return of Air Supply?

● The Butterfly Effect: Ashton Kutcher's attempt at serious acting won't get him any Oscar

nods, but it should open the door to a supporting role in a film with Corey Feldman and Corey Haim.

● The George W. Bush Economy: It's doing much better in 2004; some Americans can actually afford to put gas in their cars to go pick up their unemployment checks.

● Ease on down the road, Diana Ross: Do not pass go, do not collect \$200.

● Happiness equals a dinner menu without the words "low carbs."

● Jedi Mind Tricks: For those who forgot what a real *Star Wars* movie looks like, the original trilogy will be available on DVD Sept. 21 of this

year.

● Columbia Shuttle: If it's as slow as the Student Financial Services, I'm not interested.

● Gen. Wesley Clark: Proved that a Madonna endorsement won't get you a presidential nomination, but it could get you a cameo in a sequel to Guy Ritchie's *Swept Away*.

● The sun: I haven't seen it in Chicago in weeks. I'm worried that it doesn't exist anymore.

● Barbershop 2: Bringing some Hollywood credibility back to the Windy City.

—mjaster@chroniclemail.com

# TV insiders sound off on the future of sitcoms

○ Panel discusses the ins and outs of television industry, deconstructed by all-stars

By Matthew Jaster  
A&E Editor

For years television sitcom characters have invaded millions of homes, hoping to entertain, enlighten and challenge our preconceived notions. From politics to culture, they appeal to us on several different levels. Rarely do viewers get the opportunity to hear from the writers and producers who have brought some of the most memorable television characters to life.

On Feb. 11, Columbia's Television Department screened a live satellite seminar from the Museum of Television and Radio titled, "Television as Social Commentary: A Celebration of 30 Years of the Humanitas Prize."

The screening, held at the Alexandroff Campus Center, 600 S. Michigan Ave., Room 1501, featured writers Steve Tomkins from "The Simpsons" and "The Bernie Mac Show," Matthew Carlson from "The Wonder Years" and "Malcolm in the Middle," Matt Tarses from "Sports Night" and "Scrubs" and producer Marcy Carsey from "The Cosby Show" and "Roseanne."

The seminar was a chance for industry professionals to discuss their

form and direction of sitcoms," Tarses said. "To me, personally, it sort of feels like a crisis."

"We got a lot of letters on the show 'God, the Devil and Bob,'" Carlson said. "God drinks a beer at a bar, and it got us in trouble. Religion and politics are taboo, but we thought we were being respectful. It was surprising how much grief we got."

Carsey briefly touched on some of the television taboos during the '70s, such as adultery and homosexuality.

"We received over 30,000 letters protesting

'Soap' before it aired," she said.

In general, the evening was a celebration of the sitcom and the Humanitas Prize, an award that has given more than \$2 million to film and television writers in the industry.

According to their mission statement at [www.humanitasprize.org](http://www.humanitasprize.org), "Humanitas exists to encourage those who create contemporary media to use their immense power in a humanistic way to enrich as well as entertain their viewers."

Past recipients of the award include writers from "Frasier," "Everybody Loves Raymond," "Scrubs," "The West Wing," "Once and Again" and "The Practice."

In the introduction to the book, *Critiquing the Sitcom*, editor Joanne Morreale discusses some unique aspects of the history of the sitcom.

"There were the political issues raised by 'All in the Family,' the debate incited by the main character's abortion on 'Maude' and the politicization of the fictional Murphy Brown's illegitimate child ... They thus provide ideal sites for critical examination of tensions and contradictions involving gender, the family, race, social class and the dynamics of postmodern culture."

From "The Simpsons" to "Seinfeld," "The Cosby Show" to "The Wonder Years," sitcoms have continued to present the human condition and challenge the television audience.

"I thought the seminar was amazing," said Laura Levitt-Gamis, assistant to the chair in the Television Department. "You rarely get an opportunity to see these writers and producers discuss their art with us and each other."

has more explicit parameters, but they really just try to tell their stories," Tomkins said. "I think we'll see much more of this type of programming in the future."

Fielding questions from students across the country, the writers had a chance to discuss some of the pitfalls they've dealt with during their careers.

craft and answer questions from more than 160 college and university students across the country.

Topics ranged from character development to the future of sitcoms—a future that most panelists agreed looks very bleak.

"There seems to be a growing need to change the

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## CDs get 'super' sized

○ Super audio brings new dimension to music

By Jamie Murnane  
Assistant A&E Editor

In our ever-changing, technology-driven world, people are always looking for the next best thing. Music is no exception.

With each decade comes a new musical trend or revolution. Radio was the way of the future, until record players came about. Records were soon obsolete when our parents' favorite 8-tracks emerged. Eight-tracks were then one-upped by cassettes (it's rumored that some of those still exist). Finally, in the early '80s, Sony and Philips collaborated to develop the way we hear music today—the CD.

With all the past advancements, many wonder what will be next. And now, Sony and Philips have teamed up again to unveil the shining Mercedes-Benz of CDs—the Super Audio CD.

The main difference between a regular CD and a SACD is that the SACD offers much higher sound resolution than ever captured before. This quality seems especially important today, as musicians and audiophiles alike aren't ones to take the quality of a recording lightly.

Of course, with the increase in quality comes an inflation of price. Super Audio CDs cost considerably more than regular CDs to make and to buy.

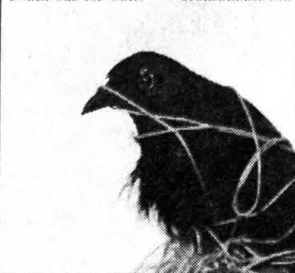
But for some, the extra costs are worth it. Seattle-based Barsuk Records jumped into the

Super Audio world by re-releasing Death Cab For Cutie's recent album, *Transatlanticism*, in Super Audio format.

According to Josh Rosenfeld of Barsuk, the label first decided to try out Super Audio when Death Cab for Cutie guitarist Chris Walla became excited about the quality the new format would offer. Rosenfeld said Walla was one of the types of people who "always bemoaned the sonic fidelity of CDs." Barsuk then got in touch with Sony to get the equipment needed to master the SACDs.

Rosenfeld said he "was excited about doing it because you can make hybrid discs" with Super Audio format. Hybrid discs contain two layers of data—one that only plays on standard CD players and one that plays on Super Audio

Death Cab for Cutie *Transatlanticism*



compatible CD players, which Sony sells for around \$250. The idea behind this is if someone accidentally bought a Super Audio CD and didn't have a Super Audio compatible player, they would still be able to play the CD normally.

Not long ago, when CD burning became popular, burned CDs could only be played on CD-R compatible players. Now, it's a given that all new players are CD-R compatible. Super Audio CDs might be the next CD-Rs, but then again, they might be forgotten once the next innovation comes along.

## Planetarium offers stellar 'sound'

○ Music, visuals collide in Adler Planetarium's multisensory show

By Doris Dadayan  
A&E Editor

Aliens dance and rave while fireworks explode. Computer-generated spiders spin giant 3-D webs that turn into a whirlwind of mosaic art. Volcano explosions melt colors into a swirl of eyes against a sky-blue background, creating a kaleidoscope of psychedelic images. The planetarium has never looked so stellar.

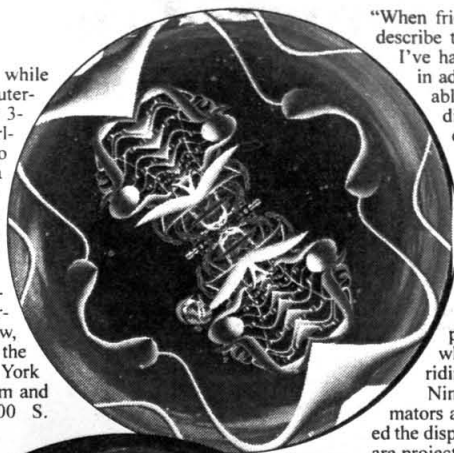
"SonicVision," a digitally-animated, cutting edge, alternative rock and techno show, is set to open on Feb. 27 for the first time outside of New York City at the Adler Planetarium and Astronomy Museum, 1300 S. Lake Shore Drive.

Presented in association with MTV2 and Sun

Microsystems, the 38-minute "SonicVision" was created by techno recording artist Moby along with the American Museum of Natural History in New York.

Through the 3-D imagery, visitors can see, hear and feel songs from some of the hottest artists in music today, combined with colorful moving images and audio clips, creating and manipulating visuals and sound data.

The images are made so they move in time with the music and



rhythm, surrounding the entire top part of the Adler Planetarium's gigantic dome.

Moby, the guru behind the soundtrack, said in a press release,

"When friends have asked me to describe the 'SonicVision' show, I've had a hard time because, in addition to being remarkable, it really is completely different from anything else I've seen."

Combining grunge, rock, electronica, technology and animations onto a 9,500 square foot StarRider digital dome, the audience is manipulated by the visuals and music, which create a heart-pounding ride through a whirlwind of images, like riding a roller coaster.

Nineteen visual artists, animators and video jockeys created the display of digital videos that are projected onto the dome.

Sound analysis applications were used to make the images move in time and rhythm with the music through the hundreds of strategically-placed speakers under the seats and on the theater's floor, producing the vibrations.

Some of the tracks Moby used for the show's soundtrack are White Zombie's "Blood, Milk and Sky," Radiohead's "Everything in its Right Place," U2's "Elevation," Coldplay's "Clocks," Queens of the Stone Age's "First it Giveth," Zwan's "Honestly," and Moby's "We Are All Made of Stars."

"SonicVision" will premiere Feb. 27 at the Adler Planetarium and Astronomy Museum, 1300 S. Lake Shore Drive.

Showtimes are Fridays and Saturdays at 7:30 p.m., 8:30 p.m., 9:30 p.m. and 10:30 p.m. Tickets are \$10. For more information, call (312) 294-0361 or visit [www.adlerplanetarium.org](http://www.adlerplanetarium.org).

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# Columbia takes 'pride' in 'idol'

By Matthew Jaster  
A&E Editor

Week after week, viewers are subjected to the vocally-challenged contestants on "American Idol" who believe they have what it takes to be the next Kelly Clarkson or Ruben Studdard. Hundreds of makeshift pop stars spurt out horrifying renditions of songs, like "She Bangs" by Ricky Martin and "I'm Too Sexy" by Right said Fred.

If that "American Idol" audition with Simon, Randy and Paula didn't quite work out, there's still hope for future pop superstars here at Columbia. From now until Feb. 26, the Office of Gay, Lesbian, Bisexual and Transgender Student Concerns is looking for contestants to participate in the Columbia Pride Idol.

"Contestants don't have to worry about any nastiness in this competition from the judges," Courtney Arnold, coordinator of GLBT student concerns said. "It's all going to be in good fun."

The competition is a precursor to the Chicago Collegiate Pride Idol, an event that will be part of the citywide pride festival at the University of Illinois at Chicago campus in April. The top three finalists from Columbia will have the opportunity to compete against other local college performers at the festival.

"I don't want to sound cocky, but I think Columbia students will blow the rest of the competition away," Arnold said.

The Chicago Collegiate Pride Idol finals will be judged by Dan Savage, performance poet Staceyann Chin and "Who's That Girl" drag performer Patrick Russo. One first place winner will receive \$200, second place \$100 and third place \$50. The finals will be broadcast on CAN-TV. Although it's not as much exposure as standing next to Ryan Seacrest in Hollywood, it's a start.

The Chicago Collegiate Pride Fest is a nonprofit organization made up of committee members from Columbia, DePaul University, UIC, Roosevelt University, University of Chicago and the Chicago Commission on Human Relations' Advisory Council on Gay, Lesbian, Bisexual and Transgender Issues. The theme for the 2004 festival is "Sex." Events include sessions on "Toying With Sex," "Legal Sex" and "Club Drugs and Sex," a national discussion with Dan Savage as well as the Chicago Collegiate Pride Idol.

In order to get to the finals of the Pride Idol contest, students will have to get through the first round at Columbia.

"If people aren't performance majors that's fantastic," Arnold said. "We want a broad range of students to show off their talent."

The semifinals for Columbia students will take place from 6 p.m. to 10 p.m. at the Conaway Center, 1104 S. Wabash Ave. Contestants are asked to bring at least two karaoke tracks for the competition. The judging will be based on choice of song, vocal ability and stage presence.

Those individuals who refuse to take chances performing in the competition are still encouraged to come to the event to support their fellow students.

"We'd like to get 10 to 15 performers," Arnold said, "but whether you're a performer or not, it will be a fun event to attend."

Students must be enrolled part time or full time in the spring semester to be eligible for the Columbia Pride Idol.

For more information on the contest, contact Courtney Arnold at (312) 344-8594 or send an e-mail to [carlold@colum.edu](mailto:carlold@colum.edu).

## Horror director says Chicago film industry far from 'dead and buried'

Local filmmaker discusses his work, film industry with Columbia

By Jamie Murnane  
Assistant A&E Editor

The name Gary Sherman may not sound familiar to some, but anybody who knows anything about horror movies knows Sherman as the director of such films as *Dead & Buried* and *Poltergeist III*.

Sherman, a Chicago native who has spent many years in London and Los Angeles, is back and ready to help Chicago "crossover" to becoming a major player in the movie production industry.

As one of his first steps in that direction, Sherman will appear at Columbia on Feb. 18 as part of the Film and Video Department's Wednesday Night Screening Series. A 35 mm answer print (the first one struck from the original negative) of Sherman's first film, *Deathline* (aka *Raw Meat*), will be screened at 6 p.m. in Room 302 of the 1104 Center, 1104 S. Wabash Ave., followed by a Q-and-A session.

In addition to working on tax legislations to help keep prices low for movie production in Chicago and the rest of Illinois, Sherman is in the process of setting up a creative center in the city. The center, he said, would aid in having more movies filmed and produced right here, utilizing local crews and equipment.

The goal of the center is

to help filmmakers remain where they want to work, as opposed to "going to Canada, where it's cheaper," Sherman said. "Ninety to 95 percent of the money [for production] will remain in the city's economy."

According to Sherman, the center, while in the preliminary planning stages, could be complete within the next six months.



Most people think of Los Angeles as the place where movies are made and Sherman, along with other area filmmakers, is trying to prove to the film industry that moviemaking doesn't have to be tied down to places like Los Angeles or New York. It's better to generate production here "than to wait for Hollywood to hand us scraps from the table," he said.

Sherman, who began his career in Chicago before moving to London, where he lived for 10 years and

made *Deathline* (1972), has recently moved back to Chicago from Los Angeles, which he said he never really liked.

"It's like living on a movie set," he said. "Everything looks like part of a set that's going to be torn down. In Chicago, there's substance."

In addition to bringing moviemaking back to Chicago, Sherman has been working on a screenplay called *Toxic Love*, which he just finished. When asked about his writing process, Sherman said that he tries to write what scares him.

"I'm very much in touch with what frightens me," he said. "And I figure, if it scares me as I'm writing it, it'll scare anyone."

Recently, there has been talk of remaking *Deathline*. If Sherman agrees to do a remake of his first film, it will be the first time a director has done so since Alfred Hitchcock, the "master of suspense," remade his own *The Man Who Knew Too Much* in 1956.

While most of Sherman's work is of the horror medium—which he said he got into "by accident" while working on commercials—he has worked on other projects. In fact, Sherman was even responsible for producing and directing the television series, "Missing Persons."

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**IN THEATRES FRIDAY, FEBRUARY 20TH!**

## 'Late Show' writer turned novelist debuts with 'The Ringer'

By Matthew Jaster  
A&E Editor

Morton Martin Spell is in denial. The always entertaining, witty and sarcastic 75-year-old writer is losing a battle against mental illness. He's obsessed with the game show "Jeopardy," thinks Mount Sinai Hospital is a golf course and is absolutely infatuated with Vanna White. "She does some damn fine work turning those letters," Morton would always say.

But while Morton's character is essential to the wit and sarcasm of *The Ringer*—the debut novel of Bill Scheft, a columnist for Sports Illustrated and a monologue writer for David Letterman—the novel belongs to his 35-year-old nephew, College Boy.

Working as a hired gun for 13 softball teams in New York City, College Boy hasn't quite figured out what to do with his life. He's immature, can't commit to a relationship and still carries his college nickname around with egotistical satisfaction.

College Boy gets paid to play softball because he's a sure thing. He drags his sports equipment around in a gigantic sack nicknamed "Bagzilla," carrying 13 different jerseys, two pairs of pants, an infield and outfield glove, three bats, spikes, six hats, four batting gloves, two towels and two clean pairs of underwear.

The man is a nomadic ballplayer, walking the softball fields of Central Park in search of seven innings of brilliance. His only real job in the world is working as a

laughter on a morning radio show. College Boy needs softball to financially get him through the week.

And Morton Martin Spell needs his nephew to stay alive.

The pill-popping, angry old man is delicious and can't seem to live without help from College Boy or his cleaning woman, Shelia.

When a doctor at Mount Sinai asks Morton to count backward from 100, he snaps back at him, "Thank you, but I'd prefer to count backward from prime ministers." He then proceeds to list as many as he can remember including John Major and Margaret Thatcher before repeating Winston Churchill's name 13 times.

Scheft does an incredible job of balancing the humor and compassion of his characters. There is a real sense of mortality underneath all the fancy one-liners and ridiculous situations.

Although Morton is very difficult to take care of, College Boy learns plenty about himself through the help of his uncle.

*The Ringer* is about the different roles we play as human beings. Scheft has written a novel that equally celebrates sports and life, full of the kind of dry wit and sarcasm one would expect from someone who works with Letterman.

It's a nice homage to New York City and an even greater piece about the human condition.



## Theron transforms in 'Monster'

By Chris Coates  
Editor-in-Chief

As far as critics are concerned, *Monster* will do for Charlize Theron what the similarly titled *Monster's Ball* did for Halle Berry: turn eye candy into substance.

Both take Hollywood starlets, strip their movie star physique and shove them into roles that are based more on their physical appearance than on their acting skills.

That is not to say Theron's portrayal isn't a stretch. Theron—whose previous roles include the forgettable *Mighty Joe Young* and *The Legend of Bagger Vance*—blooms



beneath the grimy layers of stage makeup and heavy prosthetics. It's nothing short of movie magic.

In *Monster*, Theron is Aileen Wuornos, a real-life itinerant prostitute turning tricks on the highways of central Florida since age 13. Starting in 1989, after she was the victim of an attempted rape, Wuornos confessed to killing six of her johns, elevating her to the status of one of the country's first female serial killers. She said it was all in self-defense.

She was executed in 2002. In her interpretation of Wuornos, Theron infamously gained 30 pounds and underwent massive time in the makeup chair.

Unlike other biopics such as *Erin Brockovich* or *Ali*, Theron actually becomes Wuornos, a la Dustin Hoffman in *Tootsie*.

It's thanks in large part to the makeup.



newmarketfilms

Christina Ricci (left) and Charlize Theron star in 'Monster.'

But such groundbreaking cosmetics do little to hide Theron's striking and unexpected versatility as a character actor. Theron's mask allows her to go out on a limb in her exposé, consequently shattering her pigeonhole as just another Hollywood blonde. She's unrecognizable.

In reality, the makeup has little to do with it: Theron makes the wrathful Wuornos come to life.

It's not a pretty picture. Like a "COPS" episode run amok, *Monster* is difficult to watch in singular scenes. It triggers a flight response, urging viewers to look away.

The grittiness of transient Florida makes the film hauntingly realistic.

Wuornos' explosive aggression seems nearly rational in the eyes of an audience. It's clear that society is the problem—not Wuornos.

And for much of the film, it's easy to forget it's all just a movie. Few modern day motion pictures complete such a feat.

But there is a downside. Theron's unyielding depiction

actually makes the film's supporting actor, Christina Ricci, look almost amateurish.

As in many of her films, Ricci plays and looks like, well, Christina Ricci. She doesn't stretch too far physically or emotionally in her vital role as Wuornos' lesbian love interest, Selby Wall. Compared to Theron's hotheaded temperament, Ricci falls far short.

This may be due to the reason that unlike Theron's character, there is no real Wall.

The character is loosely based on Tyria Moore, who threatened to sue the producers of *Monster* if they used her likeness.

Instead, Ricci is denied the chance to delve into her character. It is a serious bump in the film's jarring plot and nearly significant enough to derail the entire feature.

But again, surprisingly, Theron pulls through.

As Wuornos, her actions seem somehow logical. And that's the scariest part of all: It all makes sense.

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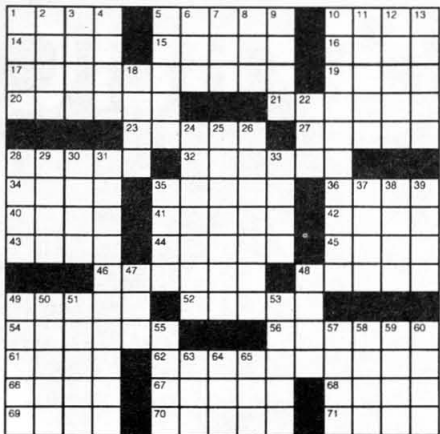
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5 Pays attention to  
10 Circle sections  
14 Zhivago's love  
15 Actor Flynn  
16 Pound or Frost  
17 For the most part  
19 Italian explorer  
20 Value highly  
21 Laborer  
23 Wan  
27 Bill of "I Spy"  
28 Sneezing powder  
32 Sicilian code of silence  
34 Sandburg or Sagan  
35 Barrel part  
36 Rugged cliff  
40 Mayberry boy  
41 Putter Palmer  
42 Suffer from  
43 \_\_\_ of the d'Urbervilles  
44 "The Man Who Be King"  
45 First name in daredevils  
46 "Messiah" composer  
48 Manipulators  
49 Give birth to  
52 Snooze  
54 Brass and pewter, e.g.  
56 Guthrie and Herman  
61 Ballet skirt  
62 Deliberate self-denial  
66 Arabian sultanate  
67 Hearth implement  
68 Venetian villain  
69 Inept loser  
70 Roasting rods  
71 Deli side

DOWN  
1 Hamburg's river  
2 Bengal and Biscay  
3 Irritating child  
4 Rational  
5 Ships' tillers  
6 Period  
7 Slip up



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02/16/04

Solutions



8 Follow persistently  
9 Large amount  
10 Nears  
11 Castled pieces  
12 Show-biz notable  
13 Building floor  
18 Not listening  
22 Tenth mo.  
24 Souped-up vehicles  
25 Lasker of chess  
26 Conductor  
28 Aberdonian  
29 Scruff  
30 "QB VII" author  
31 Minor injury  
33 Marsh plant  
35 Cut  
37 Speak incoherently  
38 Profess  
39 Solidifies  
47 Even one  
48 Informed about  
49 Squelched  
50 Feather

51 Sacrificial platform  
53 Water pitchers  
55 Tree juices  
57 Elevator man?  
58 Use a rotary phone  
59 Tranquility discipline  
60 Overwhelm with flattery  
63 Hit on the head  
64 Go on snow  
65 Hanoi holiday

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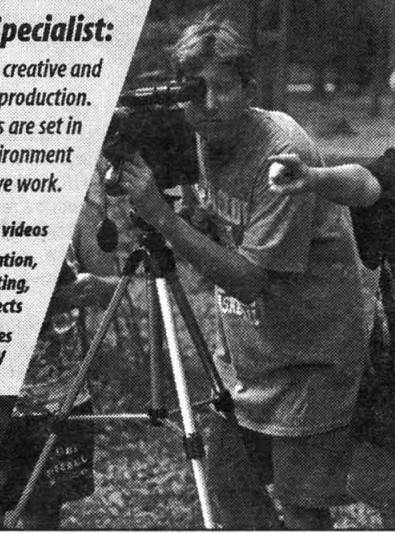
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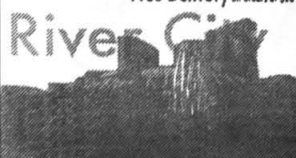
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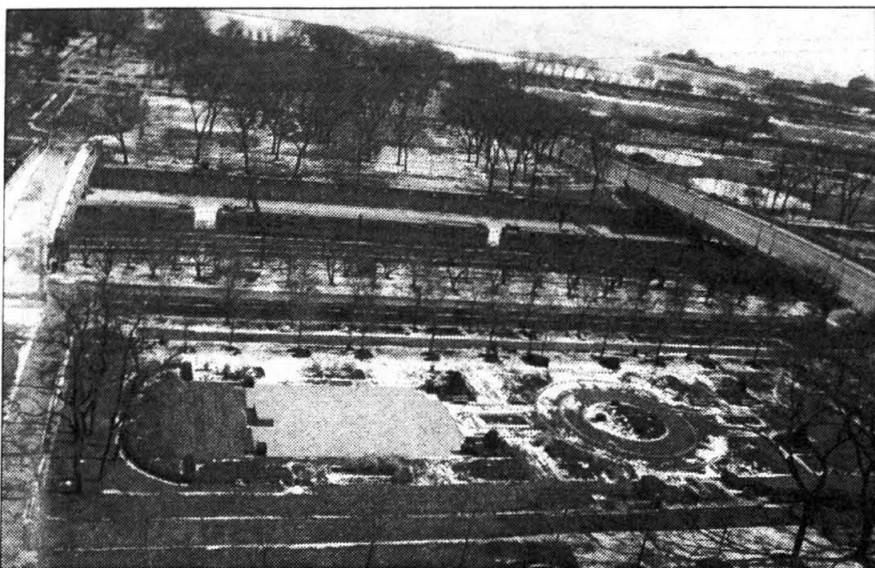
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# CitySpace reshapes Chicago parks



File/The Chronicle

The city continues to put millions of dollars into Grant Park, while other community parks lack the necessary funding to make them adequate for resident use.

## Parks *Continued from Front Page*

### THE CITYSPACE PLAN

When Mayor Richard M. Daley was elected in 1989, the city's limping park district made it to his short list of city agencies in need of improvements. He wanted to increase the quality of life by planting trees in meridians, adding flower boxes to the windows of City Hall and creating hundreds of parks across Chicago. He wanted the city to reflect its motto, "urbs in horto," or city in a garden.

Daley quickly restructured the park district and put in place a nearly across-the-board outsourcing of all tasks.

Still, in 1993, the third largest urban area in the country was desperately behind in its number of neighborhood parks. The city also faced charges that it was funneling more money into white neighborhood parks than to minority counterparts. It was not a new accusation.

For nearly 30 years, studies showed African-American and Latino communities in the city received disproportionately lower amounts of funds for public parks than whites. In 1982, the U.S. Department of Justice sued the park district, citing what it saw as racial discrimination in terms of allotting funds. In 1987, the city committed to \$10 million over five years to bring park deficient areas up to speed.

After mounting pressure about the organization of the park district, Daley put in place an expansive plan to create and care for community open spaces. Key to the plan was the concept that all Chicago residents deserve a certain amount of park land.

Titled the "CitySpace: An Open Space Plan for Chicago" of 1993, the ambitious plan called for a standard two acres of parks or open space per 1,000 residents. As of 1993, 38 of Chicago's 77 neighborhoods were open-space deficient, according to the city. Sixty-one percent of the city's population lived in those underserved areas. The more than 140-page document outlined the acquisition, construction and maintenance of

more than 1,500 acres of additional parklands by 2006.

The ratio would be achieved through a five-part plan that involved a variety of city, county, state and federal agencies:

1. Convert tax-delinquent private lots, already city-owned, into neighborhood green spaces, such as gardens. According to the CitySpace plan's research, 14 percent of the city's total land area is vacant.

2. Refurbish factories and brown fields into mixed-use developments featuring park spaces.

"Grant Park is Chicago's front yard; it sets the standard for the entire park system."

—Bob O'Neill, President of Grant Park Advisory Council

3. Build atop and develop parklands over railroad gullies. Millennium Park is an example of this.

4. Capitalize on the Chicago River and Lake Calumet ecological and wildlife habitats. In a speech at a "Project for Public Spaces" convention in 2001, Daley called the plan a "long-term program to turn the Chicago River into Chicago's second shoreline."

5. Redevelop asphalt schoolyards and parking lots into public park spaces. The city has committed to "greening" two schools in each aldermanic ward every year.

By all indications, the plan was not intended to bring about purely aesthetic improvements. A 1994 study by the San Francisco-based nonprofit Trust for Public Land showed neighborhoods with parks have significantly lower crime rates than their nonpark neighbors. Of course, the environmental benefits also contributed to Daley's eco-friendly administration, and helped to stem any residual charges that the city was playing neighborhood favorites.

There was also a significant financial incentive—the influx of new parks meant a boost in the ever-lucrative Chicago contract market.

Overall, the plan provided for substantial funds to improve pub-

lic green spaces. City officials hoped the effort would provide mingling grounds, recreational spaces and even entertainment venues across the city.

Working with more than 100 public and private agencies on the local, county, state and national level, the CitySpace plan developed more than 99 acres of park space. More than 150 additional acres have been allocated for parks near schools. And, since it's introduction in 1998, the plan has led to the development of more than 30 acres of parkland along the banks of the Chicago River.

It is a work in progress.

"The city and the CitySpace plan laid out what we're looking for per capita and that's what we're working on," said Helen Doria, a special assistant to the superintendent of the Chicago Park District and one of the designers of CitySpace. "We're actively working on that plan."

While some neighborhoods have received healthy boosts in green space, some familiar with CitySpace said the first step of the plan, which advocates retrofitting abandoned lots, is flawed by its very design.

The problem is, in essence, the multimillion-dollar increase in funds for the city's park jewel, Grant Park, which drains money from other park projects. But the boost in funds has turned those close to Grant Park into big fans of Daley.

### GRANT PARK

"It's [Daley's] leadership that's turning it around," O'Neill said. When he started working with the then-fledgling Grant Park Advisory Council during the 1980s, O'Neill said Grant Park looked every bit of its 60 years.

Birds nested in outdated, fast-food-style lamps. Walls were spray painted with graffiti. Homeless people slept on broken benches. Massive chunks of cement weighing several tons sat in the middle of meadows. The city's landscapers simply mowed around them, O'Neill said.

But after decades of fund raising and millions of dollars in city funds, O'Neill admits the place is looking pretty good.

"It's so worth the money [because] it's bringing in people from all over the world," O'Neill said. "It's bringing in revenue from all over the world."

And therein lies the dilemma.

Grant Park has an identity problem. It is a neighborhood park for residents walking their dogs in the evening, while its Buckingham Fountain attracts thousands of international tourists during the day. It is also a recreational space, complete with baseball diamonds, putting greens and open fields.

When the weather allows, workers on lunch break lounge on the grass, while college students from the half dozen schools on Grant Park's perimeter gather nearby. In the summer, the park is booked for festivals and concerts; boaters dock along the lakefront and row to shore.

Historically, it was a gathering point for protesters in the 1960s and for the pope's faithful in the 1980s.

And it seems nearly every summer, Sunday is reserved for a parade when the park is not being used as a major connection point for Chicago's more than 75,000 thousand motorists who cut across the park to Lake Shore Drive.

Grant Park is many things for many people from many places. In fact, since the March closing of Meigs Field, Marine One—the president's helicopter—now uses Grant Park's baseball field as its makeshift landing pad. The same goes for Queen Elizabeth II who, in 1959, used Grant Park's lakefront as a ceremonial entryway from her ship. Today, the space—at Lakeshore Drive and Congress Parkway—is still known as "Queens Landing."

Because it is very much in the public eye, Grant Park has to be well maintained. Trees must be added, grass trimmed and sidewalks cleaned, according to O'Neill.

The often overlapping needs of

Grant Park—from international to local to presidential—mean the lakefront park must conform to ever-changing uses.

"We believe what would at first appear to be two competing interests, can actually work really well together," O'Neill said.

In 2002, the Grant Park Steering Committee and the Chicago Park District released the "Grant Park Framework Plan," a three-pronged blueprint to transform the park into a year-round, multiuse "resource distinguished by its resonance with neighborhoods, downtown, the region and the world."

While it mentions little in the way of financial support, the plan outlines massive projects for the more than 320-acre park. Unlike the CitySpace plan, it does not include a timeline for the projects.

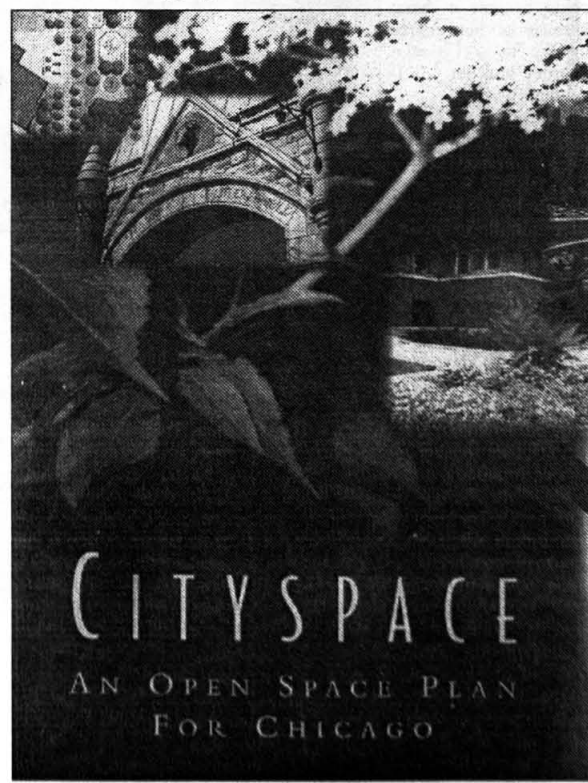
Still, at least some schemes—most notably, the 16-acre, multimillion-dollar Millennium Park—have come to fruition. And while many of the projects in Grant Park—thanks to the efforts of fund-raisers like O'Neill—are funded privately, the city has committed millions of dollars in additional funding.

It is not an easy task for the park district that, in recent months, has seen millions cut from its budget. The Chicago Park District's proposed operating budget for 2004 is \$350 million, which is sustained by city and state property taxes and revenue-generators like Soldier Field, which the district owns. It is unclear how much of the funds are earmarked for Grant Park, but O'Neill said there is at least \$200 million more in projects needed.

And while the city may agree, at least one neighborhood that borders Grant Park's south and eastern edges is hardly in need of more green space.

### MORE NEXT WEEK

Read about the lack of green space in Chicago and what the city is doing about it.



Courtesy city of Chicago

# How much is that dog at the hockey game?

○ Wolves defenseman helps team with several of its community programs, including Adopt-a-Dog and Read to Succeed

By Eric Alexy  
Assistant City Beat Editor

Since its inception three years ago, the Chicago Wolves "Give a Dog a Home" Adopt-a-Dog Program has helped place more than 200 dogs in homes throughout the Chicago area.

According to Melanie Sobel, Chicago Animal Care and Control Department director of program services, the Adopt-a-Dog Program began by bringing just seven dogs to select games. It now operates one Saturday a

month and brings 25 to 30 dogs to the games.

"[Wolves Chairman of the Board] Don Levin is a huge dog lover," Sobel said.

"He saw it in another city where a shelter came to a sporting event and brought dogs. He invited us to bring dogs to his games."

The dogs brought to Wolves games are generally those that have been at the ACC shelter for a lengthy period of time, after being picked up by the ACC or dropped off at its shelter.

"It's really good for us, because it's the dogs that we have trouble getting adopted that end up getting these great homes," Sobel said.

People adopting dogs from the games can expect to pay a \$56.50 fee, which covers spaying or neutering, vaccinations and a Chicago pet license.

If the animal is spayed or neutered, the adopter, after being screened by the ACC, can take his or her dog home directly from the game. Otherwise, the animals can be picked up in the days following the game.

Beginning last season, Chicago Wolves defenseman Kurtis Foster, known for being somewhat of a bruiser on the

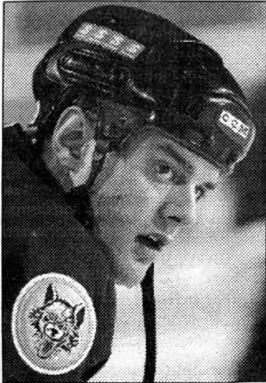
ice—he racked up 159 penalty minutes last season—has been a more-than-willing spokesman for the program.

"He came to me and wanted to be more involved in the community in any way," said Courtney Mahoney, Chicago Wolves executive director of community relations and game operations. "Attaching his name to [the program] hopefully gets more people at least aware of the program."

When not winning gold medals (in 1999, with Team Canada), Calder Cups (the Wolves were American Hockey League champs in 2002) or slap shot competitions (his 101 mph shot in the 2003 all-star competition is an AHL record), Foster can be seen advocating several of the Wolves' community programs.

Foster, known as "Fozzy," "Fozmo" and "The Fozinator" among teammates, doesn't own a dog due to his hectic schedule, but he said he has grown up around dogs, namely a cocker spaniel and a golden lab. He said he hopes, one day, to own a bulldog.

In addition to Adopt-a-Dog, Foster often visits local area libraries as a part of the team's Read To Succeed Program. Kurtis' Kids, a program that will bring local youths to Wolves



Courtesy Ross Dettman/Chicago Wolves  
Chicago Wolves defenseman and Adopt-a-Dog spokesman Kurtis Foster grew up around dogs and would like to own a bulldog in the future.



Courtesy Ross Dettman/Chicago Wolves

The dogs available for adoption at Wolves games are those that have been held at the shelter for the longest periods of time.

games, is set to be unveiled in the near future, Foster said.

"I just like to do it to see the smile on the kids' faces, to make them happy. When you see them having a good time, that's what I'm there for," said the 22-year-old Ottawa native, who recently was called up for a trio of games with the Wolves' NHL affiliate, the Atlanta Thrashers. "I seem to relate to kids pretty well."

The next Adopt-a-Dog will take place on Feb. 21 at 7 p.m. when the Wolves take on the Houston Aeros.

Dogs will be available during the team's games on March 20 and April 3 as well.

For additional information, contact the Chicago Wolves at (847) 724-4625 or the Chicago Animal Control Center at (312) 747-1380.

## Cable *Continued from Back Page*

of ways," she said, citing message boards, broadcasts of panel discussions and coverage of local events as some of the ways CAN-TV covers local political issues. "They offer a lot of different ways to get information out."

Mary Charles, grant director at the Loyola School of Education, supports such a view.

"CAN-TV is one of the most underutilized lanes of the information superhighway," she said in urging the commission to secure the economic viability of public access television. "I'm glad the city is taking this issue seriously."

During the meeting, the cable commission passed a resolution, giving RCN until Feb. 20 to resolve its issues with the city or face fines.

A resolution was also introduced at the city council meeting by Alderman Ray Suarez (31st

Ward), directing Caroline Schoenberger, commissioner of Consumer Services, to "take all necessary steps, including fines and penalties, to enforce compliance with RCN's obligations." Schoenberger is one of four commissioners who attended last week's meeting.

"We support CAN-TV in its effort to get the money owed to it," said Connie Buscemi, department of consumer services spokeswoman. "CAN-TV serves an important function, and these resolutions [passed by the cable commission] show our support."

During the meeting, Schoenberger told the audience that, as part of the original franchise agreement the city struck with RCN, the cable operator was required to post a \$3 million performance bond that the city could draw upon should the

company continue to miss payments or default on its obligations. Those obligations include missed payments unrelated to CAN-TV, and the failure to lay a predetermined amount of physical cable in the areas RCN serves.

"CAN-TV is too good of a resource for many people, including those with disabilities, to lose."

—Gloria Nichols, founder of ADAPT Productions

Barbara Popovic, CAN-TV's executive director, sees an issue bigger than missed payments or contractual obligations at stake.

"You have three cable operators in Chicago, one who is not meeting its obligations, and the other two who are watching events very closely," she said. "I

think we have a dangerous potential of a precedent being set that could cause great harm to the public."

"We're asking the commission to stand up for the voice of freedom in Chicago," said Jeff King, president of the Chicago chapter of A Brotherhood Aimed Toward Education of Illinois, a motorcyclist advocacy group.

Bill Wildt, producer of "Motorsports Unlimited," which has run on CAN-TV for 14 years, put a finer point on the matter.

"If cable operators had their way, there would be no public access television," he said.

Gloria Nichols, founder of ADAPT Productions, which creates programming for Chicagoans with disabilities, said her group would be hit particularly hard by the loss of

access to cable television in Chicago.

"CAN-TV is too good of a resource for many people, including those with disabilities, to lose," she said.

Savannah Hawkins, a Chicago Public Schools substitute teacher and CAN-TV viewer, agreed.

"CAN-TV has uncensored information, not only about our community, but the wider world," she said. "The loss of CAN-TV in any form would not only mean that I would be less informed, but that events of vital importance that allow Chicago to be a viable community would be censored."

"It's not often that we have a chance to do something for our children and our children's children," Wildt said. "I'm hoping history will record that this commission was up to the challenge."



• A 46-year-old woman of the 600 block of South State Street was taken into custody for simple battery Feb. 7 at 5:05 p.m. on a CTA bus at 100 S. State St.

• A 43-year-old male of the 1000 block of North Springfield Avenue was taken into custody for simple battery, which occurred on the sidewalk at 636 S. Wabash Ave., Feb. 4 at 4:20 p.m.

• A pickpocketing occurred Feb. 8 at 7 a.m. on the CTA Red Line train at 330 S. State St. No one was taken into custody in connection with the incident.

• A maroon 1990 Buick LeSabre was reported stolen from 700 S. State St. The vehicle was stolen between the times of 6:30 p.m. on Feb. 4 and 9:15 a.m. Feb. 7. No one was taken into custody in connection with the incident.

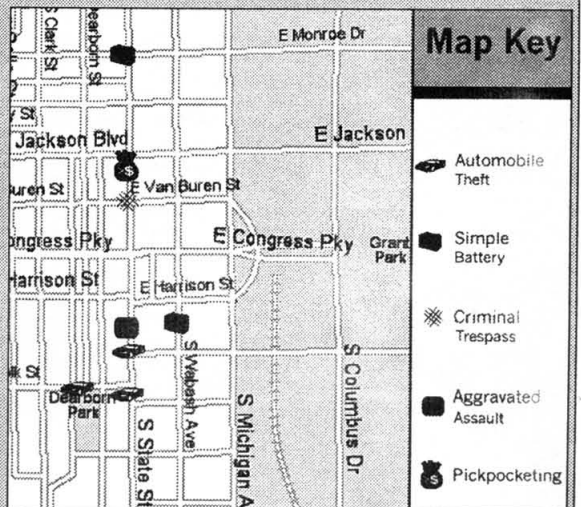
• A male (age unknown) of the 4200 block of North Kimball Avenue was taken into custody Feb. 5 at 10:15 a.m. for criminal trespass at the Harold Washington Library, 400 S. State St.

• An automobile theft occurred at 800 S. State St. during the overnight hours of Jan. 31 to Feb. 1. The missing car is a green 1998 Honda Civic. No one was taken into custody in connection with the incident.

• An aggravated assault with a dangerous weapon occurred in the 600 block of South State Street between two males. No one was taken into custody in connection with the incident.

• A beige 1999 Toyota Camry was reported stolen from 45 W. Polk St. during the overnight hours of Feb. 2 to Feb. 3. No one was taken into custody in connection with the incident.

—Compiled by Jennifer Golz



Carla Lachman/The Chronicle

## And the Oscar goes to ...



Carrie Bergagna/The Chronicle

The Museum of Science and Industry, 5700 S. Lake Shore Drive, is the first to showcase 50 of the Oscars that will be awarded Feb. 29 at the 76th Academy Awards. The 24-carat gold statues are manufactured by R. S. Owens in Chicago and will be on display through Feb. 18.

## Cable channel gains local support

○ RCN's financial woes leave future of CAN-TV cable stations in question

By Mark W. Anderson  
Associate Editor

Hundreds of community leaders, neighborhood activists, television producers and cable TV viewers turned out in force to support access to community television at a Feb. 10 meeting of the Chicago Cable Commission.

At issue was the continued operation of CAN-TV, Chicago's only public-access television broadcaster, which is facing a significant cut in its operating budget due to a missed payment by RCN Cable of Chicago, one of the city's cable operators.

The commission met to discuss the payment and other violations by RCN, which is looking to reduce service within the city's boundaries.

CAN-TV, which operates five channels of public affairs, entertainment and religious programming, reaching upward of a million viewers, is funded by city-mandated payments from each of

Chicago's three current cable operators.

Many of those in attendance at the monthly scheduled meeting, held at the Harold Washington Library, 400 S. State St., said they came to make sure the commission understood the importance of community access television station. At one point, the line of people waiting to get to the microphone during the public comment portion of the meeting was nearly 30 long.

"This is one of the only outlets people have in Chicago to experience independent media," said Frank Avila, 2004 Illinois Senate candidate and host of "Election 2004," an occasional series on CAN-TV. "Access to community television is critical to the people of Chicago."

The \$215,000 payment due to CAN-TV comes in the wake of a disagreement with the city in which the cable operator has been found in violation of its agreement to expand its operations in

two of the four areas it serves. RCN also defaulted on a similar \$645,000 payment to the public access broadcaster in January 2002, before resolving the issue eight months later.

RCN, which cites bad economic conditions for its recent default, could not be reached for comment by press time.

To some at the meeting, RCN's financial woes were of little concern. As a public-access broadcaster, CAN-TV offers a broad array of public interest programming at little or no cost to independent producers, many of whom feel they have few other outlets through which to spread their message.

Tracy Smith, executive director of the League of Women Voters of Chicago, said CAN-TV is one of the primary ways the league communicates with voters in the city.

"We use CAN-TV in a variety

See **Cable**, Page 39

## The day DePaul Music Mart died

○ Crow's Nest is first tenant to leave building

By Jennifer Golz  
City Beat Editor

The DePaul Music Mart is ending its music era, redefining and restructuring the Music Mart—without the music.

In January, DePaul University officials gave notice to six retail tenants on the concourse level of the Mart that their leases would not be renewed.

According to Robin Florzak, a university spokeswoman, the leases being terminated end anywhere between February and November of 2004, leaving some tenants just a few months of preparation to find new space.

"[De Paul] is exercising their option not to renew the leases," Florzak said. "We're not asking people to leave before their leases are up."

The six tenants on the concourse level include: Carl Fischer Music, American Music World, J. D'Addario and Company, Karnes Music, the Chicago Chamber Musicians and the Classical Symphony Orchestra.

Florzak said DePaul has experienced increased enrollment in the past several years, creating a need for more classroom space. The retail space on the concourse level of the Music Mart is expected to be transformed into classrooms for the start of the 2004 school year next fall.

"It's part of [DePaul's] grand scheme as far as real estate," said Jim Murray, a manager at Karnes Music. "They basically have control of the entire block."

Murray said he learned about the nonrenewal of the lease only six weeks ago, which came as a surprise to the tenant whose business has been located in the Mart for 10 years.

"This is not the end of the world, just a new beginning," Murray said. "But we need more than a couple of months in this business to relocate." Karnes

Music's lease is set to expire in June.

"We're still evaluating where we're going to go next. However, space comes at a premium in the downtown area," said Lisa Radetski, director of marketing and development for the Chicago Chamber Musicians. "It would've been much better to know a year in advance so we could've planned appropriately."

Regardless, Radetski said the organization is trying to see this as an opportunity and is thankful the move will occur at the end of the lease on June 30, which is after the performance season.

The nonrenewal of the lease is not limited to businesses on the concourse level though. Florzak confirmed that first floor tenants' leases are not being renewed either. However, the majority of the first floor tenants' leases are still valid for approximately a year.

On Jan. 23, Crow's Nest Music hung signs throughout the store advertising a clearance sale, but the sale is just the precursor to the exodus of tenants from the Music Mart in the coming year.

"We can't have store closing signs; it's in our lease," said Brad Hathaway, store manager at the Crow's Nest. "It looks bad to have a building [DePaul] owns with a store closing or going out of business sign."

"A lot of people come in here and don't realize we're closing. They just think we're having a store clearance sale or pre-inventory."

Hathaway said he is not sure of the store's exact closing date, as he is still waiting to hear from DePaul officials.

Florzak said the university is not sure what will happen to the space occupied by Crow's Nest or even if new retailers will move into the first floor.



Carrie Bergagna/The Chronicle

As a part of its lease agreement with DePaul University, the Crow's Nest is not allowed to advertise that the store is closing.