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Columbia College Chicago

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

Columbia faces suit charging discrimination

○ Preliminary hearing in case set for Oct. 28

By Andrew Greiner
Editor-in-Chief

In the wake of a department-wide restructuring of Columbia's Office of Institutional Advancement, a former school employee has filed suit in federal district court charging a pattern of discrimination, harassment and retaliatory behavior that led to her firing last year.

Mary Claire Mathews, an African-American who served 11 years in Columbia's Institutional Advancement department, filed a \$500,000 racial discrimination suit this August.

Mathews claims that a white female with less experience than her harassed and discriminated against her during a period the department was under temporary management.

"My internal complaints were against [a temporary department supervisor]," Mathews said in an interview with The Chronicle. "But nothing was done by the college."

Mathews, who most recently served as director of grants, lost her job in February as part of a departmental restructuring that led to the eventual elimination of eight jobs. Mathews

believes that her legal issues aided the college's decision to eliminate her job.

In addition to her \$500,000 suit, Mathews is also seeking severance pay from the college. In order to receive her severance and a neutral letter of recommendation,

Mathews must "cease all litigation" against the school and sign a confidentiality agreement, which means she cannot discuss the case or her firing,

she said.

According to Mark Lloyd, assistant vice president for marketing and communications, Columbia's official policy is not to discuss the particulars of ongoing or personnel cases.

But Lloyd said that Mathews has a history of legal troubles with the college.

"I think there is a fairly long track record of an employee who is disgruntled," Lloyd said. "It's my understanding that the issue is not about racial discrimination. It is about retaliation."

Mathews said the lawsuit is the culmination of numerous attempts to have the college resolve her issues. Mathews

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ADMINISTRATION



Weeks of Welcome a 'leg up' for students



Eric Davis/The Chronicle

Instructor Milka Micic leads her class through a cardio kickboxing routine at Roosevelt University's Marvin Moss Student Center, 425 S. Wabash Ave., as part of Columbia's Urban Fusion Weeks of Welcome for new students on Sept. 29. Aside from the class, Roosevelt graduate student Micic also leads a Friday night abs class.

Shuttle shut down

○ High cost, lack of student interest blamed for demise of Columbia bus

By Jennifer Sabella
Assistant News Editor

The student shuttle is no more.

After a "trial run" last year, the shuttle bus that offered Columbia students a lift to and from Union Station and around the rest of the campus has been put on hold.

"It's been shut down," said Vice President of Student Affairs Mark Kelly. "It just had no ridership."

The shuttle was proposed in

February 2003 by the Student Government Association. To prove the shuttle's worthiness to the administration, the SGA collected more than 1,000 student signatures on a petition.

The shuttle was then approved by the administration on a trial basis. It ran Monday through Thursday, from 12:50 p.m. to 10:30 p.m., making eight stops around campus and one trip hourly to Union Station.

According to Kelly, it was only approved temporarily.

"We did this on a trial basis to

see if there was a demand," Kelly said. "There was a lot of publicity, but nothing [happened]. Some days, you could count the number of riders on one hand."

The high cost of the shuttle was another reason it was put on hold.

"There was an astronomical cost per rider," Kelly said.

Last year, the shuttle's cost was split two ways. The SGA paid 50 percent and the Office of the President picked up the

See **Shuttle** Page 8

Columbia sponsors international film fest

○ Beatles/Rolling Stones documentary director and Academy Award winner scheduled to visit Columbia during festival

By Scott Carlson
News Editor

For the first time, Chicago's premier film school has been paired up with Chicago's premier film festival.

The 2004 Chicago International Film Festival, a collection of premier artistic films from around the world showing in various Chicago venues from Oct. 7 to Oct. 21, will be co-sponsored by Columbia, the only school in Chicago to be involved. This year's 40th anniversary festival, which includes the feature film *Boricua* by Columbia alumna Marisol Torres and a short film by current student Ai Leen Chor, is also the first time Columbia has participated with the festival in an official capacity.

"We have been using Columbia in a variety of ways for years," said Naomi Walker, outreach director of Cinema/Chicago, a nonprofit group and the parent organization of the film festival. "This essentially legitimized the relationship."

Ron Falzone, a faculty member of the Film and Video Department, said that since his connections and participation with the festival go back as far as 12 years, an official relationship with the festi-

val was bound to happen sooner or later.

"I work for and love this school, and I also work for and love this festival, so I want to see both sides advantaged by this," Falzone said. "We're not only bringing in a

lot for the students here, but it should also be an incitement for the students to go to the festival itself."

Since Columbia's new screening facility on the eighth floor of the 1104 Center,

1104 S. Wabash Ave., is not yet completed, no official festival screenings were scheduled for Columbia's campus. However, Falzone has scheduled interaction between the school and the event, such as using Columbia's faculty members to introduce screenings at the festival.

"These are usually films with some expectation, but for one reason or another the director is not going to show up," Falzone said.

This interaction also includes bringing well-known filmmakers from the festival to visit students and show their films.

Falzone said filmmakers making visits to Columbia include Volker Schlöndorff, who will be on-hand Oct. 8 to present a

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Inside
this week



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A&E

An interview with the mind behind 'Fight Club'

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City Beat

Not a dry glass in the house

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Andrew Greiner

Editor-in-Chief

The Chronicle gets the finger

The Chronicle just received a bloody finger in the mail.

Settle down. This severed digit did not come with a ransom note, and as of press time, all of our editors—and their fingers—are accounted for.

This grotesque mailing is not sadistic—it is in fact a gentle reminder from the folks at Six Flags Great America that their annual Halloween event, "Fright Fest," is nearly here and they want press.

This business of media is funny like that. Journalists control the press, public relations want the press, and so goes the eternal struggle for control.

Beyond what you just read, Great America will not have space in this paper. But the bloody stump of a finger they sent will get a lot of play in the newsroom.

Mostly, these types of creative promotional items don't garner coverage in the newspaper. They do, however, get tossed around the newsroom with reckless abandon. So I thought that I would dedicate this week's column to all the wacky PR promotions The Chronicle has seen and not written about.

Over the summer, Trojan Brand Condoms dropped something off at the office. They were about to debut a new line of prophylactics called "Warm Sensation Condoms." Mmmm, warm. Unfortunately, none of us could figure out how to review a condom in a ... well, tasteful manner.

We were a little unclear on

why Trojan thought we could review a condom. Had they heard about the weekly love fest that goes on behind the newsroom doors? One of The Chronicle's most guarded secrets is the bacchanalian orgy held on the office's conference table every Wednesday; and whoever leaked that information will not receive their weekly flogging, and we will find out who it was!

We're not the only ones who get this stuff. Other college papers are inundated with inexplicable promotions that they never write about. Darhiana Mateo, the features editor at the Daily Illini, said her pet peeve is indie movies that come on diskettes. Who uses diskettes any more?

Big time movie studios are notorious for over saturating the office with toys. Last year, when *Eternal Sunshine of the Spotless Mind* was about to hit theaters, the company that promoted the film sent over pencils with brains for erasers. Clever, huh. Spotless mind—brain eraser. They drove me crazy.

These pencils reminded the A&E desk that the film was coming out. They just reminded me of how uncool news seems compared to arts and entertainment coverage. I still have it on my desk at home. I swear, that pencil still taunts me with its brain eraser ESP.

And, there was the miniature first-aid travel kit. Thanks, I, um, ... needed one of those.

The same company that sent the first-aid kit also delivered a foam-ball globe about the size

of an apple. Fittingly, this ball ended up as a chew toy for our graphic designer's dog, Ralphie—he had the whole world in his mouth, and then he got it all slobbery and no one wanted to touch it.

It's not just the toys, either; some of the mail is downright silly. Has the group that offers its help with our in-depth coverage of the Israeli/Palestinian conflict even read our paper? The strife in the Middle East is no joke, but the Gaza Strip bureau of The Chronicle just wasn't in the budget.

Not all PR reps are ninnies, though. Some are quite good. As a matter of fact, some are so good that they can get hundreds of journalists to accept free massages, food and gifts at the Democratic and Republican National Conventions. You have to give it to the politicians; they sure know how to throw a party.

I hope I speak for all the up-and-coming reporters at Columbia by saying that those journalists who accepted were naughty. Shame on them.

Sometimes the lines are blurry, but that ethical dilemma is clear as day.

No PR company has sent over a masseuse yet, and as hard as this is to say, I hope none do.

As for all the little toys and gadgets that show up in The Chronicle mailboxes, I say to those PR companies: Keep them coming. You provide a lot of fun around the office. But don't expect any press.

—agreiner@chroniclemail.com

In This Issue

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Announcements

Faculty feelin' jazzy

Faculty from Columbia's jazz studies program are set to perform from 12:30 p.m. to 1:30 p.m. in the Concert Hall of the Music Center, 1014 S. Michigan Ave., on Oct. 4. Admission is free.

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

All this and art, too

Columbia's library presents a reception for the opening of this year's "Art of the Library" exhibit Oct. 7 from 5 p.m. to 7 p.m. The exhibit includes work from Columbia students, faculty and staff. For more information go to www.lib.colum.edu/artofthelibrary.

Congrats, ladies

The Office of Institutional Advancement has promoted two people this semester. Columbia alumna Kari Sommers is now director of alumni relations. Sommers will oversee alumni programming nationally and help to build relationships between Columbia and its graduates.

Another Columbia alumna, Sarah Schroeder, also has a new title. Schroeder will be director of stewardship and alumni relations—West Coast. Schroeder will

work with alumni from the West Coast as well as Semester in L.A. graduates.

Minimalism to the max

Latino artist Mario Castillo will speak at the Glass Curtain Gallery, 1104 S. Wabash Ave., first floor, from 5 p.m. to 7 p.m. on Oct. 6. A reception and Art Walk of Columbia's galleries will be held that day from 5 p.m. to 8 p.m. as well.

Castillo will speak at 6 p.m. to discuss issues from his work. The exhibition runs from Sept. 13 to Oct. 13 as part of Foco'04. Admission is free.

For more information, go to www.colum.edu/spaces.

Nano Discussion

The Science Institute of Columbia presents Dr. Helmut Ringsdorf, professor of the Institute of Organic Chemistry at the University of Mainz, Germany. Ringsdorf will speak on cancer therapies from nanotechnology at 11 a.m. in the Collins Theater on the sixth floor of the South Campus Building, 624 S. Michigan Ave.

For more information, call (312) 344-7180.

Def but not dumb



Eric Davis/The Chronicle

HBO Def Poet La Bruja (left) recites one of her poems as fellow poet J. Ivy listens on during the Sept. 30 Multicultural Affairs Family Reunion in the Hokin Gallery in the Wabash Campus Building, 623 S. Wabash Ave.

Weather

AccuWeather 7-day forecast for Chicago

Monday, Oct. 4	
	Breezy with clouds and sunshine High 58° Low 42°
Tuesday, Oct. 5	
	Partly sunny High 56° Low 38°
Wednesday, Oct. 6	
	Mostly sunny High 60° Low 42°
Thursday, Oct. 7	
	Sunny to partly cloudy High 66° Low 46°
Friday, Oct. 8	
	Mostly cloudy with showers High 68° Low 46°
Saturday, Oct. 9	
	Partly sunny High 68° Low 44°
Sunday, Oct. 10	
	Mostly sunny High 71° Low 50°

THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-7254 or e-mail chronicle@colum.edu.

Correction

In the article "Greetings from LA" from the Sept. 27 edition of The Chronicle, Doreen Bartoni was listed as dean of the School of Liberal Arts. Bartoni is actually dean of the School of Media Arts.

The Chronicle regrets the error.

School behind on graduation audits

○ Advisers may need six months for full training

By Scott Carlson
News Editor

Students expecting to graduate this year will find themselves waiting longer than usual for the official word on which classes they may be missing.

According to Bill Friedman, director of student advising, the restructuring of Columbia's Advising Center has left graduation audits for seniors unfinished with no finishing date set.

Graduation audits, designed to let seniors know which courses they have yet to take or requirements for their major that have not been fulfilled, are normally returned to students six to eight weeks after applying for graduation in April of their junior year, allowing a full year to finish their degree.

Friedman said that as of Sept. 27, he had asked the advisers to have audits for students graduating at the end of the fall 2004 semester finished.

The audits for seniors graduating in June 2005 are a different story.

"I can't say there's a date [the June audits will be finished by]," Friedman said. "Some majors have more people that graduate every year, so there's more audits for that [adviser], but it depends. We're probably running behind in film, in photo—the departments which advisers are gone."

Friedman attributed the tardiness of the graduation audits to the restructuring of Columbia's advising process. In spring 2004, the school consolidated its career advising, academic advising and graduation preparation into one holistic advising center with five directors and 13 advisers, all of whom needed various training for their new responsibilities, which

photography adviser, was slated to start Oct. 1, and Gabrielle Powell, the new Arts, Entertainment and Media Management adviser, will begin mid-October, according to an e-mail distributed in the Advising Center. Friedman said the college has also hired an adviser for the Film and Video Department.

Columbia has also just begun interviewing for the last advising position, he said, and hope to have it filled as soon as possible. Until then, the advisers will have to take on that workload.

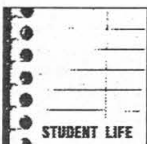
Friedman said the department's advising training—which in some cases means learning the complications of a major from scratch, the general education requirements and how to process students—will probably take a lot longer for the advisers to get up to speed.

"It's going to be another six months before I'm confident that a student could walk into an adviser's office and not have the adviser have to get up and ask somebody else," Friedman said. "We try to be experts in our major, but also so general that any student could come in for help."

Because of the importance of the audits, the advisers say they're working harder than ever to complete them.

"If you're almost basically doing only audits all day ... you can do nine or so," said Paula Brien, adviser and a former career adviser. "The whole office has gone 'by appointment,' so you can block out time to do audits, but everything's been hectic. I'm guessing there's more work than there are people to do it."

Ritch Barnes, an adviser and former freshman adviser, said he was disappointed that the transition of the holistic advising did not take longer than it did.



Hang 'em high



Eric Davis/The Chronicle

Mike Loftus (far right) and Jeff Hevrin, both of Dr. Graphix Imaging, hang banners on the 619 S. Wabash Ave. Building. The banners, emphasizing Columbia's new 'Create Change' motto, are part of a Campus Environment initiative to make Columbia more visible in the South Loop.

College eliminates e-mail forwarding through Oasis

○ Center for Instructional Technology preparing e-mail tutorials for students

By Andrew Greiner
Editor-in-Chief

Some Columbia faculty members are concerned that a new college e-mail policy may negatively affect student-teacher communication.

A collegewide memo, circulated last week by Academic Affairs and Student Services, outlines a mandate to make MyOasis the exclusive delivery method for all academic materials effective Oct. 11.

In the past, students and faculty were able to forward materials from MyOasis to an existing e-mail account, such as Hotmail or Yahoo, but the new policy discontinues that practice. The college will begin removing all forwarding accounts beginning Oct. 11 and any course material will be delivered through MyOasis.

Rebecca Courington, director for the center for instructional technology, said the policy is in response to mass confusion with the current e-mail system. Some forwarding accounts were inactive and not receiving college e-mails, and some accounts, such as Hotmail and Yahoo, treated forwarded e-mails as spam and sent the messages to junk mail folders.

But some faculty believe that forcing students to use the MyOasis e-mail could hinder student-teacher communication by requiring students to check different e-mail accounts rather than one centralized account.

"Looking at multiple e-mail accounts disturbs me," said Keith Kostecka, president of the Organized Faculty of Columbia College. "I do not see this change as a positive. I believe it

will have a negative influence on the students and faculty."

Nathan Gabbard, a junior music business major said that he is indifferent about the change.

"If you are going to check multiple e-mails anyway, you might as well check MyOasis too. It makes it easier for the teachers," Gabbard said.

The major concern among faculty members is that the new policy was handed down as an edict without approval from proper channels.

Most college decisions that affect academics are subject to committee approval and are voted on by the College Council, but this new e-mail policy was never open to discussion.

"When we have something that affects students and faculty. It is not a student service issue, it is an academic issue," Kostecka said.

Kostecka said that this decision did not follow proper protocol.

"I am curious about discussion between Academic Affairs and faculty on this matter," Kostecka said. "I do not recall any discussion of changing e-mail access."

Wade Roberts, who served as the Academic Affairs Committee chairman for the past two years, said he never heard about the e-mail issue.

"I don't recollect it coming to us, I don't recollect discussing it and I don't recall writing a report on it," Roberts said. "If it is the perception that it was endorsed by the Academic Affairs Committee, that perception should probably be changed."

Courington said that this is not an issue that needs to be discussed by the Academic Affairs Committee.

"It's not that type of policy," she said.

Instead, the decision came in the form of a memo, which informed part-time faculty of the change. Courington said that this policy change will have no effect on full-time faculty who are issued a colum.edu account, but it will affect students and part-time faculty, who have no access to the .edu accounts.

Karen Carlson, a part-time faculty member in the Arts, Entertainment and Media Management Department, said she was unaware of the change until one of her new students informed her.

"It seems this could cause some major communication breakdowns for the majority of students and even some faculty," Carlson said. "Those who have been in the habit of relying on their personal e-mail accounts will not be aware that they are not getting anything from faculty or administration sent through Oasis."

Kostecka said he is very concerned about the Oct. 11 deadline.

"Will this make students' lives more difficult? I think so," Kostecka said. "I have difficulty seeing how this will help students."

"I don't think it's such a good idea," said junior film major Jason Mitchneck. "I know a lot of people don't check that account, so whatever information is sent to them they won't get."

Courington said the Center for Instructional Technology is preparing workshops and information on using programs such as Microsoft Outlook to give students a one-stop shop for all e-mail needs.

TYPICAL SCHOOL YEAR	CURRENT SCHOOL YEAR
Most grad applications are submitted to advising in April/May.	Most grad applications are submitted to advising in April/May.
Graduation audits returned within 6-8 weeks.	Graduation audits for seniors graduating this semester were finished Monday, Sept. 27. No date has been set for graduation Audits of people graduating in June.

Ryan Duggan/The Chronicle

interrupted the audit process.

Two of the 13 advisers were not hired until Sept. 28, and two positions remain unfilled, which means the other nine advisers have to share the extra work.

Add moving to new offices and a new summer-long process of orientation to the training and extra work, and the interruption became a delay.

"There was a delay simply because I said, 'Let's hold off on the audits,'" Friedman said. "I asked them to delay the audits this year until the adviser was somewhat trained to do them—I didn't want to just dump it on them."

Mary Rachel Fanning, the new

"I think a lot of this was poorly timed ... and way too short," said Barnes. "You really can't expect people to do something new ... and then have no time to do it."

According to Barnes, who said his audits were completed in part by working on them at home, their completion is a necessity for making sure students graduate when they're expecting to.

"If they're not done at this point, some people are going to be screwed," Barnes said. "Hopefully in the future, we'll be on top of this."

However, Friedman said the responsibility lies mainly on the

See Grad Audits Page 6

The Music Center of Columbia College Chicago
1014 S. Michigan at 11th St.

Concert Hall Events

Monday, October 4
Jazz Faculty Concert
12:30 PM

Tuesday, October 5
Keith Eric & Waterhouse
in Concert
12:30 PM

Wednesday, October 6
Downbeat Magazine's
Frank Alkyer:
Guerilla Marketing in Music
12:30 PM

Thursday, October 7
Meet the Chair: Student Q&A
with Music Chairperson
Richard Dunscomb
12:30 PM

Friday, October 8
The Association for
Advancement of Creative
Musicians: Ernest Dawkins &
Generation Next
7:30 PM

Friday performance:
for tickets and more information,
call: 312/344-7559.
Music Students: reserve your FREE
tickets at the third floor reception
desk.



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Mon-Thurs 7-10:30/ Fri-Sat 7:30-11:30/ Sun 11:00-8:00



Art of the Library
fall exhibition

Reception 3rd floor of Library • Oct. 7th
5-7pm • Refreshments served

Cory Byrd • Ana Cardenas • Maryam Fakouri • Reggie Kirkwood • Tracy Leonard
Shannah McAuliffe • Larry Oberc • Jay Sato
Janet Talbot • Safa Yalaz and others

Columbia
COLLEGE CHICAGO



Library 624 S. Michigan Ave.



JAM OF THE YEAR

KICK-OFF THE NEW SEMESTER WITH A PARTY!
THURSDAY, OCTOBER 7 * 7PM-11PM * HOKIN ANNE

SPONSORED BY STUDENT PROGRAMMING BOARD

Featuring:

Natives
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&

Local DJ,
Mista
Selecta

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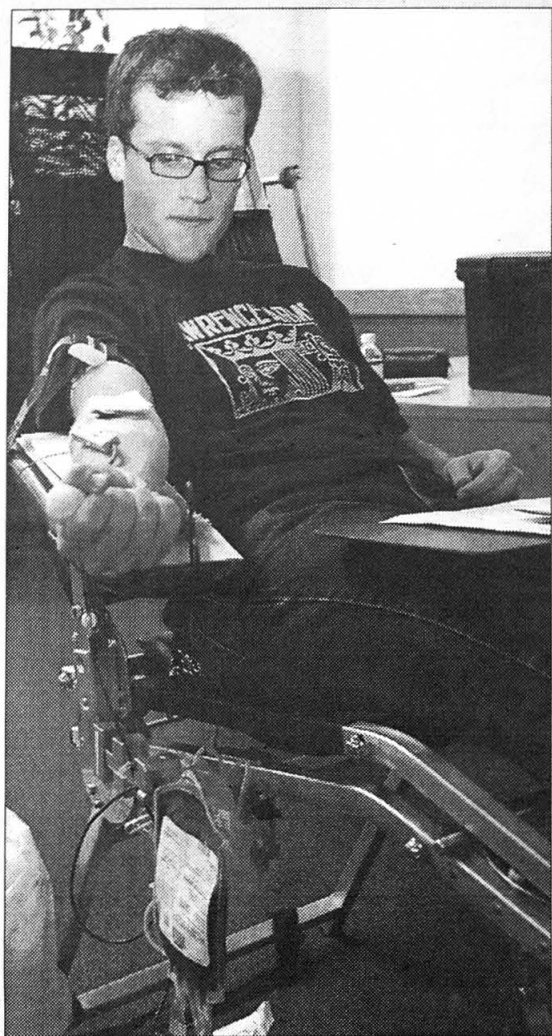
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www.ebay.com/college

*Savings based on a comparison of average sale prices for most popular textbooks on eBay.com during January 2004, with the list price of those books.

**No purchase necessary. The eBay Prevent Overspending Match and Win Game begins at 12:00 AM PDT 8/10/04 and ends at 11:59 PM PDT 9/30/04. Game is open to legal residents of the 50 United States and the District of Columbia, 18 years of age and older. Void in Puerto Rico and where prohibited. \$2500 shopping spree to be awarded as eBay Anything Points. For details and full official rules, go to www.ebay.com/collegerules
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Life in a bubble



Eric Davis/The Chronicle

Audio arts and acoustics senior Chad Cline taps a vein during the Sept. 30 blood drive in the Wabash Campus Building, 623 S. Wabash Ave. The drive benefited Baby Ray-Ray, a young child with no immune system forced to live in a sterile bubble.

Grad Audits *Continued from Page 3*

students in knowing what has to be done to meet the requirements in order for them to walk down the commencement aisle.

"[Turning the graduation application in a year before you graduate] gives you two or three semesters to make sure you're on track," Friedman said. "We think it's critical that students take responsibility for what they're taking, meeting with their faculty adviser, and if there's any confusion, they can ask

questions."

In the meantime, Friedman said seniors can either go to their adviser to find out what is left for their degree, or log on to Oasis and pull up the advising guide, a fairly accurate program that not only shows students their progress, but also computes the necessary courses in the event of a change in majors.

The Oasis advising guide, however, is not a complete substitute for a graduation audit.

Film Fest *Continued from Front Page*

PowerPoint presentation on his film *The Tin Drum*, which won the 1979 Palme d'Or at Cannes and an Academy Award for Best Foreign Language film.

Ousmane Sembene, the acknowledged father of African cinema, will also be at Columbia for a Q-and-A Oct. 18 following a screening of his film *Black Girl* and a short documentary on the making of his new film, *Moolaade*, which will play at the festival.

Other guests include Albert Maysles, co-director of *The Beatles: The First U.S. Visit* and the legendary Rolling Stones documentary *Gimme Shelter*, who will work with Columbia's documentary students Oct. 18. Maysles will be in town to show his film *Gray Gardens*, as well as the little-seen *Meet Marlon*

Brando, a documentary catching the legendary actor promoting his film *Moritur* without talking about it.

According to Falzone, other guests may appear at the school but have not yet been confirmed. Filmmaker Jonathan Caouette, who will be at the festival to screen his film *Tarnation*, has expressed interest in speaking to Columbia students, but schedules must be coordinated first.

The Film and Video Department's Wednesday night screening series will also be aligned with the festival. The two that intersect with the festival—Oct. 13 and 20—will be used to show traditional and nontraditional short films that have been accepted into the festival, including Chor's film *Mindy*, "Best of the Fest" winner at Columbia's

Getty Grant fuels preservation plans

○ Student documentary on hold after grant is smaller than anticipated

By Kristen Menke
Managing Editor

Columbia's effort to create a cohesive identity received a \$150,000 boost from the J. Paul Getty Trust.

The college is one of 25 schools to receive a Campus Heritage Grant from the trust, which is a "cultural and philanthropic institution" created to develop and preserve the visual arts. The Los Angeles-based Getty Grant Program, part of the trust, focuses on the history and preservation of visual arts and heritage.

The grant provides funds that will be used to document the history of 1.2 million square feet of Columbia's buildings and create a preservation and education plan. Two of Columbia's buildings included in the survey of buildings, the 1104 Center, 1104 S. Wabash Ave., and the Residence Center, 731 S. Plymouth Court, are on the National Register of Historical Places.

The two-part plan includes the campus preservation plan and the historic building restoration guidelines. A large part of the project is cataloging the history of nine of Columbia's buildings, which were designed by well-known architects, including Alfred S. Alschuler, Howard VanDoren Shaw and William LeBaron Jenney, the father of the modern skyscraper, who designed the 1104 Center.

The survey and research of the buildings includes photographs, permit records and information about the architects, as well as an assessment of the buildings' features, condition and plans for maintenance and restoration.

"[The grant] recognizes the fact that we have a number of historic buildings on campus

that deserve to be treated with respect," said Assistant Vice President of Marketing and Communications Mark Lloyd. "It gives both acknowledgment and resources to restore and preserve those buildings."

"We have the ability to start thinking about these beautiful buildings that we've assembled over time," said Alicia Berg, vice president of campus environment. "And what's great is that they really relate to who we are. ... The historic uses of these buildings were often related to the arts."

The yearlong conservation

"What I'd like to do is to keep our buildings kind of up to date and sort of now-looking, but at the same time respecting the historic. ... We're a design school. So I think we should be pushing the envelope a little bit but respecting that as well."

—Alicia Berg, vice president of campus environment

and preservation plan comes at a time when Columbia's campus is undergoing visible changes; a result of the "Corridor Blitz" project and the periwinkle paint that adorns several buildings.

"As an urban campus, we are part of the vibrant city around us, but the campus is also visually indistinguishable from that city. Now, with the Getty support, we can begin to create a true campus environment, a real sense of place," Columbia President Warrick L. Carter said in a college press release. "In a couple of years, when people come to the South Loop they'll know they're on the Columbia College Chicago campus."

"What I'd like to do is to keep our buildings kind of up to date and sort of now-looking, but at the same time

respecting the historic. And I think that sort of mix of new and old can be really interesting," Berg said. "We're a design school. So I think we should be pushing the envelope a little bit but respecting that as well."

The Campus Heritage Grant is just one part of ensuring Columbia's visible identity as an arts school with a history in the South Loop.

"We go into buildings and we don't really look at them, and now we're hysterical about the colors of the corridor," said Lona Livingston, director of corporate and foundation relations. "And we love to talk about that, but really if you look at things like the mailboxes or the elevator doors or some of the other filaments on the stairways and things, all of a sudden you see a lot of beautiful things that might have been lost if these buildings had not been owned by Columbia."

The college hired the architecture firm of McGuire Igleski and Associates—which specializes in conservation of historic buildings and is known for its work on the Field Museum of Natural History and Pullman Market Hall—to survey the buildings and gather background information. McGuire Igleski and Associates will also be responsible for running staff workshops and making recommendations about future plans for the buildings.

The educational portion of the plan includes a proposed budget of more than \$20,000 for lecture, training and tour fees. According to Livingston, the Getty would not approve the grant proposal without an educational plan for Columbia's students and staff.

Part of that educational plan

See Getty Grant Page 8

is something we want to be involved in," said Lloyd.

For Falzone, the collaboration is less about visibility and more about students gaining access to a process they more than likely will deal with after graduating.

"Sooner or later, [students are] going to have to learn how the festivals operate, and the only way you're going to do that is by taking advantage of them," Falzone said. "I've always believed one of the most important cultural contributions we have in the city is this festival, and I think that anybody who doesn't take advantage of it while going to film school really needs to start questioning why they're in film school."

Since Columbia and Falzone have had years worth of programming with the festival, Falzone said, the infrastructure of cooper-

ation between the two simply rose to the surface, which makes future cooperation with the festival painless.

"My hope and prayer is that this becomes a permanent function because we benefit each other tremendously," Falzone said. "We get a lot of it at the art houses, more than most cities do, but we don't get the range we get when the festival comes, because the festival is about showing films that may not ever make it to those [art houses], but are still great films."

See page 4 of this week's A&E pull-out section for a preview of films coming to the Chicago Film Festival

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Enrollment at record high

○ College is taking steps to free up space

By Jennifer Sabella
Assistant News Editor

Columbia experienced its largest enrollment spike in school history this fall, with close to 3,200 new students on campus.

Mark Kelly, vice president of student affairs, said this increase makes Columbia one of the three largest private colleges in Illinois, along with Northwestern and DePaul universities.

Compared with last year's 2,820 new students, enrollment is up 5 percent and full-time student enrollment is up 7 percent. The college also saw a 16 percent increase in full-time freshmen, a 3 percent increase in returning students and a 7 percent increase in full-time student enrollment, according to Kelly.

"It was an increase we were hoping for and expecting," Kelly said.

Enrollment for the 2003-2004 school year peaked at 9,915.

Enrollment for the 2004-2005 school year tops 10,200 students, according to early reports from the college's Office of Institutional Research.

On-campus residency has also reached its highest point ever, with 40 percent of freshmen now living on campus.

There are now some 1,500 students living in Columbia's residence centers, including 700 in the University Center of Chicago, 525 S. State St., and 320 in the 2 E. 8th St. apartments.

Kelly said Columbia's Residence Life program experienced a 250 percent increase in students.

The University Center was originally a planning concern for Columbia, said Mike DeSalle, vice president of finance.

"We were worried about taking on all those new beds," DeSalle said. "A year ago, we weren't sure if we were going to fill [the 'Superdorm']."

Due to the enrollment bump, filling beds was not a problem.

"We borrowed beds from DePaul and signed a master lease with the 2 E. 8th St. apartments," Kelly said, "which now houses 320 students under Columbia's RA's and guidelines."

The high enrollment and increased residence life play into Columbia's shift toward becoming a 24-hour campus and away from its commuter school roots.

Kelly said that if the numbers continue to grow at this rate, new facilities will have to be purchased.

"If we increase 3 percent to 4 percent a year, we will need more space," Kelly said.

The reasons for Columbia's growth are not known for sure, but Kelly said that it could be several things, including an aggressive nationwide recruiting plan.

"We have students from every

state except Delaware," Kelly said. "Delaware hasn't caught on yet."

This national representation is a big change from Columbia's roots as a Chicago area commuter school.

"Now Columbia is a national college as opposed to a Chicago commuter institution," Kelly said. "This is only going to continue over time. We have in no way gone away from our traditional Chicago roots. We are just no longer a commuter campus."

With Columbia's history of jam-packed elevators, the growing number of students has caused some concern. Kelly said the school is working on getting the problem fixed.

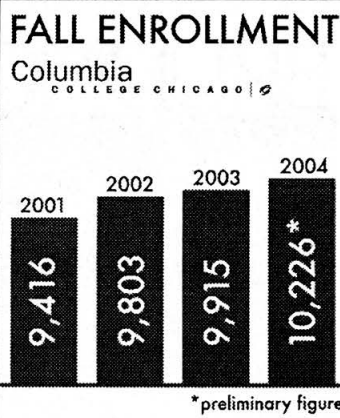
"Even with two of four elevators fixed, it felt so much more comfortable than a year ago," Kelly said. "I think it's fair to say that Columbia is continuing to grow, and growth is a healthy thing. We will accommodate that growth."

"The numbers are a little higher than we expected, but not significantly higher," said Elizabeth Silk, director of institutional research.

Another possible reason for the increase, according to Kelly, is the tuition freeze—making Columbia a more affordable private institution.

"I think the fact that Columbia appears to be affordable makes a difference," Kelly said. "I would be very surprised to see any of those 8 to 10 percent increases again."

"It seems like there are so



Ryan Duggan/The Chronicle

many more people this year," said senior graphic design major Laura Rupp. "It's really bizarre."

Kelly said the school is taking steps to accommodate new residents by adding staff in the health center, constructing a smoking lounge in the Underground Café and adding more department lockers on campus.

Kelly said he hopes that with all the new residents, there will be higher attendance at school functions.

"The barometer of healthy student life is how many student organizations you have," Kelly said.

Despite the increase in enrollment, Columbia has no plan to change the school's open admission policy.



File

President Warrick L. Carter (back left), Vice President of Student Affairs Mark Kelly and Dean of Students Sharon Wilson-Taylor take a ride on Columbia's student shuttle shortly after it was approved in February. The college has since shut down the shuttle due to its cost and lack of student use.

Shuttle *Continued from Front Page*

other half, paid out of tuition dollars.

"It took up one-fourth of our budget last year," said Dominic Cottone, director of student leadership. "The shuttle is not going to happen."

Cottone said that if the shuttle was really important to students, he would expect the Office of Student Affairs to pick up the cost, but until then, the shuttle is out of the picture.

The consensus around campus was that people were aware of the shuttle, but the majority of students just didn't make use of it.

Senior marketing major Jasmine Dikamovic said she never used the shuttle.

"Every time I saw it last year, it was empty," Dikamovic said.

"I never used it," said Talia Rogers, a junior photography major. "And if the money was coming out of tuition, no, it shouldn't be here."

Associate Vice President of Facilities and Operations Mike Debish liked the idea of the shuttle, but said it was just out of reach for now.

"It was just too expensive to maintain," Debish said. "But, it's a safe way of getting around the South Loop at night."

Debish also said that after speaking to several bus companies, he was told that it takes time for something like the shuttle to catch on.

"Even the CTA, when they establish a new route," Debish said, "it usually takes two to three years to get it started."

When the shuttle first started, an adequate amount of riders were present, but as time went on, the numbers dwindled. There were also complaints of the bus being off schedule, and students waiting more than 40 minutes for the shuttle, but the lack of ridership was still a shock to the shuttle's support-

ers.

"It was an awakening," Debish said.

Debish also said that they had expected more physically challenged students on board, but they just weren't using it.

But Debish said that the new faces on campus could possibly be shuttle riders.

"We have all these residential students now, the shuttle might be an attractive idea for them."

According to Cottone, before the fall semester, the newly elected SGA members were considering making the shuttle available in the winter months only, when there would be more of a need for it, but again, the money wasn't there.

Debish remains optimistic about the idea, and hopes that a shuttle is somewhere in Columbia's near future.

"I'd like to see it happen again," Debish said.

Getty Grant *Continued from Page 6*

is "Celebrate Columbia," a month-long series of events including an exhibition at the library, a lecture series featuring architectural historians and tours on the history of the buildings given by 18 student tour guides.

Originally slated for July 2005, a student documentary film, tentatively titled *Constructing a Legacy: Historic Building Preservation at Columbia*, has been put on hold until additional funding can be secured. The student film was cut when the actual grant amount came in at \$150,000, instead of the \$200,000 the college requested.

Even with the shortfall in the proposed budget, the Campus Heritage Grant provides the college with national recognition, which Livingston hopes will garner more funding to

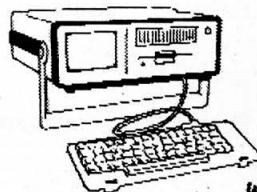
implement other portions of the proposal.

The grant is important, Livingston said, but is just one small step in bringing Columbia's history to the fore-

front and making students aware of their environment.

"People should have pride in their buildings," Livingston said.

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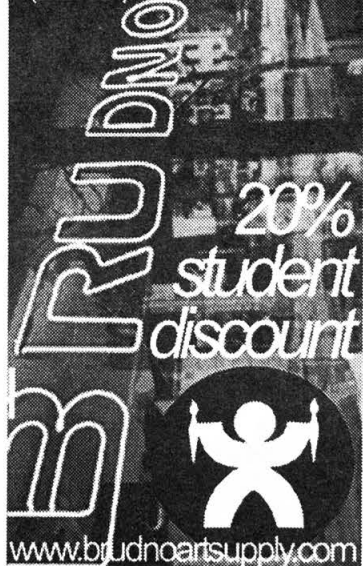
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'Between' fame and obscurity

○ Band fronted by former students catching on

By Brett Pender
Webmaster

Occasionally, somewhere between Congress Parkway and 14th Street, a little musical magic occurs.

In the fall of 2000, when former Columbia students Miroslav "Miki" Mihailovic, T.J. Kancuzewski and Tony Tabor started jamming in the practice room of the Residence Center, 731 S. Plymouth Court, they did not know that their genre-melding sound would soon take off.

Now, four years later, the band, Somewhere in Between, is enjoying considerable success on the Chicago music scene, playing nearly 20 venues in and around the city, such as Subterranean and Park West. They have also opened for acts including the Free Space, jazz group Om Trio and bluegrass band Umphrey McGee.

The band, made up of the three former Columbia students as well as bassist Joe Tabor and

singer Brian Simpson, were approached by event coordinators of DePaul University to open for West Coast rap group Dilated Peoples at the university's Sept. 24 "Welcome Back" concert.

If audience reaction is any indication, the DePaul coordinators were right to cast the band. The band's funky sound melded well with a crowd thirsty for the Dilated Peoples. They hyped the audience with a bass-heavy rendition of the "Knight Rider" theme song, and then stirred them into a frenzy with their cover of Young MC's "Bust a Move." The rest of the band's funky repertoire played well with the DePaul crowd.

"[Somewhere in Between] got me and the mostly hip-hop crowd excited with their cover of the old school 'Bust a Move,'" said DePaul graduate student Abuna Demoz. "The acoustics in the gym weren't good, but their set was really good and I wish



Courtesy Marko Mihailovic

Somewhere in Between opens for West Coast rap group Dilated Peoples at DePaul University's "Welcome Back" concert Sept. 24. The band is scheduled to perform a Halloween show at the South Loop's Hothouse, 31 E. Balbo Drive.

they could have played longer."

Kancuzewski, the band's keyboardist, said the opportunity to open for Dilated Peoples fit with the band's philosophy of being

somewhere in between genres.

"It was exciting to play to a hip-hop crowd and get a good response," Kancuzewski said.

The band is set to play a

Halloween show at the Hothouse, 31 E. Balbo Drive.

For more information on Somewhere in Between, log on to www.somewhereinbetween.org.

Womens' group stages a return

○ Faculty salaries on tap for first meeting

By Scott Carlson
News Editor

After a six-month hiatus, Columbia's Women's Work in Progress group will return with an informational meeting Oct. 20.

Sarah Odishoo, faculty member of the English Department and co-founder, said that the group, which now has 144 members signed up, will continue, despite the departure of staff member and former group facilitator Christine Somervil.

"I wanted women of Columbia to still have a voice [and] still have a place to come to talk about issues that they're concerned about," said Odishoo. "The group has helped to air [out] some of the issues women were concerned about, and those issues have been addressed on some level by the school."

Barb Iverson, faculty member of the Journalism Department and vice president of Organized Faculty of Columbia College, said the first meeting, to be held at 12:30 p.m. in Room 401 of the Alexandroff Campus Center, 600 S. Michigan Ave., will discuss findings about equality in faculty salaries.

Odishoo credited the group with accomplishing a change in faculty titles in 1996. Program directors of degree-according departments—all of whom were women—were changed to chairs and were included in Columbia's Chairs Council.

Odishoo also said her group was instrumental in updating the college's sexual harassment policy and a proponent of the upcoming Center For the Study of Women in the Arts and Media.

According to Odishoo, the drive for a women's solidarity group came in 1993 when Estell Duff, wife of former Columbia President John Duff, started voicing the opinion that women needed a place on campus to sit and talk about things.

"She, in some ways, was the motivation for thinking that we should have something on campus," Odishoo said. "She would invite women faculty to come and talk."



Tina Wagner/The Chronicle
Sarah Odishoo, English Department faculty member and co-founder of the Women's Work in Progress group at Columbia.

Lawsuit

Continued from Front Page

said she was forced to go to court because no one at Columbia took the time to handle her claims internally. She said the inaction of the college contrasts with how a similar issue was handled when it was filed against her.

In September 2002, Mathews was accused of making anti-Semitic remarks to a co-worker, she said. The investigation was eventually dropped due to lack of evidence. However, Mathews was orally reprimanded and had a note attached to her personnel file, even though the case was dismissed.

Mathews' claims of discrimination are directly linked to an Office of Institutional Advancement restructuring that began after longtime Vice President Woody White left the college to pursue an opportunity with the United Negro College Fund in April 2003. In his absence, and during the search for a new advancement vice president, the college brought in the fund-raising consulting firm of Ter Molen, Watkins and Brandt.

The interim supervisor from the consulting firm, is the subject of Mathews' discrimination claims.

"The interim supervisor harassed and discriminated against me," Mathews alleged in her federal court filing. "When the situation did not improve, I filed a formal complaint with the college's Equity Issues Office."

In a memo from Mathews to the equity officer at the time, Dr. Jean Lightfoot, Mathews outlined her claims of discrimination and harassment. The equity officer handles any inter-

nal harassment claims for the college. She said her laptop was confiscated and her staff reassigned. Outrageous fund-raising goals—\$250,000 in one month—were given to her, she said.

"Punitive actions continue to be taken against me. In addition, rumors are circulating that there is a list of people to be fired ... and my name is said to be on it," Mathews said in her memo.

"To remove my staff from my supervision without telling me is denigrating and disrespectful

ing a hiring freeze at the college.

Mathews filed suit in U.S. district court on Aug. 5, 2004. A preliminary hearing has been set for Oct. 28.

Mathews said that the college's confidentiality agreements may limit her moves in the case. Most of her would-be witnesses are among the seven other former Institutional Advancement employees. Six of those employees signed the college's confidentiality agreement in exchange for severance, according to Mathews. In order to testify, witnesses must be subpoenaed.

"It's done. A 'confidentiality agreement' it's called. In other words, they're afraid of bad publicity," said Matthew W. Finkin, who teaches employment law at the University of Illinois.

Finkin said confidentiality agreements are not illegal.

"Whether you consider them ethical or not is a separate matter," said Finkin.

Mathews is suing under Title VII of the Civil Rights Act of 1964 for racial discrimination. But she said the case centers more around the way the college handled her harassment claims.

"I was ignored," she said. "I was treated so differently from the way they handled the case against me."

Mathews said she is uncomfortable signing away her rights to litigation in exchange for severance because she believes the two are not related.

"What I think should be illegal is not giving me my severance and my letter of recommendation," she said.

"I think there is a fairly long track record of an employee who is disgruntled. It's my understanding that the issue is not about racial discrimination. It is about retaliation."

—Mark Lloyd, vice president of marketing and communications

at the least. It is a way to humiliate and discredit me in front of my colleagues."

Mathews wrote in the memo that her complaint to the college Equity Office was ignored.

Her next step was to file with the Equal Employment Opportunity Commission. The EEOC reviewed her case and in June 2004 granted Mathews the right to sue.

Shortly after she wrote the memo, the new vice president of advancement, Sam Ross, who replaced White, took over the department. Mathews, along with seven other employees, had their jobs eliminated. The Chronicle reported in an April 2003 issue that a new team was hired in the Office of Institutional Advancement dur-

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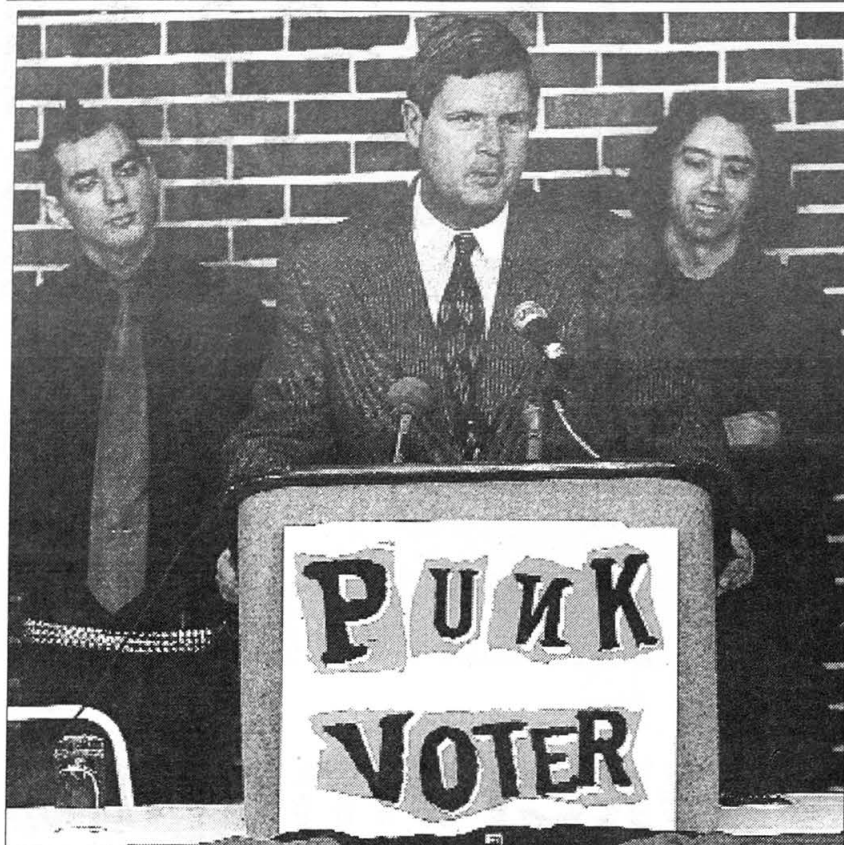
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Courtesy KRT Wire Service

Iowa Gov. Tom Vilsack is flanked by Chris Barker (left), of the band Anti-Flag, and Tim McIlrath (right), of the band Rise Against, during a press conference for Punkvoter.com at the Hotel Fort Des Moines in Des Moines, Iowa.

Punk bands tour with a message

Politics of punk push student voters to mobilize and oust Bush

By C.J. Weldy
The Lantern (Ohio State U.)

(U-WIRE) COLUMBUS, Ohio—Activism and rock 'n' roll music have always been important factors that can sway the mindsets of young voters during an election. At no time has this been more prevalent than now, when the leader of the country might be decided by the slimmest of margins.

The "Rock Against Bush" tour stopped in Columbus, Ohio, on Sept. 30 at the Newport Music Hall. The bill is headlined by punk band Anti-Flag and includes fellow punk rockers Midtown, The AKAs, Strike Anywhere, Mike Park, and former Rage Against the Machine, and current Audioslave guitarist Tom Morello appearing as The Nightwatchman.

The tour was brought together by the website punkvoter.com, a voter education organization that consists of more than 200 punk rock bands, 30 independent record labels and thousands of voters who are fans of punk rock music.

Pat Phetic, the drummer of Anti-Flag, feels there is an immediate need for Americans, both young and old, to begin taking advantage of their voting privileges and exercise their potential abilities of choice.

"We've been very vocal about power and voter reform and the need for all people to get out and vote," Phetic said.

Phetic has enjoyed the experiences on the road and said he has had the pleasure of meeting

interesting people along the way.

"We have met Congress people, Iraqi veterans—and all of them have had very good things

"Young people will determine the outcome of this election. The young people... could very well play an important role in who becomes the next president"

—Tom Morello, guitarist for
Audioslave

to say about the tour," he said.

The target of the two main candidates during their campaigns has been the vote of 18- to 24-year-olds, making the college scene a perfect place for musicians to voice their concerns and share their beliefs with the audience.

Morello, who has always been wellknown for his political activism, reiterated the fact that it is those who are fresh out of high school and those on their way to a degree in college who have the most power in giving America a new sense of how important it is to vote.

"Young people will determine the outcome of this election. The young people of Ohio could very well play an important role in who becomes the next president," Morello said. "The 'Rock Against Bush' tour has been crossing this nation, bringing a message that an empowered youth is an empowered America."

Phetic and Morello are wary

of how this country will look with another four years under the leadership of President George W. Bush. Phetic is concerned that if Bush is re-elected, he will "appoint new Supreme Court justices, who will most likely be Republican and who will quite possibly overturn the landmark Roe v. Wade decision."

"It's time for those of us who are opposed to the Bush agenda of repression at home and aggression abroad to stand up and be counted," Morello said.

Phetic pronounced his admiration for former Democratic presidential candidate Dennis Kucinich and Green Party presidential candidate, Ralph Nader. "I'm a big fan of Dennis Kucinich," he said. "I've always loved Ralph Nader. I think he is an American hero. It is tragic that the Democratic Party has tried to smear his name—he is a phenomenal person and a great patriot for our country."

No matter whom students plan on voting for on Nov. 2, the rockers said, it is important young people make sure their voices are heard. The missions of "Rock Against Bush" and punkvoter.com include educating people about the issues of both candidates and ensuring that Americans understand it is a privilege to have a vote in the presidential election.

"We hope people will come out and express their own beliefs and hopefully learn something and be inspired to go out and vote in November," Phetic said.

Dallas students face wireless net dilemma

Wireless controversy stirs national debate

By Aman Batheja
Knight Ridder Newspapers (KRT)

FORT WORTH, Texas—It's OK to make college students do more homework, write longer papers or even pay higher tuition.

But mess with their Internet access and you will get some high-tech turmoil.

Through the power of blogs, or online journals, news that officials at the University of Texas at Dallas were trying to restrict students from using personal wireless networks grew from a local dispute to a national online debate on student rights.

"It turned into a much bigger issue than I had anticipated it would have," said Bill Hargrove, executive director of information resources.

The issue arose earlier this month when UT-Dallas' Information Resources Department posted a letter on the doors of every room in the Waterview Park Apartments, the school's on-campus residence. The letter addressed the issue of personal wireless networks, which are apparently interfering with the university's official wireless network.

For more than a year, UT-Dallas has provided wireless Internet access throughout its campus, including student residences. But many students opted to bypass the network and pay for service with local providers. Instead of each roommate paying for his or her own connection, many rooms have installed private wireless networks, described in the letter as "rogue" access points, which allow them to share the costs.

The "rogues" are just like the school's official network, but are only strong enough to accommodate computers nearby. The number of "rogue" access points at Waterview jumped from a handful earlier this year to more than 100 last month, Hargrove said.

The problem with these networks, Hargrove said, is they interfere with use of the university's wireless network, at times keeping those trying to use the official network from even signing on.

"Such interference is not only unfair to other residents, but it is also a violation of UTD policy and will not be permitted," the letter read.

Threatening disciplinary action to those who did not comply, the letter said that those using private Internet connections must either switch their wireless networks to a frequency that does not interfere with the school's network or dissolve their "rogue" access point and log on the old-fashioned way—with a wire connecting their computer to the wall.

"It's when it's wireless that it interferes," Hargrove said.

Students immediately took their outrage online. One student-run site, waterviewsux.com, received dozens of comments

from students. One visitor referred to UT-Dallas as "the Gestapo." Another said he had contacted a lawyer.

The issue moved beyond the realm of the university when it was covered on Slashdot.com, a web forum on technology issues read by millions. The posting received more than 1,100 comments in just 12 hours. The issue was soon discussed on other popular sites including Techdirt.com, News.com, and MIT's Technology Review.

UT-Dallas reversed the ban after discovering a Federal Communications Commission ruling that prohibits the restriction of wireless access points by landlords. Many colleges have restricted "rogue" access points on their campuses, Hargrove said.

However, according to the FCC, the university does not appear to have that power because some rooms in Waterview Apartments are rented by faculty members, meaning that they are not traditional dormitories.

Interference with the university's wireless network continues to be a problem for students, Hargrove said.

"Students who can't afford to pay for their own Internet connection have a right to use the university's network free of charge," he said.

The school made the decision to expand wireless networks from campus several years ago when it considered wiring the residences at Waterview and discovered that providing a wireless network would be cheaper than equipping every room with an Internet connection.

"I received communications on this from colleges as far as Oregon, and they've all been saying we're working on our wireless network and we're going to start facing the same stuff," Hargrove said.

On Waterviewsux.com, several contributors took the university's reversal as a sign of the student body's power.

"You all make me proud to be a student here," one visitor wrote.

Another added, "Long live the nerds."

ABOUT WIFI

—Short-range networking systems—known as WiFi—allow students and faculty with wireless computers to access the Internet from places outside computer labs, including student lounges and even outdoors.

—The University of Texas at Dallas is one of the first area schools to provide wireless service to student residences.

—Students age 18 to 24 are adopting public WiFi at about twice the rate of the average online population, largely through exposure to the technology on campuses and from peers, according to a recent study from JupiterResearch.

A&E

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

napalm. amputation. imaginary excrement?

adam j. ferington talks with the
brains behind 'fight club,' page 8



Rilo Kiley rocks the
Abbey Pub.

page 3



Big plans for
film fest's 40th.

page 4



Fable tests
gamers' ethics.

page 12

The golden ticket?

BY JAMIE MURNANE/A&E EDITOR



I don't know how I survived all summer without my U-Pass. All those hours spent scrounging for change in indiscriminate places (damn that quarter fare increase!), the can collecting, Buckingham Fountain diving and trying to convince bus drivers to let me ride, even though my transfer had expired five minutes or a day before. Apparently, they're really strict about that stuff.

Don't even get me started on all that walking and bike riding that, while good exercise, was really just a pain in the ... foot. But now I have it back.

While waiting in the dreaded line for my sleek little fare card, a student more obviously ecstatic than I, commented to no one in particular how great it was to have a U-Pass again. I can't stop thinking about her comment: Holding the pass up high as though it were the Olympic torch, she yelled, "This thing is like gold!" I couldn't agree more.

Columbia students may be among the most dependent on the U-Pass, as so many of them are commuters who are spread all over the city and suburbs. So, of course, they line up en masse

to pick up the \$75 card. The pass makes it possible to get to and from class, work and anywhere else one would go. I mean, really, who would drive to concerts at places like the Aragon Ballroom? (After all, we know the passes are used mostly to go to places other than class.)

But what if the U-Pass were actually gold? Life would be so much easier—not to mention more exciting—with a wallet full of bling. Instead of students leaving their apartments at 6 a.m. to U-Pass their way from the Brown Line to the Red Line, to the No. 151 to the No. 3 to make a 9 a.m. class at the Dance Center in the middle of winter, there'd be real perks.

For starters, a U-Pass holder would get a heck of a lot more than just a few discounts at South Loop establishments. Instead of 10 percent off your order at the greasy spoon Gina's Cuisine, you could spend an afternoon shopping at the chic stores like Louis Vuitton and Burberry on the Magnificent Mile—something most students rarely do.

Instead of the bus driver hassling you for another form of identification to prove that, yes, that is indeed your shrunken head against the DMV-blue background, they'd smile warmly, the golden gleam reflecting in their eye. "Hello there, wonderful student, come on board, let me know if there's anything you need," they'd say, offering glasses of champagne. You, carrying

the golden U-Pass that, by the way, would never get bent in your back pocket and malfunction every time you stick it in the turnstile slots, would smile modestly and simply take your heated reclining seat near the mini bar. Models turned CTA employees would be nearby with fans and grapes in hand.

Just think of how much easier things would be with a golden U-Pass. I doubt anyone would ever lose them again. They're so easily misplaced now, not because Columbia students are irresponsible or party too hard and can't remember what they did with it, but because the passes are hard to see. White and blue are such bland colors. A U-Pass is bound to get mixed up with other papers (such as the financial aid sheets that should have been turned in months ago. (Yeah, I'm on to all of you). If the passes were gold, they'd never be lost again. There's no way anyone would miss a rectangular, shiny slice of heaven.

So maybe next year Columbia students will be offered special golden U-Passes. For as much as everyone pays for tuition, it wouldn't be that much of a stretch. One can only hope. Right now, I'm just crossing my fingers, hoping to get one of those fancy multicolored Slinkys at graduation like last year's students received. Who needs gold when you can have "a Slinky, a Slinky, for fun it's a wonderful toy, a Slinky, a Slinky, it's fun for a girl and a boy"?

WHOSAID?

What'd you think of the presidential debate?

1. "I think Kerry did well, compared to Bush at least."

2. "I thought Bush looked pretty stupid, kind of like a whiney baby."

3. "I thought they were amazing. ...Kerry pretty much kicked Bush's ass all over the place."

4. "It was pretty ridiculous. I thought Kerry did a good job defending himself, but the whole thing was a little less than I was hoping for."



Brook Stafford
Senior
Fashion Design



Evan DeVries
Freshman
Radio



Brendan Metzger
Freshman
Interior Architecture



Kazuki Eguchi
Junior
Graphic Design

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

MONDAY

Twilight Tales, a fiction reading open mic at the Red Lion Pub, 2446 N. Lincoln Ave. 7:30 p.m., \$4

The Italian Market Festival at Daley Plaza, 50 W. Washington St., runs through Oct. 8

TUESDAY

"Tap Dogs Rebooted" at Shubert Theatre, 22 W. Monroe St. at 8 p.m. Play runs through Oct. 10.

WEDNESDAY

"Guerrilla Marketing in the Music Profession," a discussion with Down Beat magazine/Columbia journalism instructor Frank Alkyer at the Music Center, 1014 S. Michigan Ave. 12:30 p.m.

THURSDAY

The 40th Chicago International Film Festival kicks off with a premiere of Bill Condon's *Kinsey* at the Chicago Theatre, 175 N. State St., 7 p.m. The festival runs through Oct. 21. See page 4 for more details.

FRIDAY

Universes's *Slanguage* (fusion of poetry, theater and hip-hop) at the Museum of Contemporary Art, 220 E. Chicago Ave., through Sunday at 7:30 p.m.

DJ Krush w/ The Opus & DJ Striz at the Metro, 3730 N. Clark St. 9 p.m. 18+

SATURDAY

15th Annual Festival of Films from Iran at Gene Siskel Film Center, 164 N. State St.

The Libertines play the Metro, 3730 N. Clark St. at 8 p.m. 18+

SUNDAY

The LaSalle Bank Chicago Marathon. Race begins at 7:55 a.m. at Grant Park.

How to contact A&E:

Jamie Murnane/A&E Editor
jmurnane@chroniclemail.com
312.344.8565

Trish Bendix/Asst. A&E Editor
tbendix@chroniclemail.com
312.344.7521

Todd Burbo/Asst. A&E Editor
tburbo@chroniclemail.com
312.344.7086

Rilo Kiley among friends at Abbey Pub

By Trish Bendix/Assistant A&E Editor

On a Thursday night, the Abbey Pub was a bustling hot house, filled to capacity. The Sept. 30 Rilo Kiley show, originally slated for 21 and up, was changed to 18 and older weeks before. Given the scene at the venue, it was the right idea.

Jenny Lewis, Rilo Kiley's enigmatic and soulful sweetheart vocalist, is arguably the band's greatest appeal. Her vocals are tinged with an inoffensive country twang, accompanying the Omaha-infused sound of folk-pop.

Lewis fronts the band with additional help from co-songwriter Blake Sennet. Sennet has a few solo songs on the band's three albums, but is overshadowed by Lewis, especially now that she's become more comfortable with her powerhouse wail.

The quartet began with the single "It's a Hit" from their new album, *More Adventurous*. Both the new songs and the live performance enforced that Rilo Kiley is indeed a rock band. Sennet is endlessly pounding his guitar in the sing-along melodies that fuse with Lewis' upbeat keyboard chords.

The standout hit of the evening was a Lewis-processed "love song" from *More Adventurous* called "I Never," which features Lewis' most impressive and exploratory vocals in the sultry vein of Patsy Cline.

Most songs from the new album were highlighted, with a few from the previous two LPs, *Take-offs and Landings* and

The Execution of All Things.

On the same evening as the Presidential Debate, it was only a matter of time before the band stopped to ask the crowd to vote.

"Who watched the debate?" Lewis asked the crowd. There were murmurs, and a few shouts that made replies akin to the fact that they had been at the Abbey Pub all night and couldn't watch Kerry versus Bush.

"Bush didn't have much to say," Lewis said. "It was kind of sad."

"And don't forget to vote," Sennet interjected. "But if you're voting for Bush, you can forget."

Turning back to their instruments, Lewis cooed another romantic verse while glancing fondly in Sennet's direction.

Lewis and Sennet are famous ex-lovers. Their on-stage interactions and forlorn love songs would make you think they're forever involved. Their harmonies are so well blended and right on, the only thing listeners can ask for is that they occur more often.

Sennet saves his vocals for his side project, *The Elected*, but sang two of his solo tunes from Rilo Kiley albums. Before starting his song "Ripcord" from *More Adventurous*, he invited Lewis on stage and started strumming "Such Great Heights," the most popular song by Lewis' side project *The Postal Service*, with Death Cab for Cutie front man Ben Gibbard and DNTEL's Jimmy Tamborello.

After the first verse and cho-

rus, Sennet ushered Lewis into singing the rest. Lewis shied away claiming, "I only know my harmonies."

The mid-tempo "Does He Love You?" brought the whole band back on and Lewis sauntered to the left side of the stage before heading into the middle of the audience. Her crooning was uninterrupted by the cameras flashing less than a foot away and a Rilo Kiley superfan screaming Lewis' own lyrics in her face.

"Better Son/Daughter" sang like a battle hymn, with the drums rattling in the background heading toward a loud buildup and Lewis, with crowd in tow, screaming out, "And sometimes when you're on, you're really fucking on / and your friends sing along and they love you." It was a large proclamation from everyone in the vicinity.

Lewis and Sennet's lyrical abilities rival any other musical duo who have expressed so much poetically that a connection with every song is immediate. Lewis' vocals are so clear and accomplished that even first-time listeners could understand and adhere to the significance in each stanza.

Rilo Kiley were consistently dynamic. Not only did they recreate the essential heart behind their recorded work, but also translated it even better live.



Above: Pierre De Reeder, Jenny Lewis, Blake Sennet and Jason Boesel of Rilo Kiley, who played a sold-out show at the Abbey Pub on Sept. 30.

Openers Tilly and the Wall were also energetic and exciting on stage. They could be a novelty band, but they're not. Their percussion is composed in part of foot stomps and back beats on a keyboard, but mostly by their resident tap dancer.

The two female vocalists performed simplistic choreography, exercising their bubbly personalities. They looked like they were having unsurpassable amounts of fun, which became contagious.

The second opening band, Now It's Overhead, are the most puzzling band in the Saddle Creek family. There

was nothing extremely interesting about them. In fact, they are the only conventional rock band on the roster. Their set felt lethargic in comparison to Tilly and Rilo Kiley. Now It's Overhead looked like the only fun they were having was exiting the stage.

The night felt intimate, like a secret among friends, perhaps because the Abbey Pub, 3420 W. Grace St., is so small. The pretentious hipsters attending the Franz Ferdinand show across town the same night don't know what they missed.

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Chicago film festival turns 40

Fest programmers pull out all the stops for a cinematic celebration

By Jamie Murnane/A&E Editor

Chicago is singing "Happy Birthday" to one of its most renowned residents this year: the Chicago International Film Festival. The festival, which begins Oct. 7 and runs through Oct. 21, is celebrating the big 4-0. That's 40 years of block-busting, cutting edge film being premiered, screened and celebrated in the Windy City.

Though it may not be as large as the Sundance Film Festival, Chicago's film fest is the oldest competitive film festival in North America. (This year, more than 1,500 films were submitted.) With the recent influx of filming in Chicago, it's no wonder the 40th anniversary fest has such a vast array of films—165 of them, to be exact.

Hailing from 44 countries, the films featured in the fest include two world premieres, 111 features, 54 shorts, documentaries, films by first-time directors, gay and lesbian

films, Black Perspectives films and Chicago and Illinois films.

"Our goal, obviously, is to offer something for everyone," said Helen Gramates, director of programming for the festival. "We've got hard-hitting political films that are as a commentary to what's happening right now in the Middle East from our Iranian directors that's illustrated in the films *Turtles Can Fly* or *Stray Dogs*."

"We also have Hollywood premiers that are in the special presentations section, such as *Sideways* by Alexander Payne—he did the film *About Schmidt* two years ago—and *Finding Neverland* with Johnny Depp, that's by Marc Forster, who did *Monster's Ball*. We also have films from first-time directors—new discoveries. We've got comedies, a couple of French comedies—*Après Vous* and *The Pleasure is All Mine*—and of course documentaries," Gramates said.

All of that alone is enough to make one's head spin when deciding which films to see. To make the decision even more difficult, a special 40th celebration flashback program was included. The flashback section includes 12 programs that honor the fest's history by bringing back directors and films that have been important to the fest.

"There's Liv Ullmann, the great actress who's been in [Ingmar] Bergman films, presenting her film *Sofie* that she directed," Gramates said. "And we have Martin Scorsese's film that was a world premiere here in 1968—*Who's that Knocking At My Door*—Roger Ebert will be presenting that film. Volker Schlöndorff is going to be presenting his film *Circle of Deceit*—he's probably most known for *The Tin Drum*."

The film festival has grown in recent years and this year's is even bigger. Film lovers are expected to turn out en masse

to revel in the wonder of cinema and be exposed to things not available anywhere else. The steadily increasing audience of the Chicago International Film Festival goes to show just how many people agree.

"Perhaps around 2000 and definitely in 2001, I think we really turned a corner, especially after 9/11," Gramates said. "I think a lot of people really wanted to come out and be a part of a community and hear and see other people's viewpoints; and go to different cultures; and realize that there's more than just what's outside our door. In general, we've seen an increase and people just seem a little more curious and a little more conscious that there's other stories and viewpoints and wanting to experience it."

Watching films find an audience is part of the enjoyment of the festival, Gramates said.



"It's always a great pleasure to see audiences come out and embrace particular films—films that you may not have even expected an audience to find, whether it's a small film from a first-time director from a country that you may not think people would be so interested in," Gramates said.

For more information and a complete schedule of the 40th Anniversary Chicago International Film Festival, check out www.chicagofilmfestival.org.

And now for a festival sneak peek...



Around the Bend

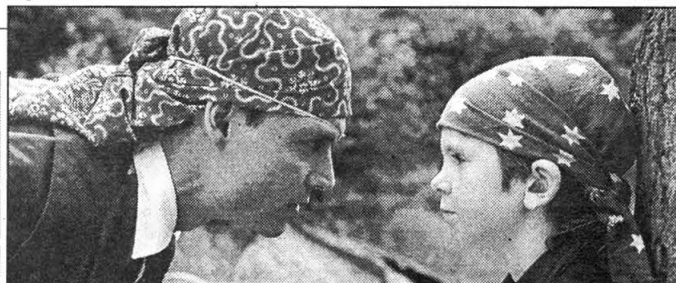
Christopher Walken is the man, and any film starring him just has to be good. (Come on, *Wayne's World 2* was good for its time.) Just look at his cold, mysterious stare and you will be instantaneously captured. It also helps that this new film, directed by Jordan Roberts, is a heartwarming, humorous rollercoaster of wit and wisdom about four generations of related men. Better yet, Walken himself will appear after the Oct. 9 screening of the film at Northwestern's Thorne Auditorium, 375 E. Chicago Ave., to discuss his new role.

Finding Neverland

This long-awaited Oct. 14 premiere shows Johnny Depp sporting yet another bandanna—this time as Peter Pan author James Barrie, who gets sucked into his own imaginative Neverland (Don't worry, Michael Jackson's nowhere in sight). Kate Winslet and Dustin Hoffman co-star in the film directed by *Monster's Ball* genius Marc Forster.

Kinsey

Liam Neeson portrays the controversial sex researcher Alfred Kinsey in a film by Bill Condon that explores the life of the man who, in the '50s, blew people's minds with his groundbreaking, risqué take on human sexuality and all its flaws and perfections. The film kicks off the festival's opening night Oct. 7 at the Chicago Theatre, 175 N. State St., at 7:30 p.m.



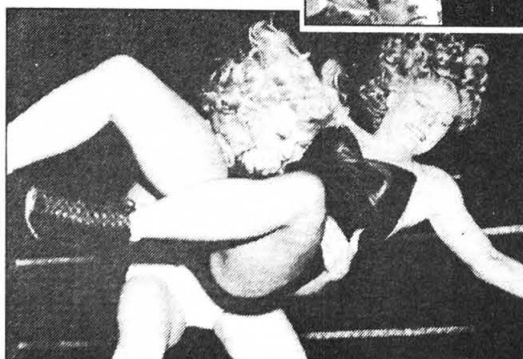
The Polar Express

Robert Zemeckis' latest film, starring none other than Tom Hanks, is a fully computer-generated adventure to the North Pole based on the popular children's book by Chris Van Allsburg. Leave it to the man behind *Who Framed Roger Rabbit?* and *Back to the Future* to turn a small, heavily illustrated book into the next big thing in film. *Polar Express* premieres at the Cadillac Palace Theatre, 151 W. Randolph St., Oct. 21. Before it rolls, Hanks will host a tribute to the director—before revealing his multiple roles in the film.



Lipstick & Dynamite, Piss & Vinegar: The First Ladies of Wrestling

Aside from having the coolest title, this film by Chicagoan Ruth Leitman is one of the most off-the-wall documentaries. Forget the WWE's China—these "girl wrestlers" of the '40s and '50s are the real deal. They weren't concerned with their make-up and flashy costumes, and didn't mind breaking some bones or losing teeth. *Lipstick & Dynamite* piles drives into the fest Oct. 10 and 19.



Green Day presents 'Idiot'

New release from '90s punk trio in form of a punk opera

By Scott Carlson/News Editor

It's taken them 10 years, but Green Day is no longer the pack of snotty punks they were in 1994. Now they're a pack of mature snotty punks with a rock opera.

American Idiot, the band's latest album, details the story of a character known only as the "Jesus of Suburbia."

Throughout the course of the album, "Jesus" falls in love with—and loses—his perfect girl, "Whatsername." He befriends—and loses—the coolest of the cool, "Saint Jimmy." And he eventually accepts the responsibility of growing up in a paranoid, post-9/11 America.

That's about as complicated as *American Idiot* gets.

Looking for a compelling story in your rock opera? Go buy

The Who's *Tommy*. Want drama? Look no further than Pink Floyd's *The Wall*. *American Idiot* is neither, and thankfully so.

The more popular rock operas have a habit of being so concerned with a theme that they become self-indulgent, which habitually shows through its songs, even if only one or two receive major radio play. "Another Brick in the Wall Part 2" is so inescapably attached to the rest of *The Wall* that playing the one song requires another song to introduce it.

The brilliance of Green Day's rock opera is that its parts work by themselves and as a whole ("Jesus of Suburbia" and "Homecoming"—two utterly maudlin songs are each broken into five sub-songs). The rest of the album is simply a collection of tight, catchy Green Day songs that stand alone quite nicely when taken out of con-

text, and have a deeper meaning when played in sequence.

Of course, none of this should come as a surprise. In fact, by now it's expected. *Warning*, the band's grossly underrated 2000 effort, took the band in a dramatic artistic direction—scrapping

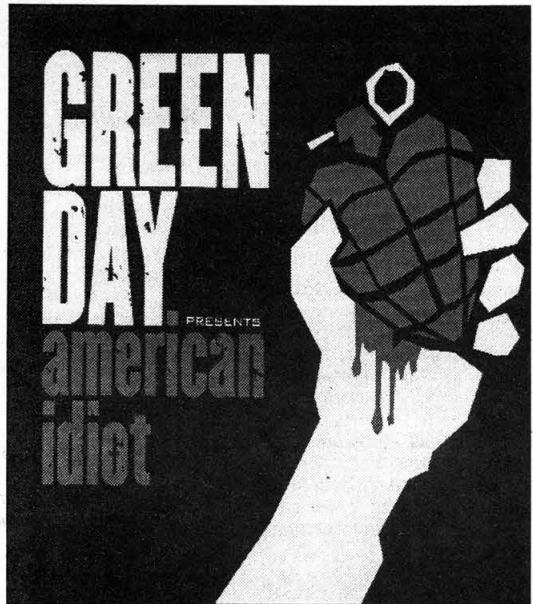
the sloppy punk rock that comprised their first three albums in exchange for superb songwriting and a sound reminiscent of what The Kinks or The Hollies might have sounded like if they collaborated with The Ramones.

American Idiot is the logical extension of *Warning*—mature, smart, and

above all full of strong material—it's quite a step forward in the band's development.

Suffice to say, had the 1994 Green Day that released *Dookie* tried to record *American Idiot*, it would have been a disaster, or chaos—and not that fun, Frank Zappa-kind of chaos. It's also hard to say whether *that* Green Day would have ended up with the same conclusion the new one has—*Idiot* ends with the line: "If memory serves me right, I'll never turn back time." It may have happened, but it's doubtful.

Green Day has had over a decade (yes, it's been that long) to think about themselves and their lives, and it's pretty obvious most of it went into *Idiot*. If the "Jesus of Suburbia" can grow up, so can the guys who recorded the songs "Brain Stew" and "409 in the Coffeemaker."



Phoenix rises from the ashes

Joaquin Phoenix and John Travolta star in 'Ladder 49'

By Roger Moore/The Orlando Sentinel

Ladder 49 is a solid, old-fashioned firefighting melodrama. It's a string of sentimental snapshots of a firefighter's life told in flashback as he and his crew fight for his life in a towering inferno where he has been trapped.

Every cliché in every movie or TV show about firemen is recycled here, but often to pleasant effect. A comfortable leading-man turn by Joaquin Phoenix, a professional supporting performance by John Travolta and a knowing way with the fires themselves don't make for cutting-edge drama. But it makes a nice counter-balance to the edgier, more corrosive R-rated fireman's soap opera "Rescue Me," now showing on FX.

Phoenix's character, Jack Morrison, takes a tumble in a grain elevator fire in Baltimore. As firemen led by the chief, Travolta, struggle to find him and cut him free, they recall his career as a fireman.

The rookie hazing (led by veteran Robert Patrick), the smooth "I'm a firefighter" pick-up of Ms. Right (Jacinda Barrett) in the local supermarket, the growing family, the changing nature of the job and Jack's brushes with terror and death are recounted in flashbacks. The blaze that has Jack trapped is impressive enough, but

the flashbacks take away any sense of urgency about his fate. And the smoothed-over frictions in the family and the firehouse suck most of the drama out of this.

Director Jay Russell is the son of a firefighter and a specialist in sentiment (*My Dog Skip* and *Tuck Everlasting* were his). He has a reverence for the subject that pretty much precludes the film showing us anything new, from the corner hang-out Irish bar to the growing, boisterous family. Brave men are hurt, brave men die, and then we go to their funerals.

The technical stuff, procedures followed, and pecking order on the trucks and at the fires seem spot on. But there is little here to tell us why any of these guys do what they do: "go into burning buildings when everybody else is running out." Phoenix has a scene or two suggesting that he gets a rush from "helping people," but nothing more.

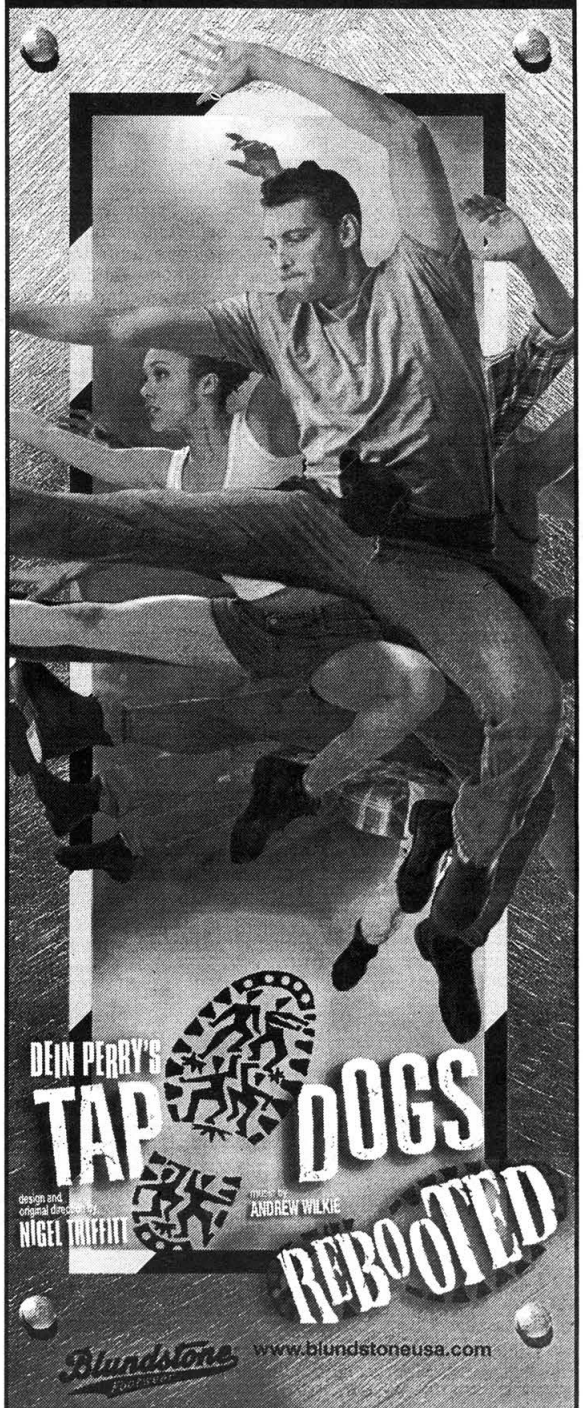
Ladder 49 is, as its Disney lineage suggests, a firefighting movie that's family friendly. Treated as a movie you can take your kids to, its sense of routine heroism, the reassuring continuity of people who show up for work and save us when we need saving, is its greatest asset.

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HotHouse exposed to the 'elements'

Monthly event aims to re-unite hip-hop culture and music

By Todd Burbo/ Assistant A&E Editor

Hip-hop was on Columbia's doorstep Sept. 28, in the form of "Element," a monthly gathering to re-unite all aspects of the culture. While the image of the rapper and the DJ remain prominent in today's media, the graffiti artist and the break dancer (once considered as important as the musicians) have taken a backseat due to a music industry that's unsure how to market them, and therefore profit from them.

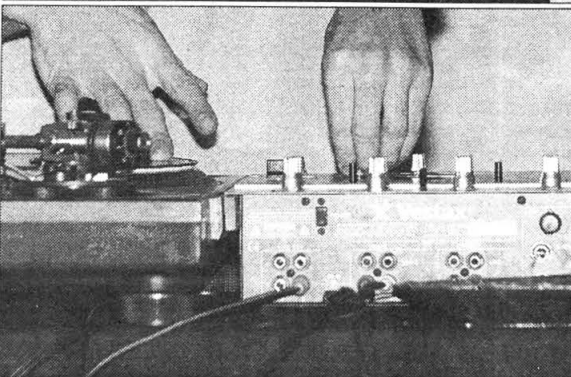
Quadrasonics, a collaboration of Chicago hip-hop talent, is looking to change all that and bring the fun back to hip-hop.

"We're about keeping a constant beat, making sure people have a good time," said Genghiswon, one of the group's five members. "We throw parties, not shows. A party is always associated with a good time. At a show, only the performers are involved. At a party, everyone's involved, and that's what we want."

The rest of the crew comprises Madadam, Scientifik, Intel..., and Mars. All are active in every aspect of the culture, from DJ-ing and rapping to break dancing and writing graffiti. In an attempt to restore hip-hop to its roots, Quadrasonics enlists similar crews from across Chicago, creating a diverse show that includes human beatboxing, battle DJs and rappers, all performing in front of projected images of graffiti and studio art. Showcased this month was artist Chris Silva.

Jam One, a human beatboxer, started the show with some impressive verbal scratching and incredibly authentic speed changes in his beats, which were produced with nothing but his vocal chords. He also kept the crowd entertained by lacing his beat with a Britney Spears chorus, also sung by him—a feat that was both funny and impressive.

Following Jam One was Wes Restless (part of the Dynamic Vibrations Crew), who held a decent melody in his choruses, which he sang himself. His humorous lyrics also managed to get the crowd involved, although that may not be the most diffi-



Clockwise from top left: Animal Crackers drop jaws with their unique sound; break dancers keep things moving; MC Wunder Wie shows the crowd a good time; and show promoter Madadam (bottom left) provides the cuts for Wes Restless.

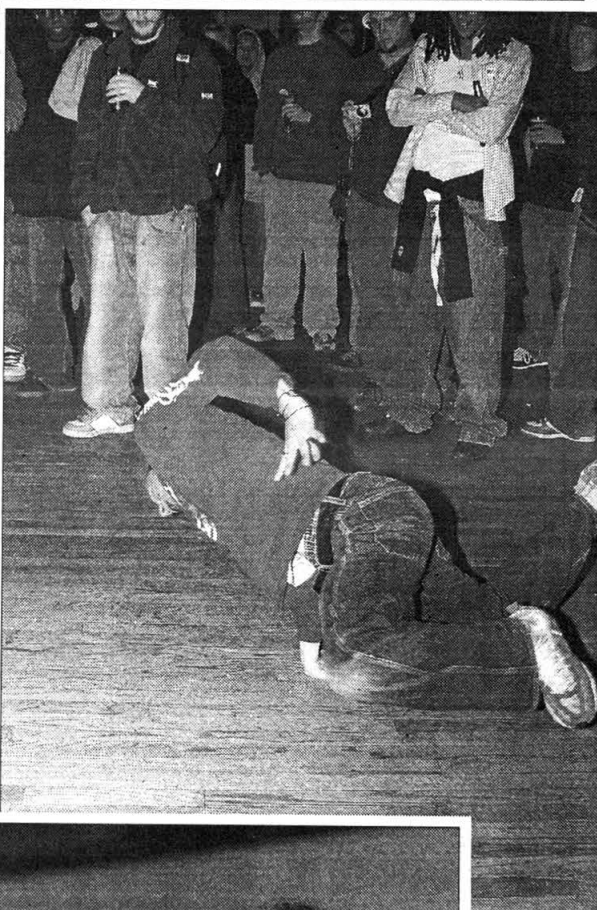
cult goal when your song is an anthem about drinking and the bar is serving \$2.50 pints. A high point of the performance came when guest MC Wunder Wie joined Wes onstage for a last-minute catchy summer jam.

For aspiring DJs, the highlight of the evening was the performance by Animal Crackers, a five-man turntablist

scratch band from Cincinnati. With each member controlling a different texture or sound on one of six turntables, they managed to layer individual rhythms through scratching, creating beats that had the crowd's heads bouncing. If you've never witnessed such a group, you're really missing out.

Despite the abundance of talent onstage, what really made the event stand out was the crowd. Quadrasonics created a vibe that made it honestly feel like all the people in the joint were friends. Wherever you looked, people were giving pounds or hugs, and all of them had a smile on their faces.

HotHouse was a perfect venue for this event. The



Tuesday of each month, with varying lineups that highlight alternating hip-hop crews from across Chicago. Oh, and if you want to look

fly when you get there, check out Phonics (at North and Western avenues), a store opened by members of the crew to support the local hip-hop movement.

If you missed out, don't sweat it. Quadrasonics will be bringing the party back to the HotHouse the fourth



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it's only fiction

BY ADAM J. FERINGTON / ASSOCIATE EDITOR

Styrofoam and gasoline. This is the best way to make napalm, and Chuck Palahniuk knows it. "It's funny," he says "We just forget that there's so much joy in the destruction of things."

To create an effective mixture, you pour a gallon of gasoline into a non-porous container and feed Styrofoam into it while stirring. It gels in stages; the bottom first, with the middle and finally the top following after about an hour of continuous mixing. When it's done it resembles a stinking tub of viscous goo that can burn flesh down to the bone in less than five seconds. Smear the flammable Vaseline onto your intended target and tap it with

by reading his brilliantly grotesque story *Guts*. And it rubs some people the wrong way.

For his Sept. 28 reading in Chicago at the Harold Washington Library, Chuck sent a "secret box" ahead of time, with the order that it wasn't to be opened until he went on stage.

"It's full of realistic looking severed limbs," he exclaims gleefully. "Whenever someone gets a trivia question right, I toss it down into the audience." The event representative for the library scowls and flares her nostrils as if someone has smeared fresh dog shit on her upper lip. "We can't really have you, *ahem*, throwing severed limbs from

and visceral, gives a phantom tic between each word that lets every participant's ghosts creep to the surface.

Chuck knows about ghosts. Though you'll rarely hear him speak of it directly, his own life has been touched by more heartbreak than most people will ever encounter. His grandfather murdered his wife before turning a gun on himself. Chuck has said his father's first memory was of hiding underneath a bed, nose inches away from his own father's boots as he looked for another target.

In 1999, Chuck's father and his girlfriend were both shot to death by her ex-husband who, despite having an unrepentant violent history, was released from jail. He is currently on death row in Idaho at Chuck's behest, a fact that Chuck is vehement about, although he has said that "He'll probably die after I die."

When I first talk to Chuck on the phone at his home he doesn't pull any punches with his words, no false sense of importance or air of pretension; even over the vaporous hum of telephone wires, the indistinct crackle doesn't distort the clarity of his sincerity and character, a dichotomy with the purpose of a builder, a creator who loves his creation.

His latest book, *Diary*, is the harried and increasingly morbid narrative of a painter on a small island whose husband is in a coma after a failed suicide attempt. The progression of events manifest themselves through a "coma diary" she keeps by his bedside. Each entry building eerily on itself as the boundaries of both the island and her own past metamorphose into something outside of her control. Hers is a monologue of loss and sadness, built out of dust and bones.

To hear him explain the book makes it seem like the most normal thing in the world. "A sense of asceticism, of not being a slave to the preservation of your body, but using your body as a vehicle or a tool for a physical route to enlightenment," he says.

And people get it. From the very beginning—whether it's the primeval impact of *Fight Club*, the horrific escape from flesh in *Invisible Monsters* or picking over the bones of the past to build a

better future in *Diary*—it has become gospel for many.

At the signing, the line is wrapped twice over like a serpent consuming its own tail, to where Chuck is sitting. Eager people, some of them nearly manic, show Chuck their own scars and tattoos, share their own stories and give him odd little gifts.

Between his first signing of the evening and his appearance on stage, he takes me down through the bowels of the Harold Washington Library for a moment of respite and a few photographs.

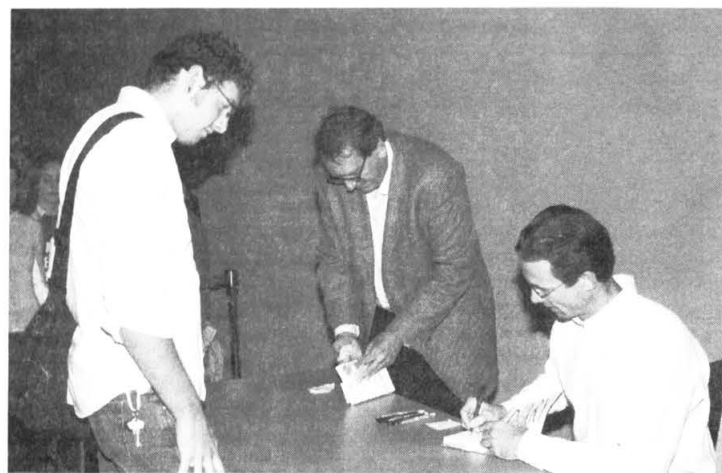
"I was in Lansing, Mich., last night," he says as he trudges wearily down the hallway, "and a couple guys came up to me and told me about how their friend is in intensive care from a car crash. So I went over to the hospital and ended up talking to him until about three in the morning. A really nice guy, but," he pounds a closed fist against his chest, "just absolutely heartbreaking." This is Chuck at his most naked: playing the straight man in the button down white shirt, his eyes preserving everything like an insect in amber.

I give him my gift, a dragonfly in a Tupperware container—4 inches of brilliant emerald and sapphire—and its primordial eyes stare back fiercely at Chuck's puppy brows and he smiles. "Let him out with my blessing," he says, and I nod. The creature is a survivor; it should not be forced into a prison against its will.

"A good story should make you laugh, and a moment later break your heart," Chuck wrote. This isn't just Chuck's writing. This *is* Chuck: brilliant, full of warmth one minute, tears and heartbreak the next.

Outside, I let the dragonfly loose, past the roar of the crowd inside as they finish basking in Chuck's presence, like a fire in front of the setting sun. It spirals off and is gone. As I walk home it becomes colder, almost as if something is following on the heels of my shadow and past my periphery. Later that night I feel a fang of cold slip through my window and hear the shudder of wings at the door.

I don't answer.



a time delay wick.

My brother and I freeze the tub in the snow with a firework fuse ingraind until it's solid. The Icelandic have a word for this: "hugtakað," fire within the ice. We set it underneath a length of collapsed trees at the edge of the forest, 50 feet of palsied limbs that point at the setting January sun. I watch as the wick sneers its way down, and the whole treeline goes up like the walls of Jericho, burning in the dusk, and it's the most beautiful thing I've ever seen.

Fire has taken my eyebrows numerous times, as well as a bit of my skin, but it still doesn't scare me. Only words do. Open a book and you put yourself in front of a firing squad, blindfolded with a cigarette dangling from your lips. Chuck knows this; it's why his publisher made him change all the recipes in *Fight Club*. It's why Hollywood refuses to make his novel *Survivor* into a feature-length film even after purchasing the rights. It's why people will wait for hours in appalling weather and inhumane conditions just to shake his hand and have him sign books. Chuck has become infamous for his behavior during appearances; he throws fake vomit on the audience and sees how many people he can get to pass out

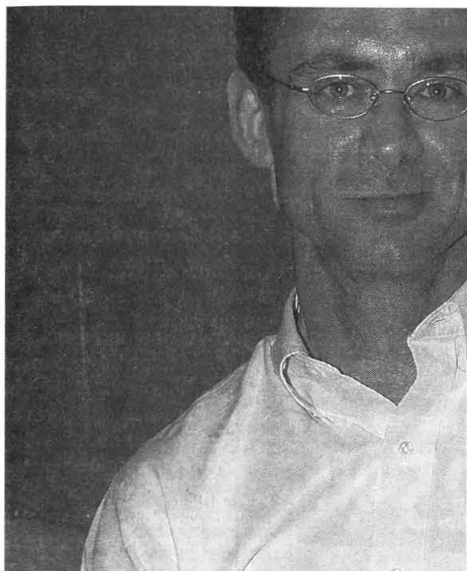
stage at people," she says. Chuck looks incredulous. "They're squishy," he says. The scowl remains. "We still can't have you throwing things from stage," she sniffs. "I can courier them to the audience if you like." Chuck looks like he's winding up for an argument, before shrugging his shoulders in a show of defeat. "Sure, we'll figure something out," he says, but there's a spark in the corner of his eye that I catch, and I have to hide a smile.

True to form, Chuck goes on stage in his best show of button down respectability, but by the end he's used the audience as kindling for a full-blown conflagration of mischief. As he prepares to disperse the last severed limb of the evening, he smiles and announces his intent to make this one particularly difficult for "What's her name." Then he points smack dab, right into the middle of the crowd of 600 people.

Most writers have a blanketing effect on the audience, a cultural effect where everyone takes away the same message. Chuck's writing is logarithmic; a base result that's raised and multiplied by each reader's experiences. His minimalist prose, bare-boned

Q&A

“ Chuck Palahniuk, the prolific and somewhat controversial author of *Fight Club*, *Choke* and *Survivor*, talked to The Chronicle about character, chemistry and the art of language.



Chronicle: Well, there's that divide between film and books. I always thought the book had so much of its impact because of the focus on how these men feel they've been devalued by society, so they decide to remake society in their own image, regardless of the consequences.

Chuck Palahniuk: Well, every single one of my books, when I hit on a theme, I take that theme out in public, whether it's to parties or whatever, and I start to plant it as a topic of conversation. ...With *Fight Club* I was still working at Freight Liner, so I was getting all the mechanics, I was getting everybody around me, which was almost entirely a male peer group, talking about these themes, and talking about their fathers. That's where *Fight Club* came from. The book would be pretty thin if it was just my experience or my reflection on a theme, and that's why I try to get a huge, almost a survey group, try to get the most interesting and the most compelling perspectives on each theme that I can get. With *Invisible Monsters*, since it's a reverse Cinderella story about relying on some form of power other than your looks, I went to all the women I know. And so *Fight Club* was more of

a guy's book because I tended to take the topic to guys.

C: The entire story also has this aggressive philosophical shape, like Foucault with a gun.

CP: Well it's funny, because I don't necessarily agree with what my characters say. But I do think that characters should say *something*, even if it's something really shrill and something really bombastic or controversial. They shouldn't just be this acting thing or this thinking thing. They should be a thing that thinks and acts. And I think I get crucified a little bit for things that my characters say, which aren't necessarily what I believe. If you limit your characters to just what you believe, you'd be lucky if you got one good book out of your whole career.

C: It's the old adage that if a writer does his job properly you don't know what his views are.

CP: Exactly. And interesting characters say controversial things; they say bombastic things that will make people take sides.

C: I read a review that compared *Fight Club* to the Gnostic Gospels, which pointed out that the characters disregard their bodies to reach a higher awareness and in the process just beat the shit out of each other.

CP: Well, and that's the focus of it. It's also something I've gotten back to in my new book, *Diary*, ... and this sense of asceticism, of not just being a slave to the preservation to your body, but using your body as a vehicle or a tool for a physical route to enlightenment, rather than a mental or emotional route. Yeah, it seems like, with extreme sports, and with piercing and with everyone talking about the endorphins of training 10 hours a day—even though your body is flooded with free radicals and you really destroy your joints, you're still kind of finding this ascetic, spiritual path, or at least seeking it out.

C: For your research on *Survivor*, did you read any chemistry books, like on the polymer compounds and petroleum bases and how they switched over, or did you just stick with the aesthetic progression?

CP: No, actually, I like scientific stuff because it establishes your authority on an intellectual

level, what I refer to as “the head level.” Plus, those weird words slow the reader—that's why I occasionally throw scientific or medical words in, because they almost appear like poetry, or like a foreign language; they force the reader to stop for a moment and sub-vocalize something that they normally wouldn't see. It acts as a sorbet to wake their eye up.

C: A sorbet to wake the readers up, to cleanse their palettes?

CP: Well, especially because the rest of my prose really focuses on being so, sort of “duh, duh, duh;” the simplest language possible.

C: The old “repetition, repetition,” that's the first thing you learn at writing workshops.

CP: Yeah, it's really based on sort of a rhetoric, because the stories get so complicated that I want the language to stay as simple as possible, and I really don't want to lose people, which is why I keep the language so repetitious, so simple, and so straightforward.

C: It would derail the flow of the piece if people had to reach for a thesaurus every other page.

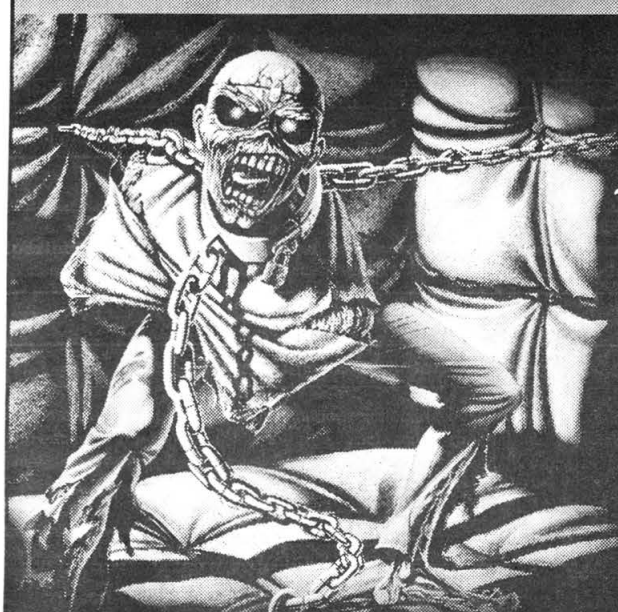
CP: In a way I understand that with minimalism, the goal is for the storyteller to really disappear, and the language has to let it be the reader's story—the language has to occur for the reader to be totally into the story—and that's why so much of my work tries to be so visceral, achieving a sympathetic physical reaction with sex, or violence, or illness or accidents, so that the reader is pulled in on an intellectual and an emotional *and* on a physical level, and really is sucked into totally being that story.

Read Adam J. Ferington's entire conversation with Chuck Palahniuk online at www.columbiachronicle.com

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An entirely different 'Subject'

Chicago and New York share a new magazine with a monthly theme

By Trish Bendix/Assistant A&E Editor

Chicago and New York City might as well be sister cities. They share with one another and help each other, especially in the world of journalism. Chicago houses the Midwest bureaus for most of New York's publications, and that's not only because it's a central location; it's because it's a happening one.

On New Year's Eve 2004, SUBJECT magazine founder Nora O'Donnell drunkenly discussed starting up a magazine with her two friends Sarah Schmidt and Liz Schroeter. Schroeter, from New York, agreed, and the first issue of SUBJECT magazine came out this summer, accompanied by a launch party at Delilah's, 2771 N. Lincoln Ave.

"It came to be over drinks," O'Donnell said. "Liz brings in the advertisers and I pull from my experience in editing. Liz brings in all ad sales because she actually works in record promotions and [is] capable of developing those relationships. She handles that end, the music section and the interviews. Here in Chicago, I do the editorial and staffing. We all do all of the jobs; it's just that some of us are taking certain realms more than others. With our small staff of people it's amazing what

we've accomplished."

Working together long distance is easy, thanks to the Internet. "E-mail is our biggest form of communication, and then sometimes the phone," O'Donnell said. "It's designed all electronically."

SUBJECT's second issue will be out this month in both Chicago and New York City. It's seasonal as of now, but the magazine maintains a different theme for every issue. The debut theme was "names," polling friends and passers-by about the origin and meaning behind their monikers, as well as keeping the theme consistent in their interviews with bands like TV on the Radio and Braid.

"I've always wanted to do issues with a theme," O'Donnell said. "[Schroeter and Schmidt] wanted to incorporate music as well, so we combined those two ideas. I'm much more interested in non-music stuff, but we all have mutual interests and loves. I've always had this at the back of my mind and then all of us wanted to start a magazine."

The theme for the next issue is "Carnival," O'Donnell revealed.

"Liz did a story with the Freakatorium in New York and

interviewed one of the owners," O'Donnell said. "We're going to focus on old time carnivals, and other things that touch on that theme. There is also an interview with the band Maritine. It'll be all over the place, but it'll lightly touch on the carnival. It's anything light-hearted and fun."

"We're open to anything, whatever strikes our fancy—odd things."

O'Donnell is co-publisher and editor of SUBJECT so she does more directing and overseeing than actual writing. Her editing experience at University of Illinois' student newspaper helped her to feel comfortable in this position.

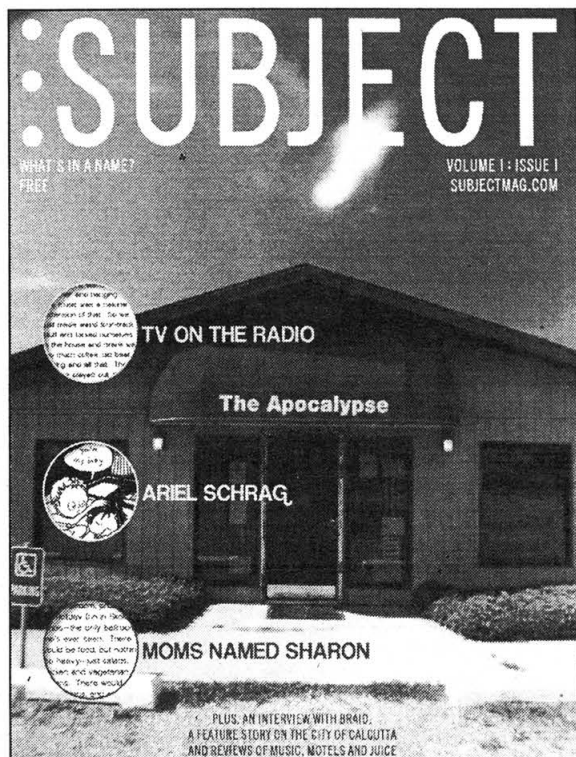
"I enjoy bringing in new people and writers and working with them," she said. "I like coming up with concepts and then bringing in the writers and letting them shine. It's a way for us to meet people and then give them a platform."

An advocate of giving others their due credit, O'Donnell is quick to mention that graphic designer Sarah Eva Krancic produced everything in the magazine's layout, complete with full graphics over a spread of 18 pages.

"I'd love to see SUBJECT be a monthly glossy, eventually," O'Donnell said. "I don't know if

everyone else hopes to do that, but for me this is my dream job, so if it grows, wonderful, but if it stays like it is,

that's wonderful too. This allows me to use skills in the real world and prepare for a career."



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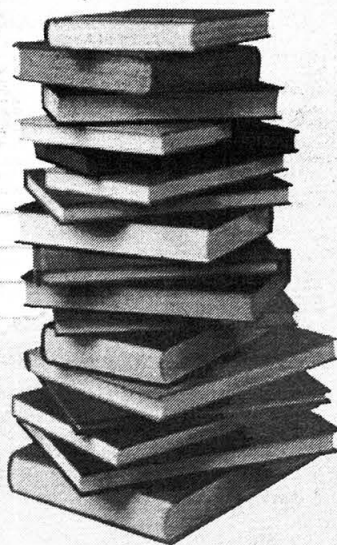
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'Fable' takes gaming to new heights

By Todd Burbo/Assistant A&E Editor

No one has ever played a game like *Fable*. The much-anticipated project from Lionhead Studios and Microsoft is one of the most unique and innovative titles for the current generation of console game machines.

Watching someone play the game for a brief amount of time, an audience would fail to be impressed. The graphics, while beautiful, have been seen before. The hack-and-slash action has definitely been seen before. The fantasy genre? Been seen a few times, thanks to a little story called *The Lord of the Rings*.

Like every great game, *Fable's* strength is not in graphics, sound or style. It's the gameplay that matters, and this game delivers.

Fable's impeccable battle system is reminiscent of *The Legend of Zelda* games on Nintendo's N64, with buttons for melee and "flourish" attacks, block, and interact mapped to the Xbox controller's four main buttons. With the black and white buttons, your character's melee weapon can be sheathed in

exchange for a ranged one.

The game's system allows for smooth, instant access to a spell-casting menu by simply pulling and holding down the right trigger. This makes it easy to simultaneously hack your enemies to pieces and desecrate their bodies with explosive flame balls and electric shocks from your hand (*Star Wars* style!), as well as other devastating magic attacks. The system is easy to master and use against the crowds of enemies that constantly surround your character.

Although the battle system is great, *Fable's* true innovation is captured by its advertising tagline: "For every choice, a consequence." What this means, exactly, is that at any given time during the game, you are completely free to do what you want. Do you want to help the villager find his missing daughter? Do it, and you'll always be welcome in his home and cheered when you pass through his village. Not feeling so kind? Hack the villager to death just for fun—but don't be surprised when women cry and children run at the sight of you.

Open-ended gaming was

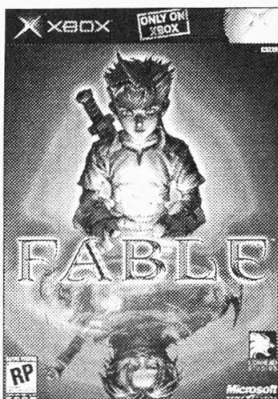
pioneered by Rockstar Games' *Grand Theft Auto* series on PlayStation 2, but *Fable* takes it to the next level. Remember: for every choice, a consequence. What they're trying to tell you is that every minute action your character makes affects his reputation, physical appearance, and eventually, what powers he's capable of. Do good, and your character will glow with a saintly aura as women swoon over him and men cheer his name. Do evil, and he will soon attract a crowd of flies,

sprout horns and be feared by all. Earning a reputation is the name of the game; you aren't penalized in any way for your morality or lack of it. By the way, eating tofu is considered the moral choice where your character's diet is concerned. Yes, the game takes it that far.

Hardcore role-playing game fans might complain at the game's length—it's possible to complete in only 16 hours. However, there are plenty of side quests and fun things to do that will extend your time beyond that. *Fable's* short

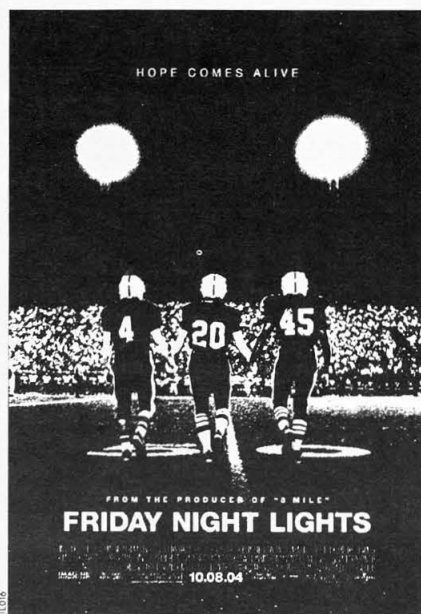
length helps its replay value. It's easy to go back and start a new character down a different path, creating an entirely new experience. With most RPGs, the thought of trudging through the endless story is too daunting to warrant repeat plays.

Unfortunately for PlayStation 2 owners, *Fable* is a Microsoft project, and therefore an Xbox exclusive. Fortunately, the console's price has dropped, and *Halo 2* is just around the corner with a projected Nov. 9 release date.



Loving (or fearful) villagers exist to stroke your ego in Xbox's new release, *Fable*.

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Former hobbit is far from 'Lost'

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Dominic Monaghan, an actor best known as one of the guardians of the ring in the Oscar-winning *Lord of the Rings* movies, is on the phone from Hawaii, where he's just embarked on another jewelry quest, this time searching for earrings to send his mother for her birthday. There doesn't have to be anything mystical about the earrings, but they can't be too dangly.

Along the way, there are certainly a myriad of obstacles. Over the course of a 25-minute interview, Monaghan is stopped repeatedly for autographs and pictures. He's also accosted by one person who knows the unassuming thespian looks familiar, but can't identify him. Monaghan cops to being an actor, but notes only that he's filming "Lost" on the island for ABC.

A minute later, the same person returns, more confident.

"Were you in that hobbit thing?"

"Yeah, that's right, I was one of the hobbits," Monaghan says, only slightly drawn out. "I was at the shop across the street looking for earrings for my mum, but do you know any other craft-y shops?"

Safely away from his semi-fan and back on the streets, Monaghan laughs at the exchange.

"I think it's the cheesiest thing in the world to be saying 'Oh, I'm an actor' and for people to go 'Oh, yeah?' and for you to say 'Yes, you may have seen me in such films as blah, blah blah,'" he explains. "I help them

along the way, but at no point do I say, 'Oh, I'm in *Lord of the Rings* because that's like saying 'Oh, I'm a Los Angeles Laker.'"

As good-spirited and occasionally resourceful hobbit Merry Brandybuck, Monaghan was part of a trilogy that earned billions, but also roared through the Oscars, running the table at this year's ceremony. In addition to coming away from the experience with fame and adoration, Monaghan quickly discovered he had been typecast.

"Generally the more pixie-type, Mogwai-kind, Furbee-variety of characters," the 26-year-old says, explaining the roles he was offered. "There's been an assumption from a lot of casting directors that I'm a very sweet, cute, cuddly, non-threatening, nonoffensive type of person. I think generally I am and I do have that inside me ... but there are other things about me that I want to show people."

For many viewers, "Lost" will provide the first chance to see the German-born, Briton native outside of Middle Earth. Monaghan plays Charlie, a member of a once-popular rock band that had a flourish of fame before vanishing into obscurity. Charlie is skittish and needy and has a host of other problems that are either revealed in the pilot or as the series progresses.

"He's evolving as we speak," says the actor, who has completed shooting seven episodes of the highly secretive series. "I'm trying to play him as a bad good guy. I see him as



Harold Perrineau Jr., Dominic Monaghan, Evangeline Lilly and Matthew Fox of ABC's new series, "Lost."

essentially a good guy, but he's got some really fucked up elements to get through."

It's almost impossible not to read a healthy dose of Monaghan onto his character. Caught up in the *Lord of the Rings* phenomenon, but not as inextricably linked to it as an Elijah Wood or Viggo Mortensen, he's still trying to deal with the fact that fans feel that it's acceptable to come up to him in public and start touching him. Also, between lengthy location shoots for *LotR* in New Zealand and his new gig in Hawaii, Monaghan is a used to certain sense of dislocation.

"There's a lot of stuff that goes on when you leave your home," Monaghan notes with a sigh. "There're a lot of situations when you'd like to sit down with people and explain

to them why you've not been around or why you've not been able to make certain events or birthdays. The bottom line is that I made the decision when I was 18 that my main drive for the foreseeable future was going to be my career. It's the thing that drives me."

A veteran of British television, including the long-running "Hetty Wainthropp Investigates," Monaghan initially had reservations about returning to the small screen and making a potentially lengthy commitment to a series. He quickly realized that "Lost" creators J.J. Abrams ("Alias") and Damon Lindelof were making a character that would let him stretch.

"I think we find Charlie at a crossroads in his life and I would like to see him struggle

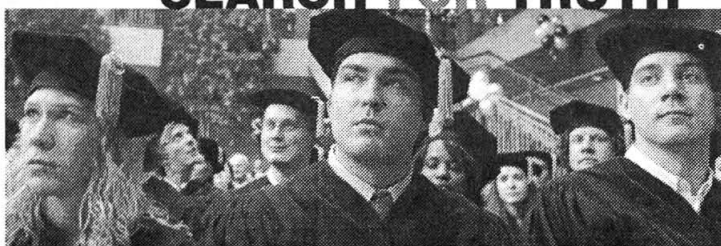
to work out who he's going to be and how he's going to contribute to the group," he says.

Monaghan knows what he contributes to the "Lost" group. With dozens of mysteries still unresolved after the two-part pilot, "Lost" has potential to become a cult favorite with fans every bit as passionate as the devotees of Abrams' spy drama. If that happens, Monaghan is ready to help.

"I'm in this nice position of being aware of it and being able to tell some of the younger cast members or some of the less experienced cast members that this potentially could be a life changing thing," he says. "It can get very crazy very quickly and if you don't have your wits about you, you can really start to get lost."

"Lost" airs Wednesdays at 7 p.m. on ABC.

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Swivel it, just a little bit

New women's magazine filling literary gap

By Jamie Murnane/A&E Editor

Dave Egger's magazine, *McSweeney's*, is chock-full of hilarious writing—there's no doubt about it. But not a whole lot of the humor writers featured are women. Brangien Davis of Seattle noticed this too, and decided it was time to swivel—that is, to start her own women's humor magazine called *Swivel*: The Nexus of Women and Wit.

"I got the idea about a year ago," said Davis, a writer for the *Seattle Times*, *Wired* and the *Village Voice*. "I don't know exactly why it came to me. I read a lot of literary magazines and I'm always looking for a place to send my stories. And it just didn't seem like there was any place that really featured a lot of women's humor writing. I mean, there are women's literary magazines out there, obviously, but a lot of them are very serious or depressing—or outright angry. I just didn't feel like that was a right fit."

Davis said that while magazines like *McSweeney's* feature great humor writing, they "usually feature guys."

"It just didn't seem like humorous writing by women was a real priority in anything that I was finding," she said. "So I was kind of complaining about that for a while and thought maybe it was time to stop complaining and do something about it." And so became *Swivel*, a literary magazine that not only fea-

tures hilarious stories by women from all over—but the name alone is loaded with fun.

In *Swivel's* current (and first) issue, Davis explains the name in her letter from the editor: "*Swivel* evokes hips, which for women are an emblem of sex appeal, self-deprecation, and offspring (all fodder for amusement). In this literary magazine, the word also refers to the woman writer's ability to take a mundane, stressful, or tragic situation and swivel around to see it from a different perspective—one that reveals its essential humor."

When Davis first decided to do *Swivel*, she realized she would need submissions. So she went to her computer and sent out an e-mail about her literary plan to everyone she knew.

"And, of course, since it's the Internet, it got forwarded everywhere," she said. "I received over 200 submissions from all over and just sort of plowed through those."

She enlisted a reading committee of women writer friends who helped choose what to include.

Others writers were requested.

"People like Aimee Bender [author of *The Girl in the Flammable Skirt* and *An Invisible Sign of My Own*] and Lauren Weedman [a former featured correspondent on 'The Daily Show with Jon Stewart'], I just sort of cold

called, or cold e-mailed, and asked if they'd be interested," Davis said. "They were, which was great."

The staggering amount of submissions to *Swivel*, Davis said, just goes to show that there was a need for something like this. "I heard from so many people, even those who didn't send a submission, who said, 'I'm so glad you're doing this' or 'This is so great'—that they'd been looking for something like this."

Encompassing fiction, comics, memoirs, essays, poetry and photography, *Swivel's* writers run the gamut. Also featured is founder of Chicago's Baby Wants Candy improv group, Ali Davis, who's perhaps best known for her online journal "True Porn Clerk Stories," and Tami Saghar, a "Mad TV" writer.

These days, Brangien Davis is swiveling again, getting ready for the second issue. As she makes her living as a journalist, *Swivel* is a "labor of love" for Davis that will only be published biannually—"unless there's a rich lady out there who wants to pay for printing," Davis joked.

In Chicago, *Swivel* is available at Quimby's Bookstore; as Davis said, "totally indie distribution."

For more information on submitting to or ordering the magazine, visit www.swivel-mag.com.

'Fight Club' the game?

By Todd Burbo/Assistant A&E Editor

When Chuck Palahniuk's 1996 novel *Fight Club* was adapted to film by director David Fincher, it brought the author's work to an entirely new audience and cemented his status as a powerful figure in modern literature. In the five years since *Fight Club's* film debut, the fans have remained loyal, and new fans too young to catch the movie's theater run have been brought into the fold by an excellent DVD release of the movie. *Fight Club* has since attained a cult status equal to that of the Monty Python films.

With such a persistent following, it's incredible that the film wasn't licensed for other media tie-ins years ago. This month, Vivendi Universal Games looks to finally fill the gap with a videogame version.

While Palahniuk would probably be disappointed to find his fans on the couch playing videogames day after day, he would doubtless praise the game's aesthetic, which attempts to rise above other fighting titles with sheer brutality and grit. The game publisher's description of the project is littered with adjectives such as "extreme," "shocking" and "visceral"—bold comments for a game that shares a genre with *Mortal Kombat*.

While controversy has long been used to sell products, *Fight Club's* more shocking aspects are at least original for a videogame. Players are able to unleash an array of "untraditional" fighting moves, such as kicks to the groin. The game also features an innovative damage system in which game play is affected

by injuries players receive throughout a fight. Such injuries are inflicted in a stylish way—as the blow is received, the game's camera will zoom in and X-ray the victim, providing visuals of bones shattering, teeth dislodging, and other not-so-lovely events.

Graphically, the game seems to be a few steps behind genre leaders such as the latest *Tekken* or *Soul Calibur* titles. Licensed characters from the movie are certainly recognizable, as are their mannerisms, but their textured movements look unpolished when compared to the characters of the aforementioned games.

Fights take place in interactive environments, recognizable from the film that allow players to smash their opponent's head through car windows, or off whatever object is handy. Players can also be thrown through windows and doorways, which lead to new areas. This feature, while certainly interesting, is nothing new and tends to add very little to strategy or game play.

The game's strength will most likely be found in its online play, which allows players to form their own fight clubs and challenge people from across the globe.

Not surprisingly, the Entertainment Software Rating Board gave *Fight Club* a mature (17 and up) rating, for "blood, intense violence, and graphic language." Naturally, that will make kids all over the country eager to get their hands on the game. Their young, impressionable minds will be sated when the game is released for Xbox and PlayStation2.



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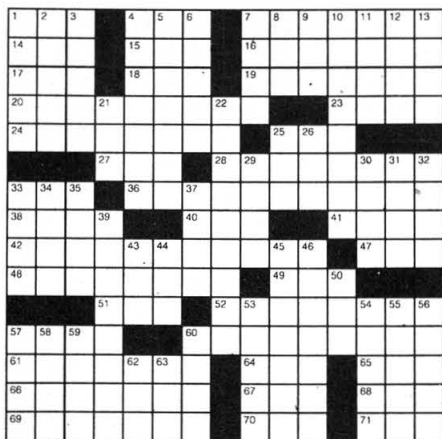
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16 More likely to ooze
17 Baseball stat
18 Brooch
19 Converting device
20 Staying current
23 Sniggler's prey
24 Drug-induced sleep
25 Picnic visitor
27 Guys
28 Female protagonists
33 Dawn lawn layer
36 Of citing
38 Important times
40 Part of APB
41 Beige shade
42 Ones who strike in passing
47 Blighted tree
48 Antarctic geographic feature
49 Part of TGIF
51 Hanoi holiday
52 Poorly matched
57 Church area
60 Hematic grouping
61 Musical repeat
64 Inc. in Britain
65 Luau fare
66 Monitored the course of
67 Had dinner
68 Tenth mo.
69 Wall and Basin
70 Doze
71 Timid

DOWN
1 Escapades
2 "A Delicate Balance" playwright
3 Worked undercover
4 Largest planet
5 Utterly stupid
6 Tropical fruit
7 Hurry-up letters
8 Mack or Koppel
9 Chamomile drink
10 Hunger
11 Quote as an example
12 Part of a shoe
13 Goofs up
21 Ms. Dawber
22 Disobliging
25 Is for several?
26 Negative prefix
29 First name in mysteries
30 French city
31 Noble title
32 Urban blight
33 Lucy's love
34 ___ the Red
35 Slugger Boggs
37 Flunk
39 One-quarter denarius
43 Thar ___ blows!
44 Drenched
45 Italian rice dish
46 Nodular
50 Gain a lap



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10/04/04

Solutions



53 Pitcher Ryan
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55 Long period
56 Supernatural being
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58 Jaunty
59 Warm up with gloves
60 Flower plots
62 ETO commander
63 Ready to go

Jackass of the Week

By Jené Shaw/Copy Editor

Our (least) favorite hotel heiress has done it again. Just when we think we can rid ourselves of Paris Hilton's ridiculousness—after "The Simple Life" was over, or after her sister got hitched to some random bald guy, or even after her beyond-ludicrous "memoir" hit bookshelves—yet another sex tape surfaces.

London's News of the World got ahold of another sex tape, showing Hilton in the back seat of a car with former Backstreet Boy (and boyfriend) Nick Carter, as well as a second scene where she answers the door naked-oh, except for that "pore strip" on her nose-for Tommy Hilfiger model Jason Shaw. In another scene, Hilton smokes a joint, announcing, "Paris Hilton, part two: How to roll a joint!"

But worst of all may be the portion of the tape where Hilton calls two men "dumb n****." Star magazine first uncovered this incident, claiming Hilton spoke politely to

two gentlemen who asked her to model their fashion line, before her cruel name-calling.

The 11 minutes of tape was derived from 12 hours of footage and reportedly stolen from Hilton's home in August. Hilton spokesman Elliot Mintz told the British paper that a professional crew of robbers took more than \$100,000 worth of items from the Hollywood Hills home.

Mintz said Hilton's legal team will sue anyone attempting to publicize the tapes, and claims the LAPD is vigorously investigating the



thieves.

Thank you, Paris, for entertaining us as this week's jackass. We're sure it won't be the last time.

Weekly Web: Liquidgeneration: good, dirty fun

This week's website award goes to the creators of liquidgeneration.com. This well designed smart-assed site is stocked with risqué and intelligent content. Side games like Who's Boobs? And Who'd You Rather? appeal to our innate pervertedness, but

it's the Suck My News with Phillip Norris that makes this site sparkle.

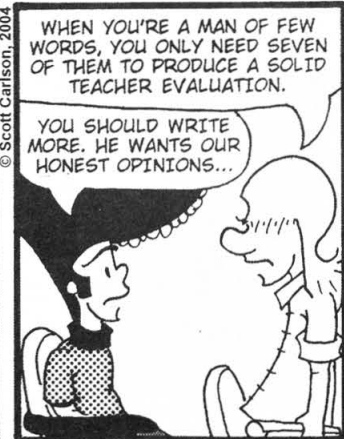
This minute-long flash animation news cast pokes fun at current events, a la "The Daily Show." However, the Federal Communications Commission does not gov-

ern the site so the commentary goes a little over the top, with Norris spouting off headlines such as "Tom Cruise is gay" and "Bush loves his crack cocaine." For a good mix of perversion and punch lines check out liquidgeneration.com.

www.liquidgeneration.com

The Half Funny Page

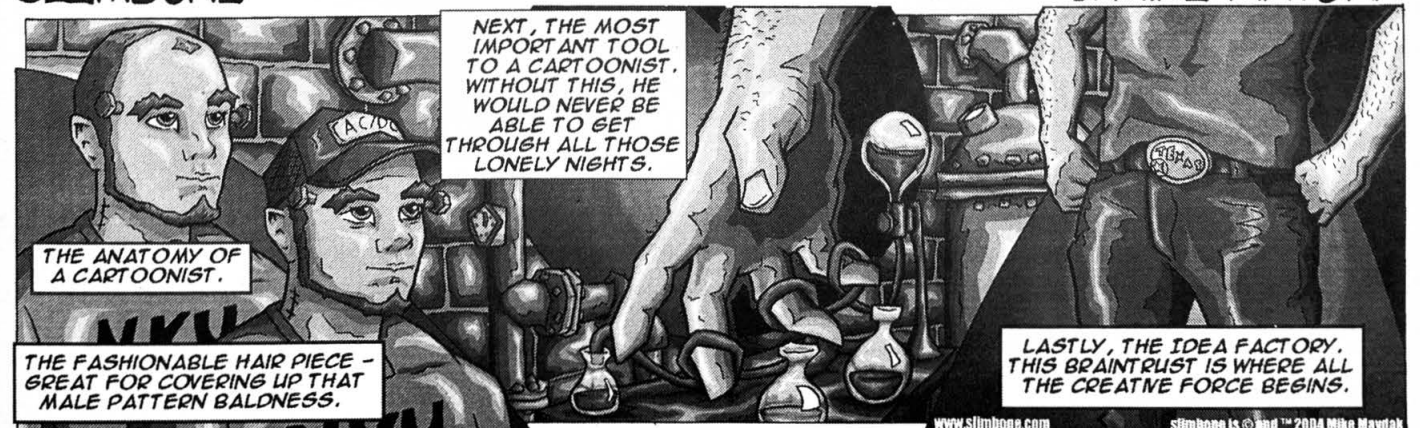
Out of My Head



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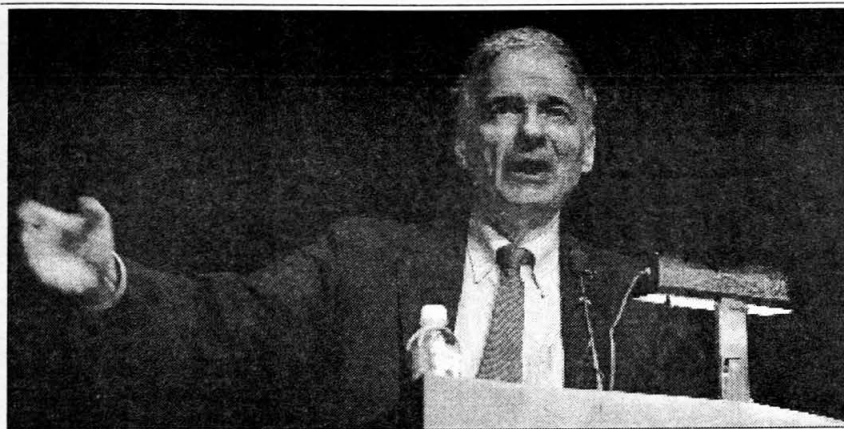
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Consumer Advocate and Presidential candidate Ralph Nader Speaks at Columbia on April 16, 2004

Nader determined to run entire race

○ Nader unbowed by shortage of funds, media coverage

By John McCormick
The Chicago Tribune

MADISON, Wis.—As he bounces between college campuses, few signs or banners greet him. The network cameras are strangers. Copies of his book sometimes arrive late, just like the candidate, who flies coach and travels in a motorcade of one.

If the modern presidential campaign is partly about stagecraft, Ralph Nader is lagging far behind. Even his news conferences, like one held recently in the cramped backstage of a University of Wisconsin theater, are often randomly thrown together.

But logistical challenges aside, there is no stopping the longtime consumer advocate as he attacks the establishment and portrays Sen. John Kerry as a Democrat who has lost his way.

"You need to put demands on Kerry," Nader said, surrounded by a bizarre mix of theater costumes and stage props, rolls of carpet and thick ropes. "Pull him to progressive positions if you want him to win."

After mostly unsuccessful efforts to block him from state ballots, Democrats fear Nader's quixotic campaign—one that will be absent from the presidential debates—could yet again upend the election.

In national polls, Nader's support ranges between 1 percent and 5 percent. But in battleground states such as Wisconsin, a place with a long tradition of progressive politics, even 1 percent could make a big difference.

With Nader receiving 4 percent in one recent Wisconsin poll, Kerry and President Bush are waging an intense battle for the state's 10 electoral votes. Bush lost the state in 2000 by 5,708 votes, far less than 1 percent.

As in other states, Democrats are working aggressively to keep Nader off Wisconsin's ballot. They filed a lawsuit against him last week, days after the state Elections Board decided he had met state ballot requirements.

On Sept. 30, the Wisconsin Supreme Court ruled that Nader will remain on the ballot.

Although challenges continue, Nader has secured a spot on 35 state ballots, including the crucial state of Florida, according to Ballot Access News. Minnesota and Iowa, two other battle-

grounds included in his recent three-day Midwest tour, are also on that list.

While he was not in the debate last week in Coral Gables, Fla., Nader wasn't far away. He planned to campaign throughout Florida and near the Sept. 30 debate site.

Unlike third-party candidate Ross Perot, who participated in the 1992 presidential debates, Nader has not gathered enough support in national polls to be on the debate stage, which also was the case in 2000.

But his poll standing doesn't keep Nader, 70, from hammering at his opponents. He repeatedly calls the Democratic Party "stupid" for not doing more to differentiate itself from the Republican Party, just as he preaches the evils of a "two-party duopoly."

With the continuing legal battles over ballot access, Nader and his two or three traveling assistants are constantly looking for overnight mail drop-off sites, notary publics and fax machines to deal with corresponding paperwork. University campuses are the preferred speaking stops for Nader, whose cash-strapped campaign saves money by avoiding the rental fees required for hotel ballrooms or other venues. At the University of Wisconsin, he attracted an audience of 1,300, including Maureen Clark.

"It's a stand for certain principles that aren't addressed," explains Clark, 28, who voted for Nader in 2000 and is considering him again.

Despite friendly audiences, Nader rarely flashes a smile or gives any outward sense that he enjoys his crusade. That may have something to do with the comforts of his travel, an entirely different experience from those of Kerry and Bush, who move under tight security and with many creature comforts.

Nader, who gained almost 3 percent of the vote in 2000 when he was on the ballot in 43 states, travels by Southwest Airlines and Budget rental cars. Lodging is typically at a volunteer's home or the nearest Hampton Inn.

At every stop, reporters ask him the same question he was asked in 2000: Doesn't your presence hurt the Democrat, someone closer to your views than Bush?

"Either we're all spoilers of one another or none of us are spoilers," Nader shot back dur-

ing a news conference at the Milwaukee Press Club.

Even from struggling college students, Nader's team frequently asks for campaign contributions.

"This is a campaign that lives off the land," Nader friend and traveling mate Greg Kafoury told a mid-afternoon audience of about 300 at the University of Wisconsin's Milwaukee campus.

Kafoury, like an inspired preacher, asks each audience if there is someone in the crowd who could give \$500 or \$1,000. On this day, several hands shot up, including one belonging to Dianne Henke of Pewaukee, Wis.

"He gives me hope," the 55-year-old mother of three said as she wrote a \$500 check. "Even though we may not win, we have to send a message."

Besides passing on the hat, there are \$75 signed copies of Nader's books, \$20 T-shirts and \$3 buttons for sale. Workers said the proceeds go to Nader's campaign fund, which had \$113,381 in the bank at the start of September.

The on-the-road fund raising means the campaign often needs to find a bank each morning to deposit the hundreds or thousands of dollars in cash and checks from the previous night.

Nader will not say whether he plans to run again in 2008, but he thinks being a candidate gives him greater leverage to push for universal health care, public financing of campaigns and other progressive positions.

Kerry backers, meanwhile, are working on a vote-swapping plan on the Internet that would have Nader supporters vote Democratic in closely contested states while an equal number of Democrats would vote for Nader in states where the presidential contest isn't so close.

Despite strong anger toward him from some who blame him for Al Gore's loss in 2000, Nader said he rarely feels threatened.

"Whenever you take on the powerful, you get unfriendly messages," he said in an interview. "But you can't let them deter you from the course you are pursuing. You get a lot of praise, too."

At least during his recent Midwest swing, far more supporters than protesters greeted Nader. When met by a few dozen Kerry supporters at Macalester College in St. Paul, Nader looked at one young man and growled, "Make Kerry better."

Let's talk about sex

○ Writers are happy to give explicit advice

By Dana Hull
Knight Ridder Newspapers (KRT)

SAN JOSE, Calif.—"Roxy Sass," the sex columnist at the Stanford Daily, advises "tragically repressed" Stanford University students to stash sexual aids in their "trustworthy box."

The Daily Californian's popular "Sex on Tuesday" column welcomed University of California, Berkeley students back to school with frank talk about morning-after manners and the etiquette of the "half-night stand"—sneaking out before the sun and the bed-owner rise.

Yvonne K. Fulbright, the 29-year-old doctoral student who writes the "Sexpert Tells All" column for New York University's Washington Square News, is so well-known that she was invited to speak at freshman orientation.

From California campuses to the Ivy League and Big Ten universities in the nation's heartland, student sex columnists—nearly all of them young women—are spicing up college newspapers and pushing the boundaries between entertaining and advising.

For a generation exposed to TV shows such as HBO's saucy "Sex and the City," the columns are must-reads.

"It's a lot of advice on technique and pleasure," said Sonia Chen, 22, a fifth-year student at Cal who has been reading "Sex on Tuesday" since she was a freshman.

"It's like anonymous sex advice. You don't have to ask your friends questions because it's in the campus paper."

But others, including parents and alumni, are aghast at the frank and sometimes explicit nature of the columns, which discuss everything from orgasm to tantric sex to G-spots—and that's just for starters. Some adults have expressed concern about the soundness of the advice, but many students say they find the columns both entertaining and informative.

Some columns are humorous essays based on interviews with students and the writer's personal experience, while others follow a Q-and-A format. While critics worry that the columns reinforce stereotypes that college students are promiscuous, others argue that the trend toward "abstinence-only" campaigns in high schools means that many students arrive on campus starved for information because they've had little-to-no sex education.

At Humboldt State University in Arcata, Calif., the Lumberjack newspaper's "Sexually Speaking" column has been written for five years by Melinda Myers, a 43-year-old psychology professor who teaches courses on human sexuality. She is the only nonstudent

columnist at the paper.

"College students are absolutely having sex, but they don't know the first thing about it," said Myers. "Last semester, a female student in one of my courses asked if it was true that drinking Windex after sex meant you would not get pregnant."

There's no accurate tally of how many campus newspapers run sex columns, and as the fall semester gets under way, some college papers are facing criticism both on and off campus.

The debut sex column in The Spectrum at North Dakota State University caused a furor among adults in the surrounding Fargo community. The just-launched column was barely noted by the school's 12,000 students. But the column about oral sex outraged the larger campus community, and many adults bombarded the paper's editor with angry phone calls.

"I'm scared every time the phone rings," said Matthew Perine, The Spectrum's editor, who says he is torn over whether to tone the column down or allow a local alternative paper to run it unedited instead. So far, no one at North

Dakota State has pressured The Spectrum to drop the column, and other staffers have leapt to its defense.

But critics, including some campus health professionals, warn that the free-wheeling content of the sex columns could unintentionally increase pressure on students

engage in behavior for which they are not emotionally prepared.

"Most of the sex columns are written by student journalists or columnists who don't have, other than their own dating experience, any clinical training in sex education," said Tom Rolnicki, executive director of the Minneapolis-based Associated College Press, a national membership organization for college student media. He said that the columns are well-read in part because of their salaciousness. "There is some shock value involved."

The Daily Californian's "Sex on Tuesday" column first appeared in January 1997, making it the first campus newspaper to have a sex column in the nation. This semester it is written by Sari Eitches, a 21-year-old pre-med student who plans to specialize in obstetrics and gynecology.

"I want to keep it entertaining, because that's the best way to get information across," said Eitches, who writes about "half-night stands" as well as practical advice, like informing readers that emergency contraception is available on campus. "There is so much misinformation about sexuality and sexual health out there."



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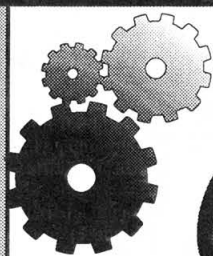
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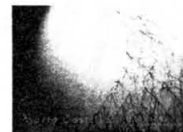
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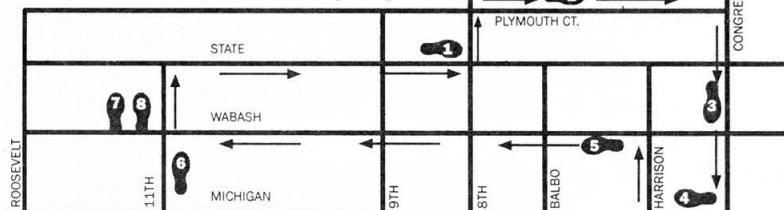
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Hokin Annex

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Starting off on the right foot

Being a new student is never easy, especially if you're a freshman.

That's why it was refreshing to see that the new student orientation process for the fall 2004 semester went as swimmingly as it did.

Far from the long lines, exasperating wait times and lack of personal contact that characterized the arrival of new students last fall (and in years before that), this year's registration period was filled with stripped down procedures, a smooth-functioning Oasis, and programming galore designed to welcome students to the Columbia community.

It was a pleasant change from the way Columbia has traditionally stumbled through its new student registration period.

In spearheading a college-wide re-examination of the process, Vice President for Student Affairs Mark Kelly and his team have pushed the school to rethink how it welcomes its students. In doing so, they have come up with some innovative new ways to

process the more than 3,000 new students who now call Columbia home.

For example, breaking the process down into two separate phases—one designed to accomplish tasks such as registration and the other intended to introduce students to their new surroundings—for example, allowed students to digest the process in smaller bites. Workshops such as "Campus and Community Street Smarts," "Community, Culture and Diversity" and "Your South Loop Campus" went a long way in helping new students feel right at home, a benefit that may be vitally important to a school that suddenly finds itself with 40 percent of its freshman student body living on campus.

But more importantly, perhaps, were the efforts to create relationships between students and faculty right out of the starting gate. This year, as part of the second phase of orientation, students were broken down into small groups in order to spend quality time with a faculty mem-

ber. This allowed the faculty to introduce themselves to students in their department before they've even cracked a book. With a bit of luck, such early contacts will go a long way in helping students succeed in their chosen major and have a friend and mentor to help them through those first few difficult semesters.

Judging from the wealth of positive responses from both students and parents this year, the days of chaotic registration may be over.

As Columbia grows in size and stature, new student orientation will go a long way in determining how Columbia is perceived by those who spend their education dollars here. Hopefully, this year's registration will have continued the process of putting a welcoming smile onto Columbia's continually evolving face, and further cemented the school's reputation as one of the nation's premier arts and media colleges.

It almost makes you want to sign up for school all over again.

Here we go again?

Former President Jimmy Carter knows a thing or two about elections.

That's why when he says there's a problem somewhere, we should listen.

Carter, a Nobel Peace Prize winner, is best known in his post-presidential years as an impartial observer of elections in troubled foreign lands, such as Haiti, Peru and Indonesia. Last week, he pointed out another place where the concept of free and fair elections is endangered, noting in a Washington Post op-ed piece that it is "unconscionable to perpetuate fraudulent or biased electoral practices in any nation."

The problem is that he was talking about Florida.

Fearing a repeat of the problems in the 2000 elec-

tion that placed George W. Bush in the White House under dubious circumstances, Carter listed a series of important election requirements that are currently missing in that state: "a nonpartisan electoral commission who will be responsible for organizing and conducting the electoral process before, during and after the actual voting" and "uniformity in voting procedures, so that all citizens, regardless of their social or financial status, have equal assurance that their votes are cast in the same way and will be tabulated with equal accuracy."

In other words, those things that make an election free and fair.

Carter's warning comes amid concern that voting procedures, particularly

those that have been turned over to electronic voting machines, may be up for grabs in many states across the country this November. Some of the machines that will be used leave no paper trail for voters, tallying votes only electronically. Perhaps, not surprisingly, as many as one half of the votes cast in Florida this Election Day will be made by voters using touch screens and hoping their votes were registered properly.

That means, come Nov. 2, only a miracle could ensure there won't be any controversies or court challenges to the results of what promises to be a very close race.

Which leaves us with one question: After all the voting is done, how long will it take before we've figured out who won?

Rudeness unlikely to pay

Contrary to popular belief, the majority of homeless people on the streets are not there by choice. In an age when an increasing number of Americans are living paycheck to paycheck, a small calamity can be all it takes for someone to go from having an address to hitting the streets.

Which is why the new anti-panhandling measure passed by the Chicago City Council last week looks like another attempt to attack a serious problem by trying to get rid of its symptoms.

The measure, approved by the full council Sept. 29, fines panhandlers \$50 or \$100 for "aggressive or rude" behavior when asking for a handout, and would prohibit solicitation near certain public places like ATMs and bus stops.

We're all for safety, but we think the ordinance, sponsored by 42nd Ward Alderman Burt Natarus, should be shelved. Natarus, no doubt responding to the wishes of his well-heeled Near North constituents and tourists, believes the situation has gotten out of control and needs to be

reigned in through new legislation. But Chicago has already gone down this road before, enacting an anti-panhandling law in 1991, only to see it beaten back in 2002 on constitutional grounds.

In 2004 America, even those who are not panhandling can be rude and aggressive. And if we fined everyone for such behavior we'd probably be able to pay off the national debt within weeks.

Controlling such behavior by penalizing those who have no money to begin with makes little sense.

Adam's Rust



Adam Rust/The Chronicle

LETTERS TO THE EDITOR:



Fire safety info outdated

A year after the deadly Cook County Building fire in downtown Chicago, Columbia's website contradicts the fire safety policies it revamped last year, putting students, faculty, staff and visitors at grave risk. If a student were to look for information on evacuation procedures on Columbia's website, www.colum.edu, they would find fire evacuation memos dated Jan. 2, 2002, approved by the executive vice president. Those outdated memos (located at <http://allegro.colum.edu/policies/procedures/safetyandsecurity>) are, incorrect and dangerous. For example, they direct assistance to "any special needs individuals to the stairway closest to the freight elevator." For the Wabash Campus Building, 623 S. Wabash Ave., those procedures are incorrect and could put people in grave danger during an

evacuation.

According to the newer policy, which is nowhere to be found on Columbia's website, as of this writing, special needs individuals go to the front of the building where they can be rescued by firefighting personnel. Two years after 9/11, and after the deadly Cook County Building fire, Columbia's fire safety procedures were overhauled. A year since then the college continues to publish false and conflicting information about evacuation policies.

While the Columbia establishment brazenly boasts of its new security contract with a company that has "experience with terrorist issues" ("SDI loses job security," The Chronicle Summer Edition), it puts students dangerously at risk with confusing and conflicting policy statements.

—Andrew Oleksiuk
Staff,
Academic Computing

Why not a union?

I must admit, it's hard for me to understand why any employee would not want to be part of a united Columbia staff union. Hesitation may reflect

the fact that employers, their law firms and PR reps have had some success surrounding unions with negative images.

In this country we are told to rejoice because we live in a democracy, yet that democracy has never extended to the workplace. Only when staff members organize to form a "legal union" can they have a vote at the table where decisions are made—decisions that affect us and the future of Columbia—an institution that means just as much to staff as to students, faculty, administrators and the board of trustees.

Right now, administrators are busy filling our ears and e-mails with admonitions and inferences that unionizing might be (gasp) bad for us. This is an understandable response to being asked to share power. However, I think it is now time for some of that decision-making power to be shared with Columbia's loyal staff. Let's extend the concept of democracy at Columbia and develop a vibrant, cohesive and united staff union.

—Sheila Brady
Faculty,
Educational Studies

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Who wants to be a journalist?

By Mark W. Anderson
Commentary Editor

It is not a good time to be a journalist. In fact, it's been brutal out there.

Just ask CBS anchorman Dan Rather, who helped epitomize the troubles journalism has faced this election season when he was caught last month using forged documents—showing George Bush as skipping out on his Texas Air National Guard duties—from an unreliable source.

Before that, there was the newsroom rush to give credence to the Swift Boat Veterans for Truth, a group of scurrilous Vietnam War veterans who tried to smear Democratic presidential candidate John Kerry as a coward and possible baby-killer without any facts to back up their claim.

Before that, it was the failure of many in the media to effectively examine the Bush administration's motives for the Iraq war, and before that it was the question of whether to portray Howard Dean's slightly-hysterical scream as the sign of a madman, prematurely ending his campaign.

And before that? Well, let's just say 2004 has not been a good year to be in the news business.

A number of respected mainstream media voices have recently expressed their shock and dismay at the state of affairs in their profession. "We have timid media in this country that do too little reporting, too much hyping, and look over their shoulders in fear too much," Bruce Benoit wrote last month in the Minneapolis Star-Tribune, hardly a bastion of political or cultural radicalism.

Frank Rich, in a Sept. 19 piece in The New York Times, notes that, "At some point after 9/11, the news business jumped the shark and started relaying unchallenged administration propaganda." He went on to point out that Fox News should be called "GOP-TV" and CNN is "as inextricably bound to the

Democrats as Fox is to the Republicans."

Even David Broder, reliable voice of dead-center moderation at the Washington Post, can hardly stomach it. "After almost a half-century in this business," he wrote recently, "I certainly feel a sense of shame and embarrassment at our performance."

What's going on here? Has the news media of this country suddenly slipped, exposing its inherent biases? Or is this the result of forces that have been building for years, only to rear their ugly head during the pressure-cooker of a presidential race?

Unfortunately, the answer is a little of both. Americans have a schizophrenic view of the industry; they want news stories reported as objectively as possible while expecting them to fit snugly into their notions about how the world works. Particularly when it comes to the matter of political ideology, news we already believe is news we'll gladly hear, regardless of its source or the methods used to collect it. Elections are, after all, a vote for whichever candidate fulfills our emotional, psychological and intellectual prejudices, and most of us will gladly live on a steady diet of pander about the candidate we've set our heart on.

But beyond the question of whether the media is biased, and for whom, lies the more troubling aspects of the way in which news is reported and disseminated in the age of corporate media conglomerates and publicly-traded news companies. The recent controversies over Dan Rather getting "snookered" and Kerry getting smeared point not to news producers or line editors or even news executives deciding to advance their political agendas as much as they do to a journalistic mindset geared more toward overnight ratings than truth. Why? Because overnight ratings mean dollars, and unfortunately there's no line for truth on most companies' profit and loss statements.

Which means that too many newsrooms, anchor chairs and



television camera trucks are filled with employees who are beholden less to the traditional values of journalism than to the fleeting values of profits and publicity. Broder, surveying the state of the industry he has devoted his life to, fears that:

"The way to the top of journalism [is] no longer to test yourself on police beats and city hall assignments, under the skeptical gaze of editors who demand precision in writing and careful weighing of evidence. It is to make a reputation as a clever wordsmith, a feisty advocate, a belligerent or beguiling political personality, and then market yourself to...executives who...were looking for quick fixes for their circulation or ratings."

This lack of institutional standards regarding such niceties as fact-checking and source-locating leaves many reporters extremely vulnerable to the moment when someone outside of their profession figures out a way to game the system, like someone did with the Bush National Guard documents that got CBS in so much hot water.

Regretfully, this state of

affairs has been going on a lot longer than it's taken the Bush and Kerry campaigns to set up shop for the 2004 elections, and it has taken a heavy toll on the public's confidence in America's journalists. A recent Gallup News Service poll found that "just 44 percent of Americans express confidence in the media's ability to report news stories accurately and fairly," while a full 16 percent of respondents have "no confidence at all." Only 44 percent of Americans overall express confidence in the media's ability to "report news stories accurately and fairly."

But at the same time, over the past 12 months corporate profits for the three biggest media companies (Time Warner, General Electric, and Disney, all of whom own several news outlets) have averaged \$24 billion. Which means, even as the public's perception of the job these companies are doing is taking a beating, there's still a ton of money to be made in doing such a poor job.

After all, why else would anyone want to be a journalist?

Roamin' Numerals

34

The age, in years, of documents recently reported released by a U.S. federal judge that are said to show that Britain's domestic spy agency shadowed the late Beatle John Lennon's political activities.

#1

The ranking of pre-order DVD titles on Amazon.com's website as of October 1, 2004, for Michael Moore's documentary "Fahrenheit 9/11."

20%

The amount by which the CTA is contemplating cutting service should it not be able to close a \$77 million budget gap, according to the Chicago Sun-Times.

Choice Cuts

“

"... Journalism in America is broken. It has no foundation of values by which many Americans can relate and depend. The moral of this column is not about one side prevailing in news coverage on the war on terror. It's simply about fairness — about Americans getting both sides with the same prominence."

Tim Chavez, editorial page writer for the Nashville Tennessean, remarking on the dearth of positive news from Iraq.

"Tim, your piece is a disgrace."

New York Times reporter Alex Berenson, castigating Chavez for falsely reporting a massacre in Najaf that never happened.

”

One thing is clear: debate deadly dull

By Andrew Greiner
Editor-in-Chief

If you were looking for some excitement in your television viewing Sept. 30, the first of three televised debates between President George W. Bush and Sen. John Kerry was not the place to go.

Granted, Democratic candidate Kerry did something few campaign observers thought he could do: come up with a coherent message. The only problem was Bush, who already had a message—the only one he has—stayed with for the entire 90 minutes, turning the first face-to-face meeting between the two candidates into a crushing bore.

Few Americans turn to presidential debates for the kind of riveting TV that comes with, say, "Fear Factor: Las Vegas," but they do expect a rhetorical

version of swimming with the fishes somewhere along the line. On a blue stage at the University of Miami in Coral Gables, Fla., they didn't get it. Instead, what they got was Kerry scribbling notes like a prosecutor and Bush repeating himself over and over.

His answer to nearly every question? Iraq, clear signals or stay the course.

What about North Korea? Iraq. Al Qaeda? Clear signals. Russia's nukes? Stay the course.

According to Bush, the key to saving the world is a free Iraq, something he has said for years now—something that is unfortunately becoming harder and harder to believe.

Kerry, on the other hand, seized the opportunity to more clearly define his positions and separate his agenda from that of Bush, something he has been lacking for quite some time. Beyond defining his positions,

Kerry's policies remain rather unexciting. He still needs to be more aggressive. His longwinded responses teetered on being dull. Beginning a rebuttal with, "I agree with my opponent," for example, might not be the best strategy. Neither does expecting the American people to understand phrases such as "change the dynamics on the ground." Still, portraying the president as clear but wrong helped him a lot when it came to distinguishing himself from his opponent.

"It's one thing to be certain, but you can be certain and you can be wrong," Kerry said, adding, "Certainty sometimes gets you into trouble." While the first 45 minutes of the debate played like drying paint, feathers began to fly when Kerry brought up Bush's father. His quote from Bush Sr.'s book was the kidney shot that had Bush reeling, contorting his face when

the words came out of Kerry's mouth.

By the time the buzz words came out in the second half, like "nuclear proliferation" (which, by the way, Bush pronounced correctly), things picked up steam. Soon there was talk of "bilateral" and "multilateral" talks with North Korea, global warming, Osama bin Laden, and genocide in Darfur, Sudan.

Still, Bush wanted to talk about Iraq, and Iraq alone.

If anyone benefited from this lackluster debate, it had to be Kerry, who looked collected and used his comparative eloquence to his advantage. Plus, he said something that was original nearly every time he spoke.

It may not be "The Snake Pit" or "Fear Factor Martinis," but it will have to do.

Besides, it was on every channel.

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623 S. Wabash Ave.
Suite 205
Chicago, Ill. 60605-1996

Main line: (312) 344-7253
Advertising Fax: (312) 344-8032
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Streets around Columbia get traffic signals

○ Additional renovations on the way for roads

By Jeff Danna
City Beat Editor

For Roosevelt University student Pamela Mauer, crossing Congress Parkway at State Street no longer feels like a life-threatening risk.

She feels safer crossing the street now that the walk signals at the intersection are supplemented with pedestrian countdown signals—electronic devices that display the amount of time pedestrians have to cross before the traffic signals change.

"Last year, it was a little sketchy," said Mauer, who lives in the University Center of Chicago, 525 S. State St. "Honest to God, you didn't know when you were going to get run down or hit by a taxi."

In August, the Chicago Department of Transportation completed work on several projects to improve the intersections along Congress Parkway from Wells Street to Wabash Avenue, which have long been considered dangerous by students. These renovations were designed to coincide with the opening of the "Superdorm," to increase safety for pedestrians and make the intersections more efficient for handling traffic flow, said Brian Steele, assistant commissioner of CDOT.

"Crossing Congress is one of the biggest pedestrian challenges," Steele said. He explained this is due in part to the heavy flow of traffic coming off the expressway and that people must cross four lanes of traffic to make it to the other side of the street.

While some of the plans for improving the intersections along Congress are still in the works, Steele said several major changes have already been made.

Along with the installation of pedestrian countdown signals at Congress and State, standard pedestrian crossing signals have been installed at Congress and Wabash, adjacent to Columbia's 33 E. Congress Parkway Building, Steele said.

"Pedestrian crossing signals were installed there a long time ago," he explained. They were removed when the Chicago Transit Authority was working on the el tracks that hover over the intersection and never replaced.

Steele said CDOT also increased the amount of time pedestrians have to cross Congress by as much as 40 percent at some intersections.

"It not only allows more pedestrians to cross, but it allows them to cross safely," he said.

Another change made to the

intersections along Congress was the optimization of the signal offsets, Steele said. In other words, CDOT adjusted the timings of the traffic signals from Wells to Congress so that they change sequentially.

"One thing that does [it] is sometimes, when you're a pedestrian you have to wait for a gap in traffic—this has created gaps," Steele said.

He also explained that the signals along Congress now are timed differently in mornings and afternoons to accommodate rush-hour traffic flowing in and out of the city.

At Harrison Street, CDOT has made additional renovations. Because Harrison intersects State at different places, traffic signals now operate in three phases. This allows for eastbound and westbound traffic on Harrison, and north- and southbound traffic on State to move separately.

Steele said that new pedestrian crossing signals have also been installed at Harrison and State and Harrison and Wabash, and the crosswalks at each intersection have been repainted.

Zac Terrell, a junior at Columbia, is glad CDOT has made a point of improving pedestrian safety along Congress.

"Pedestrians should have rights first, especially in a city with a great public transportation system where it's not really necessary to drive," he said.

Although Terrell, who crosses Congress when walking to his classes, is impressed with CDOT's efforts, he never noticed the absence of crossing signals prior to their installation.

Mark Jacobsen, a freshman at DePaul University and

"Superdorm" resident, said the intersection changes were unnecessary, but he agreed with Terrell that CDOT's efforts to improve safety for pedestrians are commendable.

"I think there wasn't really a problem before," Jacobsen said. "You're always trying to beat traffic in the city."

Despite the changes made at Congress and Wabash, Hope Daniels, a Columbia faculty member in the Radio Department, still thinks the intersection is dangerous. Because the Radio Department is located in the 33 E. Congress Parkway Building, Daniels sees the activity at Congress and Wabash each time she goes to work.

"I always wait for the light to change before I cross," she said. "I still see people crossing before the light changes, and

See **Signals**, Page 23



Eric Davis/The Chronicle

New pedestrian countdown signals at State Street and Congress Parkway alert pedestrians to how much time they have to cross the street. The signals are part of the Chicago Department of Transportation's plan to improve safety and traffic flow along Congress.

Shedd expecting baby beluga

○ Aquarium officials uncertain when visitors will be able to observe whale

By Shea Gibbs
Contributing Writer

Looking into the whale habitats at the Shedd Aquarium, 1200 S. Lakeshore Drive, a spectator would assume the large, speckled female beluga whale knows something very special is happening. The way she responds to the crowds around her, squealing and posing for cameras, it is as if she knows the visitors are there to see her.

And there is, indeed, something very special going on. Mauyak, a 22-year-old, is about six months pregnant, the aquarium announced Sept. 29 at a press conference.

The behavior of a beluga mother does not actually change significantly while she is pregnant, according to Ken Ramirez, vice president of marine mammal programs and animal training at Shedd Aquarium. The beluga whales are simply friendly animals.

For Mauyak, though, the experience of childbirth is not entirely new. The whale is already a mother to another calf currently in residence at Shedd, 4-year-old Qannik.

"She's very attentive, very alert to [the calf's] needs," Ramirez said. "She'll be a good mother because she's been through the experience before."

The announcement carries significance for more than just the folks at Shedd, Ramirez said. The aquarium is a member of the North American Beluga Whale Breeding Cooperative, meaning Mauyak's pregnancy will con-

tribute to the knowledge of the entire community on the subject of whales, which are extremely difficult to study in the wild.

"When they're in captivity, we're able to study what's going on," said Roger Germann, a spokesman for the aquarium. "When they're under icebergs in the wild, you can't study them."

Furthermore, at 22, Mauyak is considered rather old to be birthing calves, said Ramirez. Trainers admit that her age may present some unforeseen obstacles.

Mauyak became pregnant sometime during April or May, after she had been reintroduced to the father of her first calf, Naluark, the aquarium said. According to Ramirez, aquarium officials began seeing an increase in the female's progesterone levels in early May. The aquarium was, however, unsure at the time as to whether the progesterone increase was an indication of pregnancy or ovulation.

Last week, aquarium trainers, while performing a weekly ultrasound, determined with certainty that Mauyak was pregnant.

"Although we've expected that she's been pregnant for a long time, because of the size of the fetus and the thickness of the whale's blubber, [an] ultrasound wasn't effective until a week ago," Ramirez said.

During Mauyak's pregnancy, little will change in her life. She will continue to train and be monitored much like the other whales at the aquarium. So far the routine ultrasound treatments that

Mauyak has undergone have indicated that her calf is developing normally, the aquarium reported.

When the whale finally does go into labor, the aquarium will continue to allow nature to take its course.

According to Ramirez, trainers and veterinarians will be in attendance for the birth in case something goes wrong. While an emergency is always a possibility, Ramirez is positive about Mauyak's prospects.

"She's a great mom, and she's in great health, so we're expecting the best," Ramirez said. "But we're always concerned."

And their concern is well founded. Only about 50 percent of newborn whales survive, said Germann.

Mauyak's life in captivity will change significantly after she gives birth to her calf. She will be kept alongside her newborn at all times, and she will be well fed.

"Her body doesn't need a lot of extra nutrition until she starts nursing," Ramirez said. "Then she really is eating for two."

It is uncertain when the public will be invited to view the young beluga once it is born, Ramirez said. Somewhere between two and four weeks is standard, but in some cases the aquarium finds that the newborn will be undisturbed by the flow of viewers in three or four days.

If you find yourself walking past the beluga exhibit at the Shedd, look for the speckled female. She will be the one who seems to know just what all the fuss is about.

Nightlife always on tap for fans in Wrigleyville

○ Bars use 'capacity ticker' to track attendance

By Alicia Dorr
Assistant City Beat Editor

Whether the Cubs fail miserably or are wildly successful, there are always fans. But no matter the crowd size, one thing is for sure—come what may, Wrigleyville is ready for it.

Since last year when the Cubs won their first playoff series in recent memory, business has been good for the bars around Wrigley Field, 1060 W. Addison St. The neighborhood already draws college students, tourists and regulars, but when Cubs fans are added to the mix, the crowds become extremely large. But where other businesses might be troubled, Wrigleyville bars are ready to step up to the plate.

"We've been prepared for crowds since opening day. We have enough staff, and they are well-trained and anticipate this situation," said Dan Mason, general manager of Hi-Tops bar, 3551 N. Sheffield Ave.

The beginning of the 2004 season brought more business than ever, which Mason attributes to a long winter of anticipation for the notoriously die-hard Cubs fans. As the games ticked down toward another chance for the Cubs at the World Series, Mason said business boomed.

Once a month the bars around Wrigley meet to discuss issues and concerns, a loose assembly

referred to as the "Triangle Neighbors." According to Mason, these meetings usually cover issues that affect the Wrigleyville bars, like the shooting outside the Cubby Bear, 1059 W. Addison St., after a game in May. Though this turned out to be a traffic dispute rather than a sports-related one, it is nevertheless typical of what is discussed.

At the meetings this year, bar owners and managers have touched on safety precautions, according to Steve Strauss, owner of Sluggers at 3450 N. Clark St. Strauss said all of the bars are committed to increased safety through controlling the crowds, keeping glass off the street, making sure no one is drinking on the street and other issues specific to each bar.

Strauss said there have not been very many problems this year. He pointed out that although there are 38,000 seats in Wrigley Field, and usually more fans on the street, the crowds have been very peaceful. He also said that any extra costs to ensure safety are made up for by the people themselves.

"We've had a packed house every night. The business is there, so it's not a burden [financially]," Strauss said.

And the business is definitely there, with the Cubs reaching an attendance record of three million for the first time in the fran-



Tina Wagner/The Chronicle

Crowds gather outside Wrigley Field regularly during baseball season. Since the Cubs' successful season last year, the bars around Wrigley have been packed for every game.

chise's history at the Sept. 29 game against the Cincinnati Reds. Wrigley Field has been at, or near, capacity for every game this season, leaving many fans looking for a place to whet their whistle.

With so many people in the area, bar owners are careful to avoid overcrowding at their bars. At Hi-Tops, doormen ensure that there are never more than 515 people in the bar, which is its capacity, according to Mason. The bouncers use an electronic "ticker" to keep track of people when they come in the door. When the bar is full they have a one in, one out policy. The fire marshal has been in about once a

week to check on this, Mason said, in part because of the E2 nightclub tragedy on Feb. 17, 2003.

Though Strauss said there is always more of a police presence later in the season, the Chicago Police Department sticks to the same game plan every year, according to department spokesman Patrick Camden.

"We do the same things we always do with crowd control and traffic control to make sure everyone has a safe and good time," said Camden.

Mason said the capacity ticker is as far as his bar goes for extra security, but the more important preparation has been making sure

there is enough alcohol by stocking up on liquor more heavily than at any other time of the year.

"The main thing we do is make sure we have enough spirits on hand," Mason said.

Because of the neighborhood's general draw, Mason does not worry about a drop in sales after the season is over. The Wrigleyville area is lucky in this respect, he said.

Strauss added that this season has not been very difficult to deal with at all.

"This has been the smoothest season I've ever had, and I've been here for 20 years," Strauss said.

Trump *Continued from Back Page*

town Chicago because of the amenities the building offers: units that range in size from studios to seven-bedroom penthouses, two ballrooms, a 60,000 square-foot health club and various retail and dining services.

Lissner said that, typically, high-end residences like Trump Tower attract similar groups of people, usually mixtures of singles, suburban empty nesters, investors and other affluent types.

David Perry, director of the Great Cities Institute at the University of Illinois at Chicago, agreed that Trump Tower will not necessarily diversify the area around it, but rather add to the existing environment.

"I think it will enforce the demographic that's already in the Loop," he said. "The residential development of the Loop has put a large consumption market close to a commercial area."

Diversity is not necessarily what should accompany large, luxurious developments like Trump Tower, said Brent Ryan, co-director of the City Design Center at the University of Illinois at Chicago.

"I don't see a lot of downside," he said. "It's a good idea to have a concentrated residential area." By keeping residential areas concentrated, he explained, lower-income residents are not displaced by high-end development.

Building such a complex in a less-opulent area of Chicago would drive away people who could not afford to live there.

It also does not hurt that there is a demand for residences like those in Trump Tower, Cremer said, a demand the Trump Organization was not sure existed until people began purchasing units. When Trump Tower residences went on sale a year ago, the hotel-condominium concept was relatively new to Chicago, Cremer said. But, she explained, the fact that the concept was new worked to the company's advantage—it had little competition.

"I think that people believe in a brand name," Cremer said. "They're more comfortable knowing that there is a real person who stands behind that name."

Aside from being a symbol of new residential growth in downtown Chicago, Trump Tower will also be the next major focal point of the city's skyline, and Cremer said the Trump Organization is proud to occupy such a prestigious visual area.

"We wanted something that complimented the already perfect skyline, yet something that stood out," she said.

At 1,125 feet, Trump Tower will stand out. The structure, designed by Chicago architectural firm Skidmore, Owings & Merrill, will be Chicago's fourth-tallest building, ranking behind

the Sears Tower (1,457 feet), the Aon Center (1,136 feet) and the John Hancock Center (1,131 feet).

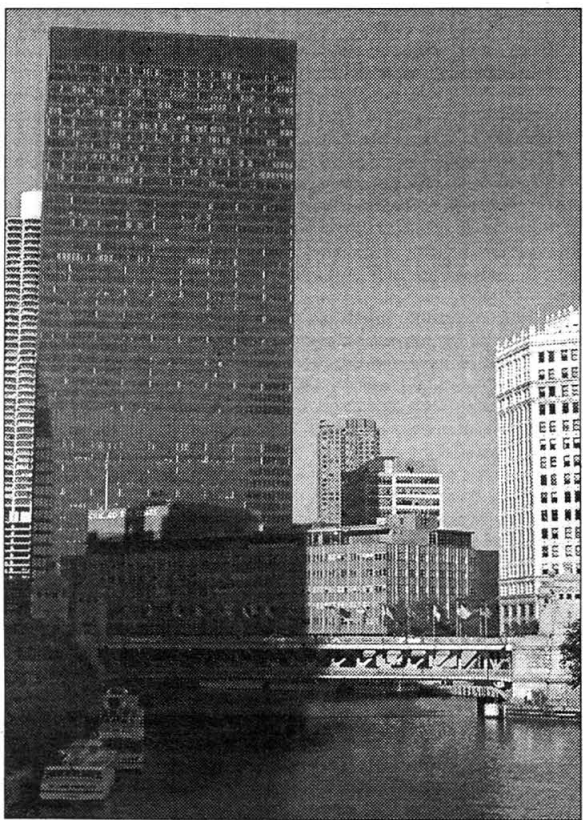
"It's going to be another important building to the skyline," Lissinger said. "I think we can all rattle off the highest-visibility buildings, the tallest buildings, the most prominent buildings, so I think it's certainly going to be up there at the top of that list."

As for the fate of the structure Trump Tower is replacing, the Sun-Times building, it will be demolished next month after its offices and employees are relocated beginning Oct. 8, Cremer said.

While the Sun-Times offices were originally considered to occupy space in Trump Tower, the idea was scrapped when the Trump Organization decided to do away with office space to make room for more hotel and condominium space, Cremer said.

The Sun-Times, she explained, will be moving into the former Apparel Center wing of the Merchandise Mart, 350 N. Orleans St.

The Trump Organization is in the process of buying out the \$73 million stake in Trump Tower that is owned by the Sun-Times' parent company, Hollinger International, Cremer said. So far, the Trump Organization has put \$4 million down on the stake and will pay the remaining \$69 million upon completion of the tower.



Eric Davis/The Chronicle

The Chicago Sun-Times building, 401 N. Wabash Ave., will be demolished next month after employees move to their new office space in the Apparel Center wing of the Merchandise Mart, 350 N. Orleans St. In its place will be the 90-story Trump Tower Chicago, which will be the city's fourth-tallest building at 1,125 feet.

Fire scores stadium

○ Stadium site moved from 79th Street due to time crunch, controversy

By Alicia Dorr
Assistant City Beat Editor

Major League Soccer has only three soccer-specific stadiums in the United States. Chicago will soon be home to the fourth.

The Chicago Fire, Chicago's professional soccer team, is building a 20,000 to 25,000-seat soccer stadium at 71st Street and Harlem Avenue. The 100-acre site is in the village of Bridgeview, about 20 minutes southwest of downtown Chicago.

The Chicago Fire has the second-highest attendance for MLS teams, averaging 18,000 each game, according to Diana Lopez, director of media relations for the Fire.

The team, which is in its seventh season, has been playing its home games at Soldier Field. Though the turnout is consistent, Lopez said that the Fire is eager to have a place of its own.

"I think it's every soccer team's desire to have its own home, and this will really be a world-class venue," Lopez said.

The \$70 million stadium will be eight acres, with the remaining area left for parking and development. When not being used as a soccer stadium, the space will be rented out for concerts and other smaller events. It will also be the permanent home of the Illinois Soccer Hall of Fame. The stadium will serve as headquarters for the Chicago Fire.

The stadium site was recently moved from 79th Street and Harlem. The stadium could not

be completed at that site in time to open for the 2006 soccer season, which is the main reason the site was moved. Bridgeview owns all of the land at the new site, where Consolidated Freightways trucking and the 3M manufacturing plant used to sit.

Bridgeview's mayor, Steve Landek, has worked closely with the Chicago Fire's owner, Anschutz Entertainment Group, and the soccer team to build the stadium. The village contacted the Fire a couple of years ago and was eventually picked as the best location, according to Landek. Though AEG is involved with the project, Bridgeview is financing the entire venture.

"They are the stadium experts, and they are continually involved with that aspect, but we felt financing it was the best use of

"I think it's every soccer team's desire to have its own home, and this will really be a world-class venue."

—Diana Lopez, director of media relations for the Chicago Fire

our money," Landek said. "We have more control. ... It makes for a cleaner project in general."

According to Landek, Bridgeview will sell bonds to fund the project. A planning group is consulting the village on how to develop the land surrounding the stadium, though a great majority of it will go to parking to reduce traffic congestion, Landek said.

The plans have been on track, but there have been a few stumbling blocks. The 79th Street site had competition—a Buddhist temple and the Burbank Park District, both of which owned parts of the desired land. Another concern for Landek has been Bedford Park officials who are worried about losing revenue from the former 3M site.

"Hopefully we'll come to an understanding [with Bedford Park]. We're longtime neighbors and friends, so of course we don't want them to suffer financially," Landek said.

Bridgeview residents have mainly been apprehensive about noise pollution and overcrowded roads and highways, Landek said. To address the noise problem, the stadium was designed to face northeast to southwest, which pushes the sound to a more industrial area nearby. Landek anticipates very little work on the area's roads, which studies have shown to be capable of handling extra traffic, he said.

Regardless of any problems, the construction schedule for the stadium is on track. The stadium design is complete, according to Landek. Project coordinators will start clearing the land in October to have it ready in 2006 as planned.

Though the Chicago Fire's stadium will be the fourth of its kind, it is part of a growing trend in U.S. professional soccer. Columbus, Ohio, was the first city to have a soccer-specific stadium, followed by Los Angeles



Courtesy Chicago Fire

and Dallas. Even as Chicago began preparations for an arena, other teams announced their own plans for stadiums in Colorado and New Jersey. German Sferri, a press officer for MLS, said stadiums are key to successful soccer teams right now.

"[Having a stadium] affected Columbus and L.A. drastically—they have the power to bring in other events and control their own money. It's unmatched what a stadium does for a team," Sferri said.

It has been a goal for U.S. soccer teams to have their own facilities because of the mood of the stadium, according to Sferri. He contends that when 16,000 fans are spaced out in an enormous arena, the atmosphere is lost. Though being able to run their own space is profitable for a

team, Sferri said the atmosphere is the most important thing.

"It's good for teams to have their own house. There are so many more benefits than just financial," Sferri said.

The Fire has no concerns about fans driving the extra 10 minutes for a game, according to Lopez. The fan base has remained consistent, even when Soldier Field was being remodeled and the Fire moved to Naperville. Bridgeview also has a large population that will likely be interested in the team, Lopez said.

Landek, who has advocated the project from the beginning, said he is ready to build the stadium.

"We have a workman's attitude right now. We've been at this for two years and we want to get the job done well and open the doors," Landek said.

Signals *Continued from Page 21*

that's not safe."

But CDOT still has plans for the intersections around Columbia's campus and the University Center.

Steele said that within a year or two, CDOT hopes to replace the pedestrian crossing signals at Congress and Wabash with modern light-emitting diode signals, like the ones recently installed at State and Harrison. These new signals, he explained, will be more energy efficient and brighter than the existing signals.

By 2005, Steele said he hopes CDOT will begin fixing the crumbling concrete medians along Congress. Although no designs have been made for their modifications, one option is to

shorten them so they don't jut into the crosswalks, clearing the way for pedestrians to cross the street.

These additional plans to improve Congress, however, will not take shape until CDOT has the necessary funding for construction, Steele said.

He also noted that traffic patterns are constantly changing, and the changes made along Congress and the changes that are planned do not necessarily mark the end of CDOT's mission to improve safety and traffic flow.

"We're constantly monitoring [Congress] and looking for ways to make improvements," Steele said.

Ordinance *Continued from Back Page*

every time, in the same spot. It's not like the cops don't know they're there."

According to the ordinance, "panhandling" is defined as "any solicitation made in person upon any street, public place or park in the city, in which a person requests an immediate donation of money or other gratuity from another person, and includes, but is not limited to, seeking donations: by vocal appeal; or where the person being solicited receives an item or service of little or no monetary value in exchange for a donation, under circumstances where a reasonable person would understand that the transaction is in substance a donation."

Citizens have complained that panhandling has become a daily problem for them. They have been followed and harassed on their way to work, school and even to the store. Jennifer Burkhardt, 29, a senior at Roosevelt University, said she is annoyed by panhandlers.

Her advice to panhandlers: "If someone asks you and they say no, you walk away."

Burkhardt said that she has been followed and forced to run and take refuge inside a nearby store.

Charles Spencer, 47, a panhandler on the corner of Jackson Boulevard and Wabash Avenue, believes this ordinance should be applied only to those who approach and harass people.

"How can you charge a person, \$50 and they're asking people for money?" he said. Spencer, who makes about \$10-15 a day panhandling, said he doesn't bother people. "I just shake my cup."

Though the ordinance passed, the question of how panhandlers will get the money to pay the fine continues to be raised by some citizens. Burkhardt does not approve of the ordinance because she doesn't believe that the panhandlers will have the money to pay, but many citizens agreed with Burkhardt. "Something's got to be done," she said.

—Additional reporting by Chelia Copeland

OFF THE BLOTTER

• A 41-year-old male was taken into police custody for kidnapping a 2-year-old child on the street at 900 S. Michigan Ave. at 9:42 a.m. on Sept. 23. The child's nanny told police the offender asked her where she got the child from and demanded she give him the child.

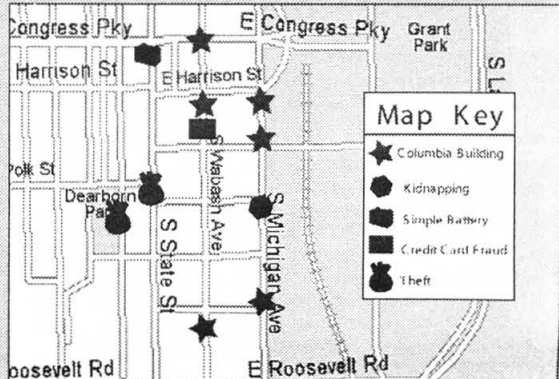
• An 18-year-old female was arrested for simple battery that occurred at the University Center, 525 S. State St., on Sept. 20 at 2:30 a.m. The victim, an 18-year-old female, told police the offender, the victim's roommate, came home with an unknown man. When the victim tried to leave the room, the offender grabbed her arms and demanded she stay.

• Credit card fraud occurred between 2:15 p.m. and 3:30 p.m. on Sept. 22 at Columbia's Wabash Campus Building, 623 S. Wabash Ave. No one has been arrested in connection with this incident.

• A 23-year-old male was arrested for a theft that occurred in the apartments at 2 E. 8th St. at 2 p.m. on Sept. 24.

• A theft of less than \$300 occurred between 6 a.m. on Sept. 25 and 5 a.m. on Sept. 27 in an apartment at 889 S. Plymouth Court. No one has been arrested in connection with this incident.

—Compiled by Jeff Danna and Alicia Dorr through data provided by the Chicago Police Department



Linsey Burritt/The Chronicle

'Trumping' the city skyline

Once complete, Donald Trump's first Chicago building will be a representation of the recent high-end residential growth of the Loop and its surrounding area

By Jeff Danna
City Beat Editor

Downtown Chicago has never been the kind of place to live for someone on a budget, but Donald Trump is out to see just how much people are willing to pay to live in the heart of the Windy City.

With condominiums starting around \$680,000 and a top-floor penthouse going for about \$16 million, Chicago's Trump Tower will be one of the priciest places to live in the city. Cost has not stopped people from securing their places in the latest building to scrape the skies over Chicago. More than 70 percent of the building's units have been sold, said Jill Cremer, vice president of development for the Trump Organization—and workers haven't even broken ground on the building. "There are a

number of people who are young families [who bought units], not only first-time home owners, but people who have purchased before, and they see this as a great investment," Cremer said. "And then there are a number of people from the suburbs who are buying hotel-condominiums as either an investment or a second or third home."

Rising 90 stories above the city's streets, Trump Tower will fill the space currently occupied by the Chicago Sun-Times offices at 401 N. Wabash Ave., a location Cremer sees as being instrumental in Chicago's residential growth.

"Right now, there's really a gap between the Loop and northern Michigan Avenue, and our building provides the link between those two areas," she said.

Gail Lissner, vice president of Appraisal Research Counselors Ltd., a Chicago-based firm dealing with commercial appraising, said the future location of Trump Tower along the east-west branch of the Chicago River is not known as a high-end residential area. Most of Chicago's high-end residencies, she said, are located between Chicago Avenue and

Oak Street in the Gold Coast neighborhood, while the area just north of the Loop is scattered residually.

"Right now, I would say the Sun-Times location is a 'B+' location," Lissner said. "This building is an 'A' building and will transform that area."

The transformation Lissner is referring to is the section of downtown that borders the Loop, the city's commercial sector, to the north. She sees Trump Tower

continue to escalate.

"We've seen a tremendous movement southward across the river," she said. "And certainly Millennium Park has been a big factor in this shift. We're seeing the Loop commanding a larger market share of sales activity in the last couple of quarters than it did last year and the year before."

Cremer said the Trump Organization planned Trump Tower, its first Chicago building, specifically for this reason. The intention of Trump Tower, she said, is to turn downtown Chicago into more of a "24/7 environment" by moving people into the area. Because the area is still developing residentially, the building, with its hotel, condos and 100,000 square feet of ground-level retail space, will create activity in the area.

"That's really Mr. Trump's specialty—recognizing undervalued real estate and remaking it into something completely amazing and fabulous," Cremer said.

Demographically, Cremer said Trump Tower will bring people from all walks of life to down-

"I think that people believe in a brand name. They're more comfortable knowing that there is a real person who stands behind that name."

—Jill Cremer, vice president of the Trump Organization

helping to stretch Chicago's high-end residential district beyond the Magnificent Mile. Now, with Plaza 440, 440 N. Wabash Ave., converting from office space to condominiums and Water View Tower, an 85-story building that will be part posh residencies and part offices, being built at 111 W. Wacker Drive, Lissner said the demand for housing near the Loop will

See **Trump**, Page 22

City polices panhandlers

Some question how panhandlers will be able to pay fines under new law

Amy Wooten
Contributing Writer

The City Council passed an ordinance at its Sept. 29 meeting that places limits on panhandling.

The ordinance bans aggressive panhandling by placing fines on those who engage in it within 10 feet of areas such as ATMs and bank or currency exchange entrances, CTA bus stop signs, bus shelters, vehicles parked or stopped on public streets or alley and sidewalk cafés and restaurants.

The ordinance was approved by the Traffic Committee on Sept. 28 and backed by the Chicago Police Department. Alderman Burton Natarus (42nd) was the proposal's chief sponsor.

In addition, panhandlers who touch a solicited person without

consent, solicit those standing in line at a commercial establishment, block the path of the person being solicited, solicit groups of two or more people, follow someone who walks away or use profane language will be fined \$50 for the first offense and \$100 for each subsequent offense within a 12-month period.

Students at Columbia have mixed feelings on the ordinance. While some feel it is necessary, others are wary of targeting the homeless.

"I think you should let them go where they want to go," Rich Feuerstein said. Although Feuerstein, 19, feels that some panhandlers can become aggressive, he has had mostly pleasant experiences in dealing with them. "Mainly, if I say 'Sorry' or 'I'm busy,' they'll leave me

alone and do their own thing," he continued.

Student Scott Farago, 22, agrees that aggressive panhandlers should be punished, but also feels that panhandlers have rights. For many homeless individuals in Chicago, he said, panhandling is a way of survival.

"I think they have a right to beg for money if they want to," Farago said, "but if you are talking about those that stand too close to ATM machines, I agree with the ordinance. If people are going to do it like that, I say laws are necessary."

Others, however, are fed up with aggressive panhandlers.

"I think [the ordinance is] good," Mike Kasper, 21, said. "I'm sick of being bothered by people. It's the same people

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Eric Davis/The Chronicle

A panhandler shakes a cup of loose change on Michigan Avenue. A new ordinance passed last week by the city of Chicago will target aggressive panhandlers. Those asking for money could face fines of up to \$100.