

11-1-2004

## Columbia Chronicle (11/01/2004)

Columbia College Chicago

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# THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

## More students sticking around for a second year

○ Improving the school is only way to keep students, officials say

By Scott Carlson  
News Editor

The number of students returning for a second year at Columbia has increased across the board, according to data compiled by the school.

According to Columbia's Office of Planning and Institutional Research, as of the fall semester 2004, 917 of the 1,557 full-time and part-time students who enrolled in 2003 as new freshman at Columbia—or 59 percent—returned for another year, a 3 percent increase over last year's retention and an 18 percent improvement since fall 1994.

Of the 1,263 new transfers who entered Columbia in fall 2003, 962 stayed for 2004—a 76 percent retention. That's a 7 percent improvement over last year and a 19 percent improvement during the past 10 years.

Institutional Planning and Research also released retention rates for full-time students alone. For full-time new freshman, 61 percent stayed with Columbia for their second year—also a 3 percent increase over 2003.

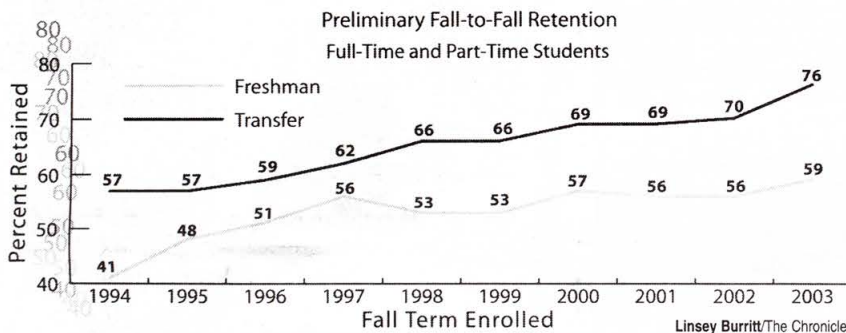
The return of full-time transfer students also increased, with 77 percent of students staying for another year at Columbia, 4 percent over last year and 12

percent higher than 10 years ago.

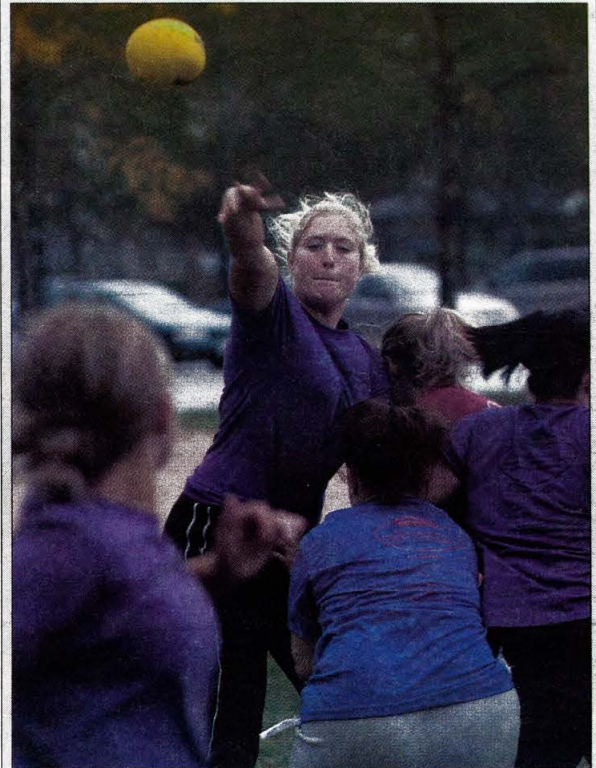
According to Mark Kelly, vice president of student affairs, the increased retention of students was due to a change in the college's behavior toward new students. Columbia put together a retention recommendation in 1999, which discussed theories on what keeps students, and recommended a number of initiatives the school could undertake to improve its retention rates.

Kelly said many of those recommendations have either been implemented or seriously considered, including the new ori-

See Retention Page 8



## Powder puffy



Eric Davis/The Chronicle

Quarterback Sally Schnellinger, a junior majoring in film, passes to Laura Farber (foreground left), also a junior in film, at Columbia's South Loop Showdown in Grant Park Oct. 29. The game, sponsored by the Sports and Entertainment Marketing Club, pitted Columbia women against female students from DePaul and Roosevelt universities.

## Columbia's highest paid officers, administrators and educators

### Officers

	2001-2002			2002-2003		
	Salary	Benefits	Expenses	Salary	Benefits	Expenses
1. Warrick L. Carter President	\$295,483	\$81,442	\$13,368	\$258,176	\$81,236	\$199,725
2. Bert Gall Executive V.P.	\$173,693	\$50,371	\$3,809	\$177,663	\$51,522	\$3,309
3. R. Michael DeSalle V.P. Finance	\$171,761	\$49,811	N/A	\$177,392	\$51,444	N/A
4. Steve Kapelke Provost	\$173,400	\$50,286	N/A	\$182,482	\$52,920	N/A
5. Mark Kelly V.P. Student Affairs	\$159,120	\$46,145	N/A	\$165,360	\$47,954	N/A

### Staff

1. Zafra Lerman Department Head, Science Institute	\$196,628	\$53,722	N/A	\$211,136	\$57,929	N/A
2. Nicholas Rabkin Director, Center for Arts Policy	\$155,833	\$41,892	N/A	\$156,300	\$42,027	N/A
3. Cheryl Johnson-Odim Dean, Liberal Arts and Sciences	\$148,271	\$39,702	N/A	\$153,694	\$41,275	N/A
4. Paul Chiaravalle Chief of staff	N/A	N/A	N/A	\$144,375	\$38,573	N/A
5. J. Dennis Rich Chair, Management	\$146,417	\$39,165	N/A	\$142,034	\$37,894	N/A

Source: IRS Form 990



Warrick L. Carter  
\$258,176



Zafra Lerman  
\$211,136



R. Michael DeSalle  
\$177,392

## College salaries slightly change

○ 343 employees make \$50,000

By Andrew Greiner  
Editor-in-Chief

It was a mixed year for Columbia's highest paid officials, as far as salary hikes are concerned. Some received modest salary increases while a few experienced small salary decreases.

President Warrick L. Carter's expenses, which are paid for by the college, increased by nearly 1,400 percent in the 2002-2003 fiscal year. In the 2001-2002 tax year, Carter's expenses totaled \$13,368. For the 2002-2003 tax year, Carter's expenses topped \$199,000.

However, Carter took a 13 percent

salary decrease during that year, reducing his take-home pay by \$37,307, according to data provided in the IRS 990 tax forms for the tax year ending Aug. 31, 2003.

Carter's salary and benefits, as well as expenses, rose overall from the 2001-2002 total of \$390,293 to \$539,137. That's a 38 percent increase, with \$258,176 coming from pay, \$81,236 in benefits and \$199,725 in expenses for the 2002-2003 year.

Since he arrived in 2000 Carter has consistently ranked among the 10 highest paid private college presidents in Illinois.

See Salaries Page 6

Inside  
this week



## Commentary

So long, Ralph

Page 17



## A&E

Can you 'Dig' it?  
The Chronicle can...

Pull-Out Section Page 8



## City Beat

Nice stems

Page 22





## Andrew Greiner

Editor-in-Chief

### No love for New England

Here is a message for the countless individuals who constantly remind me of the Cubs' 2004 demise: Enough already!

I know. The Cubs choked in a way that only the Cubs could choke. Let it die.

Receiving letters and messages from jaded Cubs fans reminds me of the time I sliced off my finger while I was cutting lemons. Not only did I bleed, but it stung for hours. Please, stop the sting already.

In this town, there are plenty of other professional sports outlets to complain about besides the Cubs. Try sending me a letter about Jonathon Quinn.

At least die-hard Cubs fans can repeat a mantra to keep them going—wait till next year. But what about the rest of the sorry lot that make up Chicago's sports? What do their fans do?

Well, Bulls fans are encouraged to stay through "thick and thin." By the way, right now is thinner than Tyson Chandler.

Yes, the Bulls marketing team has taken to promoting the fact that the team stinks.

One Bulls advertisement goes so far as to hype players for other teams: "When are you going to have the chance to see LeBron James or Kevin Garnett? Come to a Bulls game and see these other players stomp all over us."

Things are bad when the most marketable player on your team

is Kirk Hinrich. I mean, I like the guy's hustle, but I don't want to buy his jersey.

For the Bulls, next year is now. The season is set to begin, and with a bunch of no-names on the team, it looks like this year is going to be leaner than ever.

Blackhawks fans are outta luck. Due to the lockout, there is no next year for them. But at least there will be a solid excuse for why the Blackhawks don't make the playoffs in 2005—there won't be any playoffs in 2005. Too bad.

Football fans just have to grin and bear it—and I'm not sorry for that horrible pun.

The Bears have reached the pinnacle of suckdom this season. My Sundays are officially ruined. I'd rather go to the dentist than watch these Bears play. I'm afraid they might not win another game for the rest of the year.

Seriously, take a look at the remaining schedule: It's hard to imagine which team the Bears can actually beat. However, I hope they prove me wrong.

Don't worry, South Siders, I didn't forget about the White Sox. They stink too.

But it wasn't always like this; Chicago has had its share of sports giants. An ailing Chicago fan can always recall Jordan highlights and feel a little better.

But that's not good enough for me. My memory is not that sound, and His Airness is fading fast.

The '85 Bears seem ancient, and a winning Chicago baseball team is so old it's biblical.

However, there is something Chicago fans can do about the current sports situation, and it doesn't include bodily harm to the general managers and coaches of this city.

Gather up all that negative energy, all that hatred and ire, and send it east to Massachusetts.

That's right, Chicago fans—let's hate Boston.

There was a time when Bears devoured Patriots.

When the Bulls made the Celtics look silly and when the Red Sox were in direct competition for the title of lovable losers.

Now Boston is reveling in the glory that comes from having successful sports teams.

Boston fans are rioting. Rioting. That was supposed to be our riot.

There is a lot of talk around Chicago about having the greatest sports rivalries: Bears vs. Packers, Cubs vs. Cardinals, White Sox and Twins, and Bulls and Detroit. I'm sorry to say the rivalries are dead. Until Chicago can put together a decent squad—in any sport—the rivalries are dead.

Let's erect a new one. Let's hate Boston. Let's harbor blanket distaste for all New England sports. Let's not give credit where credit is due.

—agreiner@chroniclemail.com

## In This Issue

1/8 Campus News  
National Campus

News 10/11

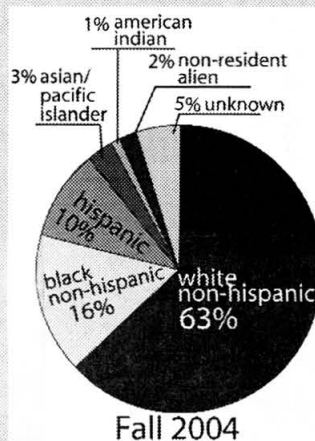
16/17 Commentary

Off the Blotter 23

22/24 City Beat

A&E Supplement

## Correction



Due to a printing error, last week's top story about diversity at Columbia contained an erroneous graphic. The intended data for the graph is shown at left.

The Chronicle regrets the error.

## A bloody good time



Theresa Scarbrough/The Chronicle

Nadja Harris, a junior music business major, shows off her vampire costume (and her dance moves) at Columbia's Oct. 28 Halloween party in the Conaway Center of the 1104 Center, 1104 S. Wabash Ave. The party brought out more than 40 students and more than a few interesting costumes.

## Announcements

### ■ Be wise and count

On Nov. 2, Columbia, along with the Medill School of Journalism at Northwestern University and the City Colleges of Chicago, hosts local coverage of the 2004 Presidential Election from a student's perspective. The event, "Election 2004: Election Night—Be Wise Be Counted" airs live on WYCC-TV20 from 7 a.m. to 10:30 p.m. Students from television production classes as well as "Newsbeat" and "Metro Minutes," join other schools, and report live on campaign developments in Chicago and the surrounding suburbs.

### ■ Paper Poems

Taiwanese-American poet and photographer Shin Yu Pai reads selected poems Nov. 1 in the C33 Gallery, 33 E. Congress Parkway, at 5:30 p.m. Pai's books include *Equivalence*, *Paper Poems*, and *Ten Thousand Miles of Mountains and Rivers*. Her work is published in many literary and online journals such as 580 Split, Spinning Jenny and eye-rhyme. The reading is free and open to the public.

For more information, call the Center for Asian Arts and

Media at (312) 344-7870.

### ■ Dance gets digital

Dance Center founder Shirley Mordine returns to Columbia's Dance Center, 1306 S. Michigan Ave., Nov. 4 to Nov. 6 after a three-year hiatus to perform "Jump Cuts," a take on multimedia in form and movement, with her company. Mordine also premieres her latest work, focusing on solo form. With help from special guests Dardi McGinley Gallivan, Pam McNeil, Krenly Guzman and Scott Putman, Mordine takes on the age of information and proves that individuals persevere in the time of multimedia overload. Each performance starts at 8 p.m. and reserved seats are still available. One ticket per Columbia ID for \$5 is available.

For more information, call the Dance Center box office at (312) 344-8300.

### ■ It's about time

Jazz singer Bobbi Wilson performs at Columbia College Chicago Concert Hall, 1014 S. Michigan Ave., on Nov. 4 at 12:30 p.m. and Nov. 5 from 7:30 to 9:30 p.m. Wilson is performing songs from her CD, *It's About Time*.

For admission details, contact Joe Cerqua at (312) 344-6179.

## Weather

### AccuWeather 7-day forecast for Chicago

Monday, Nov. 1		
	Mostly cloudy with showers possible	High 56° Low 40°
Tuesday, Nov. 2		
	Times of sun and clouds; a shower	High 56° Low 38°
Wednesday, Nov. 3		
	Mostly sunny	High 58° Low 42°
Thursday, Nov. 4		
	Sunny to partly cloudy	High 56° Low 40°
Friday, Nov. 5		
	Mostly cloudy with showers	High 54° Low 36°
Saturday, Nov. 6		
	Partly sunny	High 54° Low 40°
Sunday, Nov. 7		
	Mostly sunny	High 45° Low 28°

All forecasts provided by—  
AccuWeather.com—©2004



November 1, 2004

# Student authors win cash prizes

○ Columbia's fiction writing students sweep awards

By Trish Bendix  
Assistant A&E Editor

Columbia fiction writing majors swept the Union League of Chicago's Civic and Arts Foundation 2004 Fiction Contest for Young Writers and have \$3,300 and seven awards to show for it.

The Union League of Chicago's Civic and Arts Foundation awards students in the city for their accomplishments in the arts.

Katherine Hurley, of the Union League Club, said Columbia's sweep of the awards is due to the large amount of student applications.

"[The students'] writing is excellent, for one, and they also represent the largest amount of applicants," Hurley said.

The Fiction Contest for Young Writers is open to legal residents of Illinois living near or registered at a school that is within a 100-mile radius of the Loop. The stories had to be unpublished pieces of short stories or book excerpts of 6,000 words.

Contest officials rely heavily on word-of-mouth, Hurley said. And the high volume of applications is due to Columbia's strong Fiction Writing Department.

"The school has an organic approach to writing," said third place winner Ira Brooker. "I came to Columbia for fiction writing from New Orleans. The people in the program here are passionate about writing. The faculty pushes us to submit."

Brooker, a Master of Fine Arts student, said his story "Howie and Jerome" is a "tragic comedy."

"It's about two teenagers buying condoms at Wal-Mart," he said.

Honorable mention recipient Conrad Jacobson, a third year Columbia student, said he would use his prize money for rent.

"I don't want to seem terribly plighted, but I'm going to pay the bills," he said.

Kelly Reiss, an honorable mention and fourth place winner in 2003 with her piece, "Overnight at Aunt Gina's," graduated last spring. Her winning story this year, "Faith" was about a conflict between a mother and her daughter who just returned home from her first year of college.

"I think there's a great group of writers coming out of Columbia," Reiss said. "I think they're producing fresh and original work. The contest was well promoted in the department."

Second place winner Jona Whipple was awarded for her memoir, "21."

"It's a backwards progression from the age 21 to childhood," Whipple said.

Whipple agrees with Reiss that the contest was well publicized in fiction classes.

"[There are a lot of awards won] in the department," Whipple said. "It draws attention to these [opportunities]. The program is all about enabling you to find your voice and that's the most important thing."

Whipple said that she will be published next month in Let There Be Danger Magazine, and already has ideas for her prize money.

"The money is already spent," Whipple said. "I don't even have it yet and it's already gone. Bills, tuition, credit cards. It was much needed and much appreciated."

In Category 1 (ages 16-19), Columbia student Dana Litoff was awarded an honorable mention for her story, "Detrimental Love Affair."

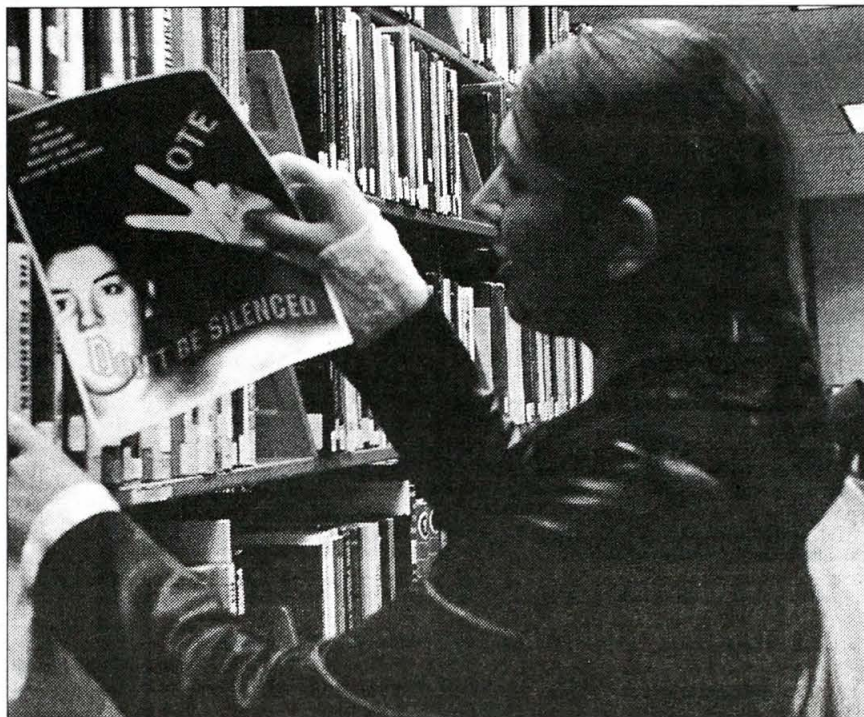
In Category 2 (ages 20-26), Columbia students took home first through third place awards. Patrick Van Slee won the \$1,000 first prize for his story, "The Toilet." Whipple won second place and the \$600 award for "21," and Brooker won third place and \$500 for "Howie and Jerome."

Honorable mentions with awards of \$400 in Category 2 were given to Jacobson for "Circles and Cubes," Reiss for "Faith," and Amanda Snyder for "Joy Cometh."

Faculty members were also recognized for their help with the students. Columbia fiction professors Eric May, Joe Meno, Claire Shulman, Lott Hill and Jotham Burello all received \$50 for their sponsorship.

Columbia is the only school in the greater Chicago area with a fiction writing major. Walter Payton College Preparatory, Buffalo Grove High School, and Loyola, Suffolk and DePaul universities also took home awards.

Winning students were recognized at the Union League Meet the Winners reception Oct. 27. Hurley said that in addition to the awards, the Union League would publish an anthology of the top three stories from each category.



Tina Wagner/The Chronicle

Kerry-supporter Dada Krasha, a junior advertising and art direction major, slips the poster she designed into a book at the library, 624 S. Michigan Ave., on Oct. 26. Her poster encourages voting among women. Krasha believes that President Bush's 'traditional' views shouldn't leak into U.S. policy.

## Students take on politics

○ Posters encourage student voting but end up missing on campus

By Jennifer Sabella  
Assistant News Editor

Students of Paul Vaccarello's and Kay Hartmann's illustration classes marched down Michigan Avenue on Oct. 26, plastering pro-voting posters across Columbia's campus only to have them be taken down a few hours later.

A majority of the posters supported John Kerry, but a few backed George W. Bush.

Kay Hartmann, a faculty member in the Art and Design Department, was angered by the removal of the posters. Because the Columbia administration didn't approve of their "strong messages," the posters were removed, Hartmann said.

However, Caroline Caligiuri, an administrative assistant in the Office of Facilities and Operations, said no one received instructions to take down any posters—nor should they.

"We've been doing general cleaning for the open house," Caligiuri said, "but no one was instructed to take down any

posters."

Vice President of Student Affairs Mark Kelly said postings are a "free market," and people can put up what they want, even if it's "edgy."

"We don't police [postings around campus] at all, nor would we," Kelly said in regards to students' right to free expression.

Columbia held its open house over the weekend, and many expired posters were removed from around campus.

Despite the posters' short life span, they may offer a look at Columbia's political slant.

Senior illustration major Ben Stevens posted anti-Bush posters up all over campus. He feels that Columbia students as a whole are more liberal.

"I think a lot of students here are pretty open-minded," Stevens said.

Stevens' poster, bearing the phrase, "stop the crusade and vote," was a response to President Bush's statement, calling the Iraq war a "crusade against terrorism." With the violent and the religious history

of the crusades, Stevens called Bush's comparison a "dumb statement."

According to a Harvard University's Institute of Politics national poll, students favor John Kerry 52 percent to 39 percent, despite Bush being considered a "stronger leader" by a margin of 57 percent to 27 percent of students.

Alexis McQuilkin, a junior illustration major, also had posters up around campus.

"I think it's great to foster discussion and get people to realize that your voice is a powerful one," McQuilkin said.

Tracy Smith, executive director of the League of Women Voters of Chicago, Tracy Smith appeared at Columbia on Oct. 28 to recruit poll-watchers and have a pre-election rally in the Conaway Center, 1104 S. Wabash Ave.

Smith said the youth of America are starting to take more action in promoting democracy.

"Generations have personalities," Smith said. "This generation is more community minded."

## Overseas program coming to Columbia

○ Number of international students at Columbia down this year, says Institutional Research office

By Jennifer Sabella  
Assistant News Editor

Students interested in traveling the world for college credit will soon have a one-stop-shop for all their study abroad needs.

Columbia is developing an Office of Academic Initiatives and International Programs designed to handle all issues regarding studying overseas. This is taking place after years of the study abroad program running on a departmental basis.

Opportunities to travel and study abroad have been available for many years at Columbia through certain departments and faculty members, such as Art and Design Chairman Jay Wolke's Florence program, but for the first time in the school's history, a unified study abroad program is a reality.

Associate Provost Jan Garfield is anticipating the new program and the opportunities it will offer to Columbia students, as well as to international students.

"We certainly had students who studied and traveled abroad," Garfield said. "But there was not a centralized program."

There were several reasons the school decided to develop the Office of Academic Initiatives and International Programs, according to the coordinator of international student affairs, Symon Ogeto.

"The school decided to go ahead and centralize all [the departmental study abroad programs]," Ogeto said. "To be able to coordinate with all

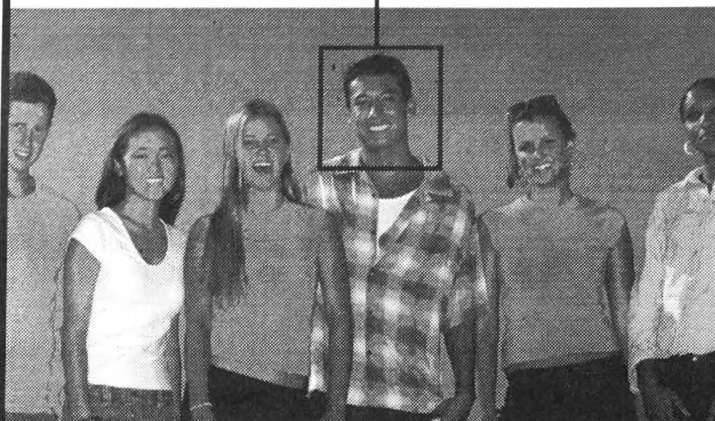
departments, so that we can institutionalize the programs as opposed to [saying] 'Oh, well, instructor so and so has connections to France and can take your student.'"

Gillian Moore, the new director of the Office of Academic Initiatives and International Programs, has been at Columbia for more than a decade. As the former director of executive events and liaison, Moore plans on making her newly created position a valuable one for students.

See **Abroad** Page 6



# Columbia College Chicago's Residence Life Wants You!



**Do you consider yourself a people person?**

**Do you like to plan activities for students?**

**Would you like to be considered a  
student leader on campus?**

Then you may want to apply for a resident Assistant position for the fall of 2005. Come out to the Resident Assistant Information Session to obtain more information. Sessions will be held **Sunday, November 7; Wednesday, November 10 and Thursday, November 11**. All sessions will be held in the Community Lounge at 731 S. Plymouth Court at 7:00pm. For questions please contact Kelli Collins, Associate Director of Residence Life at [kcollins@colum.edu](mailto:kcollins@colum.edu).

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

### Concert Hall Events

## Jazz Gallery

In the lobby Monday at 12:30 pm

#### Tuesday November 2

Sones de Mexico Ensemble:

Day of the Dead 12:30 PM

#### Wednesday November 3

Chuck Webb: Jazz & Hip Hop Collision

Concert/Workshop 12:30 PM

#### Thursday November 4

Bobbi Wilsyn: Let There Be Love 12:30 PM

#### Friday November 5

Bobbi Wilsyn: Let There Be Love 7:30 PM

Tickets cost \$25. To purchase tickets  
for this event call 312-344-6300.

All Concert Hall events are free unless otherwise noted.  
For more info: 312-344-6300  
Music Center pianos provided by Ortigara's Musicville, Inc.

# Frequency<sup>32</sup>

Columbia College Television Dept.  
Program Guide for University Center on Channel 32

## Election 2004 on WYCC, Ch. 20

Columbia College, Northwestern University and  
City Colleges bring a student perspective on the  
elections.

\*LIVE: TUESDAY, beginning at 7pm

By the People  
Election 2004 PBS

## Campus Update

Columbia's forum for campus news, announcements, events, weather info & more...  
MWFSu: 6a, 8a, 10a, 12p, 2p, 4p, 6p TRSa: 7a, 9a, 11a, 1p, 3p, 5p, 7p, 9p, 11p

## Exposure

Profiles of Columbia's faculty, staff & students in their field of expertise.

This week's featured artist: Wen Wa Taoe, Film Department Faculty

MWFSu: 10:30a TRSa: 7:30p

## Reel Stuff

A profile of student film, video, animation & documentary projects.

This week's featured artist: Ted Askew, Television major

MWFSu: 11a TRSa: 8p

## Hot Spots

A fast-paced, entertainment program that visits different venues around Chicago.

Featured: Maxine, Calypso, Rhythm

MWFSu: 11:30a TRSa: 8:30p

## Reel Stuff

A profile of student film, video, animation & documentary projects

This week's featured artist: Behind The Lenz Productions, Television students

MWFSu: 12:30p TRSa: 9:30p

## Stay Leaving

Dance major Tabitha Faes' senior dance project.

MWFSu: 1p TRSa: 10p

## College Town, USA (NL)

The crew visits college campuses, hang-outs and students around the country.

This week's open house: University of California, Santa Barbara

MWFSu: 8p

## Gamers (NL)

Video games of all genres and game platforms are explored.

MWFSu: 8:30p

## A/V Squad (NL)

Meet musicians and dj's from around the country while visiting some hot clubs.

MWFSu: 9p & 9:30p

## Comedy Night School (NL)

Join Professor Doug Gordon on various comedic adventures and lessons.

MWFSu: 10p

## The Gleib Show (NL)

Gleib and his crew venture to many events and talk with various celebrities.

MWFSu: 10:30p

## Half Baked (NL)

A hip and entertaining cooking show with various personalities.

MWFSu: 11p

## Planet X (NL)

Some of the very best footage in extreme sports on the planet.

MWFSu: 11:30p

(NL) National Lampoon Network Programming

Do you have a great film or video that people need to see? Contact:

**Frequency TV**

Columbia College Television Dept.

312.344.8509

[frequencytv@colum.edu](mailto:frequencytv@colum.edu)



# SCHOLARSHIP OPPORTUNITIES

FOR STUDENTS AT COLUMBIA COLLEGE CHICAGO

*Open to all majors*

- Academic Excellence Award (Deadline: March 18, 2005)
- Albert Weisman Scholarship (Deadline: April 2005)
- Alumni Scholarship (Deadline: Spring 2005)
- David Rubin Scholarship (Deadline: April 1, 2005)

- Helen Fong Dare Scholarship (Deadline: March 2005)
- Hermann Conaway Scholarship (Deadline: March 18, 2005)
- Hillary Kalish Scholarship (Deadline: April 1, 2005)
- Ron Pitts Scholarship (Deadline: April 1, 2005)

## Department scholarships

### ART & DESIGN

- Pougialis Fine Arts Award (Deadline: April 2005)
- Precious Lashley Fashion Scholarship (Deadline: Spring 2005)

### ARTS, ENTERTAINMENT & MEDIA MANAGEMENT

- The Make A Dent Scholarship (Deadline: May 20, 2005)
- Precious Lashley Fashion Scholarship (Deadline: Spring 2005)
- The Chuck Suber Scholarship (Deadline: March 15, 2005)

### ASL - ENGLISH INTERPRETATION

- Michael Fryzlewicz Scholarship (Deadline: June 1, 2005)

### DANCE

- Forest Foundation Scholarship (Deadline: April 8, 2005)

### EARLY CHILDHOOD EDUCATION

- Joan and Irving Harris Scholarship (Deadline: April 15, 2005)

### FICTION WRITING

- John Schultz and Betty Shiflett Story Workshop Scholarship (Deadline: Spring 2005)
- Sylvia McNair Travel Story Scholarship (Deadline: Spring 2005)

### JOURNALISM

- John Fischetti Scholarship (Deadline: April 8, 2005)
- Irv Kupcnet Media Arts Scholarship (Deadline: March 18, 2005)

### MARKETING COMMUNICATION

- The Patricia McCarty Scholarship Fund (Deadline: March 18, 2005)

### PHOTOGRAPHY

- Kodak Scholarship (Deadline: April 2005)

### RADIO

- Al Parker Scholarship (Deadline: November 19, 2004)
- Irv Kupcnet Media Arts Scholarship (March 18, 2005)

### SENIOR SEMINAR

- Jane Alexandroff Senior Project Award (Deadline: Spring 2005)

### TELEVISION

- Al Lira Scholarship (Deadline: March 18, 2005)
- Edward L. and Marsha E. Morris Scholarship (Deadline: November 19, 2004)
- Thaine Lyman Scholarship (Deadline: March 18, 2005)
- Irv Kupcnet Media Arts Scholarship (Deadline: March 18, 2005)

### THEATER

- Betty Garrett Musical Theater Scholarship Fund (Deadline: May 2, 2005)
- David Talbot Cox Scholarship Fund (Deadline: May 2, 2005)
- Freshman Achievement Award (Deadline: May 2, 2005)
- Michael Merritt Scholarship/Designer-In-Residence (May 2, 2005)

**Columbia**  
COLLEGE CHICAGO

*visit* **COLUM.EDU/SCHOLARSHIPS**

## SPRING 2005 LEAPIN' LIZARD

It's almost time to REGISTER!

Your registration time slot for the Spring semester will be available in mid-November. This information can be obtained by going to the Register for Classes Screen on OASIS (under CX-Enrollment). Follow the instructions to see what your registration time will be. Time slots are based on the number of cumulative credit hours you have accumulated. An e-mail with your Spring registration time slot, and other registration information, will also be sent.

Your OASIS e-mail login format is as follows:

Firstname.Lastname

Example: Joseph.Smith would be your full e-mail login

Your e-mail password is the same as your original default OASIS password (until YOU change it). Remember, changing your password in OASIS does NOT change your e-mail password, and vice versa. If you have problems logging into your e-mail account, please contact the Student OASIS Help Line at 312-344-7788.

## SPRING 2005

Continuing undergraduate, degree-seeking registration : Wednesday, December 1 - Friday, December 10

Open registration (all students including degree-seeking and students at large) : Tuesday, February 1 - Saturday, February 12

Late Registration : Monday, February 14 - Friday, February 18

All time slots will remain open for Spring registration until Saturday, February 19 at Midnight (CST).

Orientation for new freshman and transfer students will be in January.

Students who owe an unpaid balance cannot participate in registration. Check your OASIS course and fee statement for your current balance. Please contact the Student Financial Services Office at 312-344-7140 or e-mail sfs@colum.edu to resolve any unpaid balance.

### IMPORTANT

Meet with your faculty advisor for an advising clearance in advance of the registration dates.  
Contact your major department for specific information.

**OASIS**



# Sykes honored at film festival

○ Faculty member takes on spiritual subject matter

By Todd Burbo  
Assistant A&E Editor

Award-winning faculty member Barbara Sykes recently added more accolades to her collection. This summer, the 22-year veteran of Columbia's Television Department screened three of her original documentaries at the Hollywood Spiritual Film and Entertainment Festival in Los Angeles. Each film was successful.

Her piece *Shiva Darsan* took first place in the short documentary category. Shot in Nepal, the 12-minute film is described as a "video poem" documenting Hinduism, holy men and transcendence. It was originally shot as part of a series titled *In Celebration of Life... In Celebration of Death...* which chronicles religious and cultural rituals concerning life and death throughout Asia and the Middle East.

Concerning her subject matter, Sykes points out that spirituality is entirely different than religion; her works are not religious films.

"I'm not particularly interested in any one religious tradition. I'm more interested in the underlying spiritual path that connects all of [the religions]," Sykes said. "I consider myself a spiritual rather than religious person."

*Shiva Darsan's* competition in the festival included another of Sykes' works, titled *Songs of the River*. For *Songs*, Sykes traveled up the Rajang River in Sarawak, Borneo, an island in the China Sea. The documentary focuses on the indigenous people of Borneo's rain forest; in particular, their ability to live in harmony with a sweltering environment.

"These indigenous people believe they're a part of nature—children of the rain forest, rather than rulers of it," explained Sykes.

Sykes' third piece, *Amma*, documents the humanitarian work of a female Hindu spiritual leader. The film was shot in Chicago, New York, California and Geneva.

Although it's a work in progress, the film was selected as a finalist in the Long Form Documentary category. It also earned Sykes a spot in the festival's mentoring program, which connects promising filmmakers with experienced Hollywood professionals such as Sykes' mentor, Omar Kaczmarczyk, who works as a producer, distributor and copyright manager in Hollywood.

Sykes acknowledges that spirituality is a difficult subject to tackle. Even if you manage to avoid upsetting large groups of people, such films are notoriously hard to market. Sykes, however, isn't the least bit bothered by her lack of mainstream audience.

"My relationship is with my work rather than a particular audience. I figure my work will speak for itself; it will find its place in the world. That's the approach I take to work," she said.

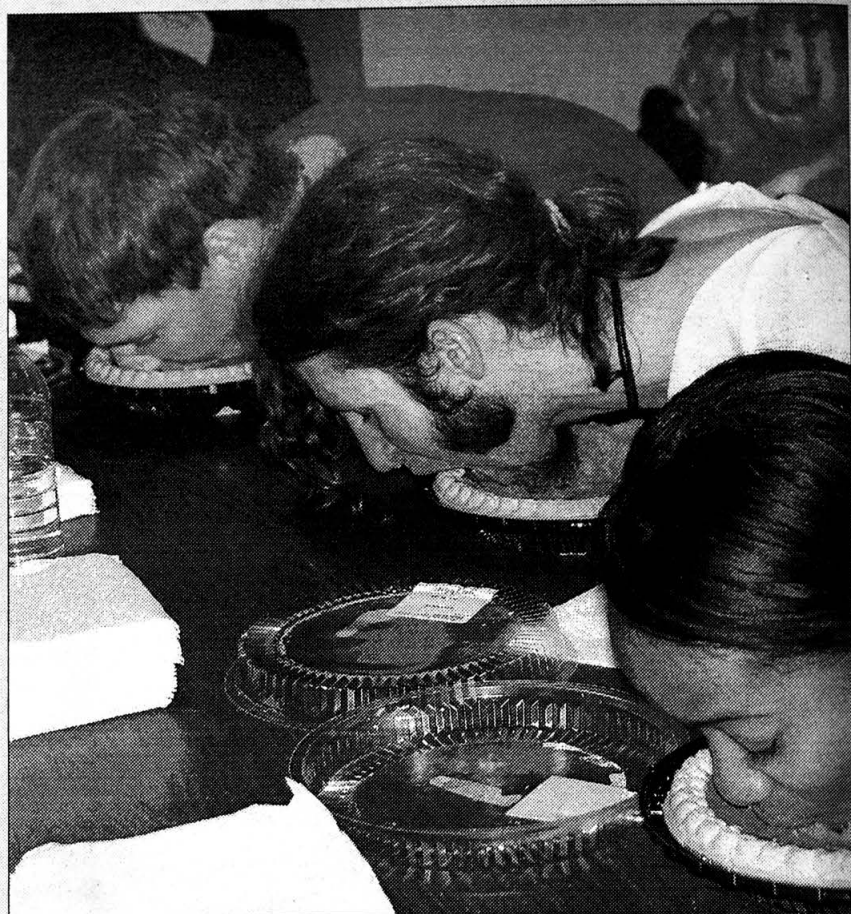
Such a philosophy seems to be working, as she is earning both industry awards and the respect of her peers at Columbia.

"I think it's wonderful. Barbara has a history of doing very interesting work focusing on spirituality. These screenings are clearly tied to her long-term commitment to those sort of issues," said Michael Niederman, chairman of Columbia's Television Department.

Her success in filmmaking is even more impressive considering the fact that Sykes is a full-time staff member at Columbia. All of her documentaries are created during her off from Columbia. This semester, Sykes is teaching the Experimental Production Workshop, Experimental Production Editing, and Production and Editing 2.

Sykes' work will be shown alongside that of other television faculty members this December at the Improv Kitchen, 3419 N. Clark St. Screenings will begin at 7 p.m. and 9 p.m., and admission is free.

## And eating it too



Theresa Scarbrough/The Chronicle  
Freshman acoustics major Lasearr Green (foreground), freshman film major Patrick Brenahan (middle) and freshman television major Bryan Gerber participate in a pumpkin pie eating contest during Columbia's Halloween party on Oct. 28 in the Conaway Center, 1104 S. Wabash Ave. Brenahan, dressed as Jesus Christ, won the contest.

## Salaries Continued from Front Page

Current data on college presidents' salaries from the Chronicle of Higher Education is expected by year's end. Last year, Carter's salary ranked fourth in Illinois, behind the presidents of the University of Chicago, and Roosevelt and Northwestern universities.

The Chronicle calculated the salary figures from data contained in the 990 tax forms. Nonprofit organizations, such as Columbia, are required by the IRS to submit the forms, which include a breakdown of the five highest paid college officers and the five highest paid employees who make more than \$50,000 a year.

Data from the 990 forms revealed that the number of faculty and staff who receive

salaries amounting to more than \$50,000 increased 6 percent between the 2001-2002 fiscal year and the 2002-2003 fiscal year. Columbia now pays 343 employees more than \$50,000 a year.

The highest paid educator at Columbia is a familiar name on the highest paid list. Professor Zafra Lerman, head of the Institute for Science Education, received a combined salary and benefits package worth \$269,065, a 7.4 percent increase from the previous year, in which she netted \$250,350.

Paul Chiaravalle, associate vice president and chief of staff for Columbia, made his debut among the highest paid employees at the college with a combined net income of \$182,948. Chiaravalle made \$144,375 in salary and received \$38,573 in compensation and benefits.

Columbia's Vice President of Finance and Chief Financial Officer Michael DeSalle, who filed the 990 forms, received a \$7,264 increase in salary and benefits, pushing his income to \$228,836, up 3 percent from the \$221,572 he received in 2001-2002.

College Provost and Vice President of Academic Affairs Steven Kapelke received a salary and benefits increase of \$11,716, bringing his annual income from salary and benefits to \$235,402, a 5 percent increase.

Vice President of Student Affairs Mark Kelly received close to a 4 percent increase in

salary and benefits from the 2001-2002 fiscal year. The increase brings Kelly's net income up to \$213,314 from \$205,265 the previous fiscal year, a bump of more than \$8,000.

Cheryl Johnson-Odim, dean of the School of Liberal Arts and Sciences, made \$194,969 for the 2002-2003 fiscal year. Her salary and benefits increased by almost 4 percent, from \$187,973 for the 2001-2002 fiscal year.

J. Dennis Rich, chairman of the Arts, Entertainment and Media Management Department, took a 3 percent loss in salary and benefits for the 2002-2003 fiscal year. His salary and benefits compensation dropped more than \$5,000 from \$185,582 to \$179,928.

Nicholas Rabkin, executive director for Chicago Center for Arts Policy, received a small increase of \$602 to his salary and benefits package bringing his net income to \$198,327 from \$197,725 in the previous fiscal year.

Recently retired Bert Gall rounded out the list with a \$229,185 salary and benefits package. Gall retired from his position as provost and executive vice president in 2003. That year he received a 2 percent increase in salary and benefits from the \$224,064 he made in the previous fiscal year. Gall also received \$3,309 in expenses. Only Carter and Gall received expense accounts from the college.

## Abroad Continued from Page 3

"International programming is now crucial in advancing opportunities in higher education," Moore said. "It is our intention to 'go global' in the fullest sense of that word."

According to the Office of Planning and Institutional Research, the number of international students is down this year.

The number of non-resident undergraduate students enrolled this year is 181, compared to 209 last year. Graduate programs are down as well, from 41 last year to 31 in the fall 2004 semester.

"In its commitment to expand the ethnic, geographic, and educational diversity of the student population," Moore said, "Columbia welcomes opportunities to open its doors to students worldwide."

Moore is pleased with the connections Columbia has made over the years in Europe, Asia, Australia and South America, saying that these are "significant relationships" that she wants to continue.

Moore is focusing on affordability as well.

"We are now offering afford-

able opportunities abroad," Moore said, "and they [students] have time to work it into their own educational planning, schedule and budget."

The office is not open yet, and an opening date will not be set until February, but Moore wants the Columbia community to be aware that a change is coming.

"Columbia will offer students an opportunity to challenge their cultural assumptions, and develop as artists and world citizens," Moore said.



# THANK YOU

The office of Human Resources congratulates the following employees for their years of service, dedication and contributions to Columbia College Chicago.

These individuals will be honored at the annual Service Award Luncheon on November 5th, 2004 at the Chicago Hilton & Towers.

## 25 Years

Diane Ambrose, Student Financial Services  
Kevin Cassidy, Art & Design  
Keith Cleveland, Graduate School  
Wayne Tukes, Advising Center

## 20 Years

Yvonne Branch, IT  
Joseph Gaszak, Building Services  
Howard Hildebrandt, Admissions  
Dorothy Horton-Jackson, Freshman Seminar  
Mark Kelly, Student Affairs  
Peter Radke, Student Financial Services  
Anita Strejc, Creative & Printing Services  
Ruby Turner, Advising Center

## 15 Years

Gordon Bieberle, IT  
Patricia Brown, Accounting  
Tracy Cargo, Payroll  
Mike DeSalle, Finance  
Kim Hale, Library  
Felicia Holt, Library  
Sharon Levine, Art & Design  
Martha Meegan, Campus Environment  
Morris Phibbs, CBMR  
Gigi Posejpal, Enrollment Management  
Clifton Stuckey, Building Services  
Chris West, Television

## 10 Years

Mark Bricevich, Fitness Center  
Billy Cole, IT  
Paula Epstein, Library  
Lee Gerstein, Instructional Records  
Rhonda Hart, Human Resources  
Stephanie Lambert, Audio Visual  
Gillian Moore, Academic Initiatives & Int'l Programs  
Larry Oberc, Library  
Robert Paasch, Student Financial Services  
Ron Pitts, Film/Video  
Yvonne Sode, Office of the President

## 5 Years

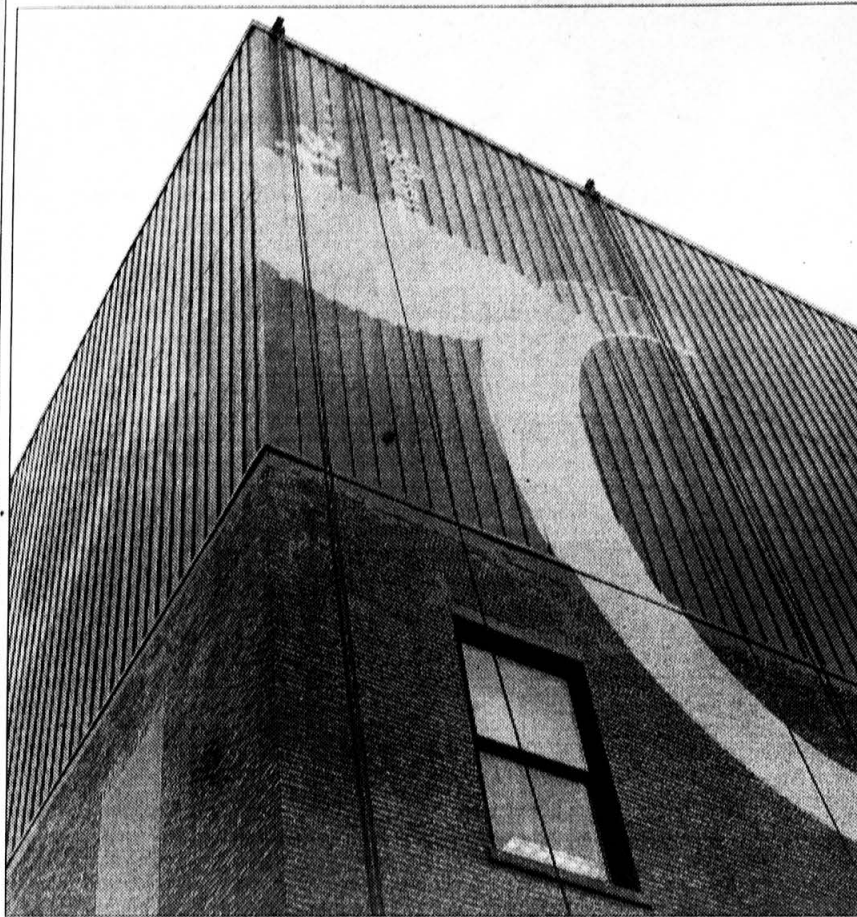
Nick Aguina, Writing Center  
Daniel Baker, Building Services  
Deborah Barnes, Accounting  
Michael Bright, Film/Video  
Corey Byrd, Transfer Evaluation  
Jason Coleman, Building Services  
Timothy Creed, Building Services  
Robert Creed, Building Services  
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Carlos De La Cruz, English  
Bill Drendel, Book & Paper  
Kara Duquette, Educational Studies  
Julio Flores, OCAP  
Alexandra Garcia, School of Liberal Arts & Sciences  
William Gregory, Records  
Laura Haefner, CBMR  
Tomika Henry, Student Financial Services  
Kathleen Jordan-Baker, CBMR  
Larry Kapson, Film/Video  
Chris Kerr, Art & Design  
David Krause, Center for Teaching Excellence  
Dan LaCloche, Film/Video  
Thomas Lee, Art & Design  
Robert Linkiewicz, Photography  
Marilyn Quiroz, Administrative Services  
Chris Richert, Columbia Chronicle/Echo  
Karen Smith, Advising Center  
Filomena Stroup, Marketing Communication  
Adam Triantaflos, Film/Video  
Della Turman, Student Financial Services  
Chris Zozaki, Television

We thank you for your commitment to the mission of Columbia College Chicago. Your efforts make it possible for our students to experience a supportive and stimulating academic environment!





## Caution: Wet paint



Tina Wagner/The Chronicle

Progress is made in the painting of the 11th Street Campus, 72 E. 11th St., the initiative by Columbia's Office of Campus Environment to make the school a more visible presence in the South Loop. Once complete, the 11th Street Campus will join the 33 E. Congress Parkway Building, which is also slated to be painted with Columbia's 'Create ... Change' logo.

## Retention Continued from Front Page

entation process for incoming freshmen, the creation of the Freshman Center, the Summer Bridge Program and improvements in the registration process. Those improvements, he said, not only helped to maintain retention, but helped Columbia win the Comprehensive Freshman Initiative in the 2002 Retention Excellence Awards Program from Noel-Levitz, a national consulting firm that specializes in, among other things, student retention.

"Students don't get the same runaround that they might have encountered several years ago," Kelly said.

According to Columbia officials, the higher retention rate of transfer students, for both full and part-time students, also represents a typical scenario for colleges across the country.

"I'd be hugely surprised if that trend was different at other

institutions that have a fairly significant transfer population," said Steve Kapelke, provost and vice president of academic affairs. "Transfer students come here in their second or third year of college and they have a real clear sense of what they want. If they only have two years of college left, it's almost by definition that the retention rates for those students will be higher."

Kelly said there are no specific measures to bolster retention at Columbia, except working on improving the college as a whole.

"One of the things about retention theory is that there is no magic bullet that improves retention," Kelly said. "It's the totality of the college's behavior that makes a difference, from what happens inside the classroom to what happens outside."

According to Kapelke, Columbia's focus is on the outcome, not on retention. The real

focus, he said, is giving Columbia the best possible practices, including faculty development—another of the suggestions made in the 1999 retention recommendations—and the technological improvements made to Columbia's advising relationship between faculty members and students.

"Retention is really the residue of good practices," Kapelke said. "What we're striving to do ... is improve the quality of everything we do always, and if we continue to do that, our retention rates will improve."

Kelly said he is confident that the projected retention rates for fall 2005 will be in line with the rate's current upward trend.

"I am fairly confident that a year from now, when we look at the retention rate for the freshman class that just entered, we'll be surpassing the national average," Kelly said.

# Program helps low-income students learn

## ○ Conaway looks to take over Bridge Program

By Jennifer Sabella  
Assistant News Editor

Before joining Columbia's Conaway Achievement Program, sophomore film and video major James Duke would try to squeeze homework and writing papers into his already long workday.

Without a computer at home, the only way Duke could get things done outside of school was at his job.

But during a retreat with the Office of Community Arts Partnerships, Duke was told about the Conaway program.

The program provides low-income students and those with physical, psychological and learning disabilities computer access, tutoring and counseling throughout the entire semester. There is also talk of CAP soon encompassing the Bridge Program, which assists certain students in college learning.

Counselor and case manager Hugo Hernandez is new to CAP, but already has a close bond with the program's students.

"Some students just come to talk, not always about academics," Hernandez said. "And everything stays in the office."

CAP is a part of the federal TRIO program, funded by Columbia as well as the U.S. Department of Education, that helps low income and disadvantaged students to have a more rewarding college experience.

The program is in its eighth year and consists of a director, two counselors, one administrative assistant and 150 Columbia students.

Sophomore film and video major Marion Wdowikowski, active in CAP for his second year, is very pleased at what the program has done for him.

"It's not for everyone," Wdowikowski said, "but it's been really helpful to me, because I don't have a computer at home."

New computers and free printing make the CAP lab the best on campus, Wdowikowski said.

To be eligible for the program, a student must be a first generation college student, have low-income status or a documented physical, psychological or learning disability.

Due to lack of funding, the program cannot accommodate all students who meet the criteria and an application process is necessary for program acceptance.

Administrative assistant Joyce

Butts said she regrets that more students cannot be a part of the program.

"It's unfortunate that we have a limit," Butts said. "We clearly could service more students."

Butts left retirement from her accounting job to work at CAP, and although she's only six months into the position, she feels that she is finally where she wants to be.

"I think this is part of my job as a contributor to society," Butts said. "Some students don't have the advantages of others, so this program provides those advantages."

Butts said a sense of unity is an important part of the program, and CAP students share her feelings.

"It's like a small family," Wdowikowski said. "I know everyone who works here. I'm here every day."

Junior television major Albert Roman became a CAP student this semester, and appreciates the open and helpful environment. He plans on continuing with the program until graduation.

"It's very convenient," Roman said. "They're all very helpful and friendly, just very nice people."

As an educator, Hernandez said, the program has changed the way he looks at things.

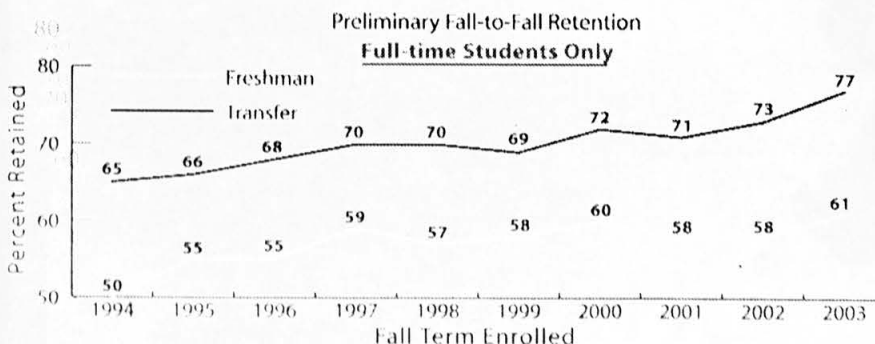
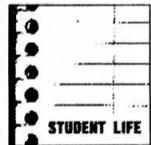
"It makes me more sensitive to their needs," Hernandez said. "It makes you aware of what's happening out there [in the world] right now."

Wdowikowski had nothing but praise for the new counselor.

"He's a great guy," Wdowikowski said. "We talk about anything we want, about school and other stuff too."

As a government-funded program, CAP is not at risk of closing anytime soon, Hernandez said. And while talks are still in the works concerning the Bridge Program, Hernandez thinks it would be a positive addition to CAP.

"I think [CAP] is a good thing to have around Columbia," Roman said. "I love this program."



Linsey Burritt/The Chronicle

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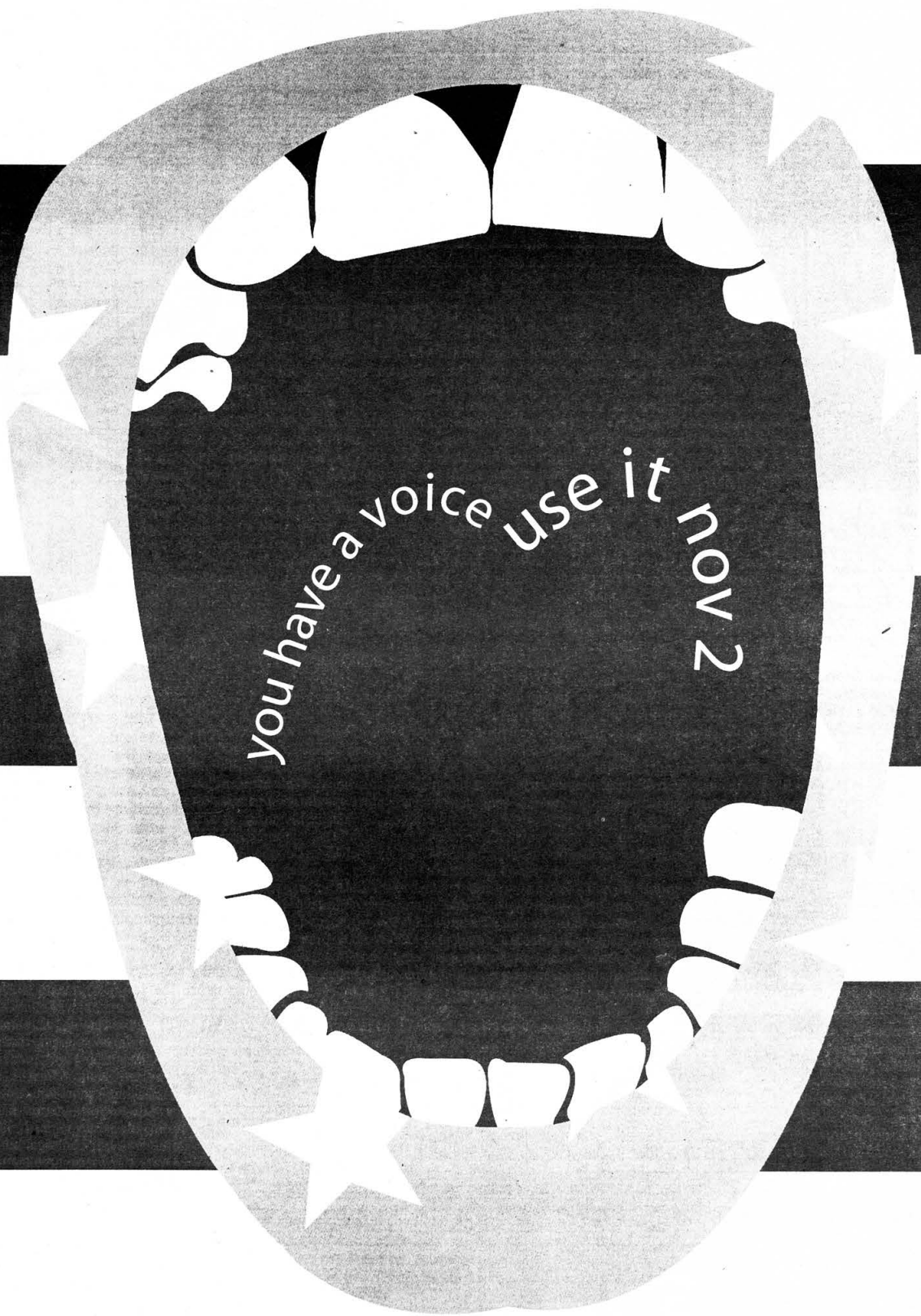


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## Future of stem cells hangs on Nov. 2

○ Wedge issue mobilizes voters on both ends of the political spectrum

By Adam J. Ferington  
Associate Editor

The vigilant eyes of a university lab technician stare down at an unfertilized ovum floating in a culture petri dish from an electrified magnification of 10,000 times. The technician pierces the almost ethereal membrane of the egg with excruciatingly slow precision and removes its 23 chromosomes. A moment later, a full genetic sequence extracted from

"This is the direction we need to move. We can't achieve [results] with the limitations and resources currently available."

—Dr. Charles Jennings,  
executive director of the  
Harvard University Stem  
Cell Research Institute.

to treat everything from diabetes to Alzheimer's disease.

The described scenario, known as somatic cell nuclear cloning, is the end result of a controversial bioengineering initiative known as embryonic stem cell research. Explicitly described as the creation and harvesting of embryonic cells for purposes of therapeutic cloning, stem cell research has become the subject of debate among politicians and ethicists.

For all the political debate points associated with stem cell research, its most ardent supporters and adamant detractors claim that the issue is not one of politicking, but of how society defines a human life.

"We [as a culture] cannot allow ourselves to commodify the basic precepts of human life in the name of scientific advancement," said Gene Tarne, communications director of Do No Harm: The Coalition of Americans for Research Ethics. "To create human life with the intent pur-

pose of destroying it invalidates everything that science has achieved," Tarne said.

Currently there are 22 "lines," or harvested stem cells, cultivated from excess embryos used for in vitro fertilization available to researchers. A federal ban passed in 2001 prohibited the use of federal funds for the creation of new embryonic stem cells, citing, "Profound ethical questions, because extracting the stem cell destroys the embryo, and thus destroys its potential for life," according to President George W. Bush. As a concession, the government stated it would continue funding for the 78 existing embryos in cryogenic storage, but would not allow any

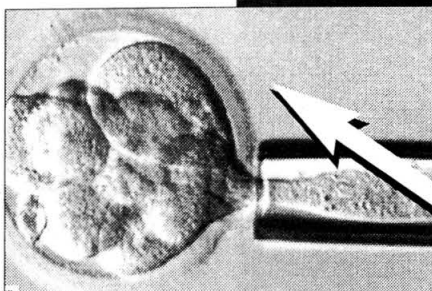
funding to create new stem cells. "This allows us to explore the promise and potential of stem cell research without crossing a fundamental moral line, by providing taxpayer funding that would sanction or encourage further destruction of human embryos that have at least the potential for life," Bush said.

Numerous organizations, such as Do No Harm, claim that the use of existing embryonic stem cells, adult stem cells, samples of embryonic cord blood and stem cells taken from mice have been more than adequate in continuing research.

"If you look at the current collection of research, it is showing therapeutic benefits right now," Tarne said. "The current methods using adult stem cells and cells from mice are proving themselves as more scientifically viable than the pipe dream that embryonic research promises."

Other researchers would disagree.

"Of the 78 embryos, there are severe limitations on the usefulness that the cultured lines provide," said Doctor Charles Jennings, executive director of the Stem Cell Research Institute at Harvard University.



Photos courtesy KRT

Stem cell transplants between mice have proven successful. Whether the results will show equal success in humans is still a subject of fierce debate among politicians and scientists.

"The majority of the embryos [have] come from similar genotypes, so there's an immense lack of diversity in the disease models for us to study."

The argument over where the embryos used for medical research should come from has been tightly married with when human life begins among the most staunch opponents of embryonic stem cell research.

"As it exists now, and will continue to, the Catholic Church is

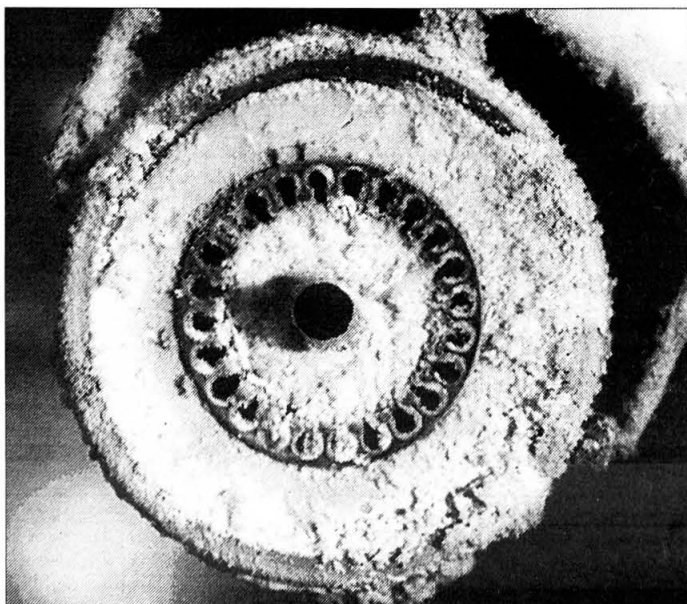
opposed to the research [on] embryonic stem cells, regardless of whether they are created or taken from existing embryos [intended for in vitro fertilization]," said Richard Doerflinger, deputy director of pro-life activities for the United States Conference of Catholic Bishops. "There is no differentiation between the value of human life, regardless of what some scientists may claim."

The result of the presidential election could define the future

of stem cell research. Each side has drawn a line in the sand in hopes that the candidate most closely aligned with their purpose takes office.

"An annulment of the federal ban on embryonic research would be disastrous," Tarne said. "Despite claims to the contrary, the technology for [somatic-cell nuclear] cloning will never be a reality, regardless of how much money is pumped into it."

"We are exceptionally careful when dealing with the embryos. No sample is allowed to mature for more than 14 days, and there will never be any implantation of embryonic cells into a womb," Jennings said. "More than ever, we need to continue with the progress that we've made ... virtual cell transplantation, creating cells that model specific diseases. This is the direction we need to move. We can't achieve that with the limitations and resources currently available."



KRT  
Collections of spare embryos from in vitro fertilization are kept in cryogenic stasis until a new 'line' of stem cells needs to be grown.

### Growing a 'line' of stem cells

Human and other animal cells can be grown in culture dishes, and a stable, self-replicating culture derived from a single cell or a few cells is called a "cell line."

#### 1 Obtain cells to be cultured

Any of these stem cell types, which are collected at four different points in human development, can be cultured

##### Embryonic stem cells

From embryo 5 days after fertilization

##### Embryonic germ cells

Partly developed reproductive cells from 5- to 10-week embryo

##### Umbilical blood cells

Umbilical cord blood obtained at childbirth

##### Adult stem cells

Bone marrow, other cell-producing tissues

#### 2 Start cell culture

Cells are put in a culture dish and kept warm in incubator

Culture has three layers:

Human stem cells grow and multiply

"Feeder layer" of non-reproducing mouse cells; processes nutrients from dish

Gel of sugars, amino acids, other nutrients

Hormones, other chemicals to control cell growth

#### 3 Keep cell culture growing

New stem cells transferred to new culture dish and allowed to grow and multiply

Partly specialized cells available for biological, medical research

Longest living human stem cell line has survived two years; its cells have doubled in number 450 times

© 2001 KRT  
Source: U.S. National Institutes of Health  
Proceedings of the National Academy of Science (U.S.)  
Cynthia Lee Hutton



# NEWS BRIEFS

Stories from colleges across the country

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College students in Madison can still register to vote and cast ballots on Nov. 2...

**CHICAGO**—Lawyer Robert Cummings, a representative for approximately 50 breast cancer survivors, said a North Chicago medical school stopped a lifesaving experimental vaccine program, despite claims the treatment was supposed to last for the rest of the patients' lives.

"I don't want to over-dramatize it, but it's a case of life and death," Cummings said at a hearing in federal court.

Rosalind Franklin University of Medicine and Science discontinued the study earlier this year because it did not show any clinical benefits to patients, school officials said.

The program, started by Dr. George Springer, was to continue using an estimated \$18 million donation the doctor left to the school when he died in 1998, Cummings said.

**NEVADA, Iowa**—The parents of an Iowa State University student who died in his dorm room of an accidental drug overdose, have filed a wrongful death lawsuit against a North Dakota chemical company.

Michael and Diana Babicz, of Palatine, Ill., filed the lawsuit in Story County District Court last month. They claim LTK Research Products sold their son a potentially dangerous chemical over the Internet knowing the chemical was not for human consumption.

Michael Babicz, 22, died in October 2002 of an overdose of dextromethorphan, an ingredient found in cough medicine.

Court records said dextromethorphan can be ingested as a recreational drug and can produce hallucinations similar to LSD or ecstasy.

The lawsuit claims the company sold dextromethorphan under the guise that it was selling to legitimate researchers.

**SEATTLE**—Students are leaving college owing more and more, and that swelling debt is outpacing the rise in other higher-education costs.

"It means the most educated individuals in our society, who would go out and do the best financially, are also the ones entering their careers with the heaviest debt we've ever asked our graduates to carry," said Douglas Breithaupt, president of the College Planning Network, a Seattle nonprofit organization.

Nationally, the average debt for undergraduates had reached \$18,900 in 2002, according to a recent survey by lender Nellie Mae.

Maximum loan amounts under federal programs have not changed in the past 14 years. As a result, students are turning to private lenders to finance their education.

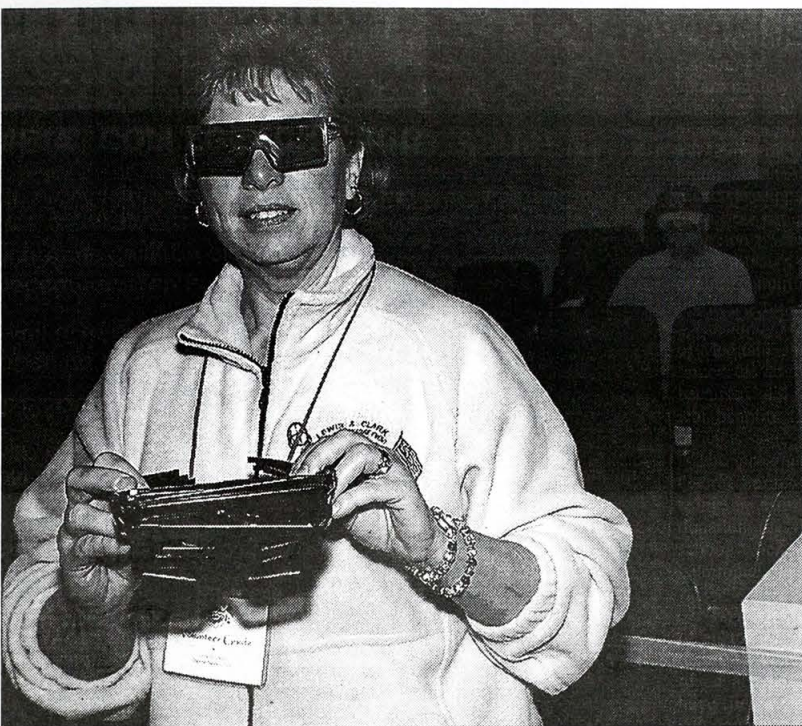
Western Washington University estimates that its students received \$517,708 from private lenders in the 1999-2000 school year. That number has increased to \$2.1 million.

Overall, higher education remains an attractive investment. According to Postsecondary Education Opportunity, the median income for a college graduate in 2003 was \$48,896, compared to \$29,800 for a high-school graduate.

**WALNUT CREEK, Calif.**—A shortage of financial aid is increasingly keeping low income students away from college, according to a national report.

The combination of a slumping economy and rising college fees have hit students hard, according to a three-part report on financial aid, college prices and the benefits of higher education released by the College Board, a nonprofit organization that focuses on equality in education.

## It takes a village.



Courtesy Associated Press Photo  
Laurel Tveit displays the 3-D glasses used to view a virtual village show during the Circle of Cultures event at the University of Mary in Bismarck, N.D.

Because lower income students are more likely to attend public colleges, inadequate state and federal funding has particularly hurt them, said Clinton Bristow, a College Board member and president of Alcorn State University in Mississippi.

**MADISON, Wis.**—Students at the University of Madison, Wis., can still register to vote by going to their polling place on Election Day and meeting a few simple requirements.

Two important battleground states, Wisconsin and Minnesota, allow same-day registration, yet another wildcard in a presidential

race filled with uncertainty.

As Republicans, Democrats and special-interest groups devote hundreds of millions of dollars to an unprecedented ground effort to turn out the vote, potential voters aren't even on their radar.

The ground war is heavily dependent on extensive databases that target registered voters.

Hundreds of thousands of students in Wisconsin and five other states that allow same-day registration have not yet been loaded into the computer, meaning they are less likely to receive a phone call or door-knock reminding them to vote.

The uncertainty that same-day registration can add to an election was demonstrated in 1998 when former professional wrestler Jesse Ventura was elected governor of Minnesota.

Exceptionally high last-minute turnouts among college students helped sweep Ventura into office.

Similar late bursts in momentum by President George W. Bush or Sen. John Kerry could also be magnified in states like Wisconsin that allow for voting by college students motivated at the last minute to cast a ballot.

—Compiled by Adam J. Ferington

## Higher tuition turning Generation X into generation debt

○ 12 out of every 1,000 people ages 25 to 34 filed for bankruptcy in 2001, study shows

By Jackie Cohen  
CBS MarketWatch(KRT)

**SAN FRANCISCO**—Thanks to mushrooming college tuition, and what's been called predatory marketing by credit card companies, young people are ruining their credit histories before they've had a shot at building wealth.

Credit card debt among 18- to 24-year-olds has spiked 104 percent from 1992 to 2001, according to a new report by consumer advocacy group Demos.

Such debt has also risen 55 percent among 25- to 34-year-olds during the same time frame.

When accounting for all households, debt rose 38 percent.

"College tuitions have had double-digit inflation annually over this period of time, while

Pell grants cover a much smaller percentage of school costs," said Javier Silva, an analyst at Demos. "Generation X is the first to pay its way through with loans rather than grants."

Exacerbating young people's money problems is stagnant wage growth since the 1970s, at least for entry-level jobs. These positions also tend to have less comprehensive health-care benefits, if any, forcing young people to either go without care or default on medical bills.

Granted, such burdens are being shouldered by people of all ages; consumer credit outstanding hovers near all-time highs. But young people's problems are another sign of these indebted times.

Bankruptcy filings have reached record levels in recent years, and 25- to 34-year-olds have the second-highest filing rate after 35- to 44-year-olds.

"Medical emergencies have

become one of the biggest causes of bankruptcy today, along with job loss and divorce," said Silva.

Demos reports that about 12 out of every 1,000 people ages 25 to 34 filed for bankruptcy in 2001, a rate 19 percent higher than people at that age a decade earlier.

This finding correlates with the fact that, historically speaking, credit cards now have the highest rate of penetration among young people. Three out of every four 18- to 24-year-olds have a credit card.

Among these account holders, the average household spends almost one-third of its income on paying off debt, more than twice the percentage spent by 18- to 24-year-olds in 1992.

About 10 percent of the people in this age group consider their debt burdens to be a hardship, meaning they spend at

least 40 percent of their income on paying off these loans.

That jumps to one in seven people ages 25 to 34 in similar financial straits.

Clearly, student loans and low incomes are making it harder than ever for young people to get out of debt.

To remedy these problems, Demos calls on Pell grants and other federal programs to keep up with tuition costs.

The advocacy group is also drafting model legislation requiring card issuers to provide a two-week grace period for payments coming in after the deadline.

Such practices used to be the norm before the deregulation of the credit card industry in the 1970s and 1980s. Before these changes, issuers were capped on the amount of interest they could charge.

Consequently, those with less than stellar credit were simply

unable to obtain cards, because issuers couldn't price their rates and products based on risk.

Today, this young demographic has become one of the most lucrative for credit card issuers and consumer products companies alike.

The heightened likelihood of defaults that comes with this territory simply gets passed on to other cardholders, in the way of higher interest rates and attendant fees.

"We'd like to see credit card issuers require a co-signer for people under 21 years old, unless they can prove they have independent means of income," said Silva. "And we want to limit any rate increases to future activity."

Today, when an issuer raises a cardholder's interest rate, the new percentage applies retroactively, adding to their debt burdens.



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WYCC will broadcast this program "live" to the entire Chicagoland market (over nine-million strong) from 7:00 - 10:30pm.





# A&E

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

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## can you DIG?

trish bendix talks with  
director ondi timoner about  
her new documentary on  
the dandy warhols and the  
brian jonestown massacre.

page 8



Seven women  
stop being polite  
and start making  
a film.

page 4



Comedy  
Central eases  
the burden of  
insomnia.

page 7



When writers play  
rock star, everyone  
wins.

page 12



# O Canada

BY JAMIE MURNANE/A&E EDITOR



Canada seems like a nice place to live. And as of press time, I'm weighing my options as to whether I'd settle in Vancouver or Toronto—depending on the outcome of the election.

Don't think I'm kidding. As I'm writing this, the state of our nation is completely up in the air. Who will be our next president: John Kerry or George W. Bush (again)? Who knows? We can only hope that it won't take as long to determine as it did in 2000.

I do know that if it is, indeed, the latter, I'm packing up my cats and CDs and heading north.

Don't get me wrong. I love this country, but Canada just looks so perfect and peaceful, not to mention green. That's because there's hardly any pollution. The atmosphere seems so positive. Road rage is very rare. Everyone always seems happy, eating their Canadian bacon and saying things like "eh" and "a boot" (as opposed to "about").

OK, those are completely stereotypical Canadian characterizations. I apologize.

Wait, I almost forgot about hockey! I love hockey and the sport in the States just hasn't been what it used to be since USA beat Russia (no, I haven't recently watched *Miracle*, I swear). There'd be nothing better than going to a real Canadian hockey game and watching grown men beat the daylight out of each other on ice.

I would love to sing along to the Canadian national anthem before each game. It goes "O Canada." I can remember that. It's not quite as complicated as something about a home of the brave and land of something free. That's what I like about Canada: the simplicity. And the moose.

Plus, I hear the beer is better and different colored money is definitely cool. Green money is just so boring. Free health care would be great too, considering I will have none when I finish school—unless, of course, I get a job. But thanks to one of the candidates (I'm not naming names), that isn't likely.

While better beer and funny money may not be compelling enough reasons to make me move to Canada, the fact that there's no chance of ever being drafted doesn't look too shabby. And never hearing the words "unpatriotic" or "traitor" again would be great, too.

I don't feel bad about my decision to abandon ship, because I'd also be moving to Canada, not only to escape the American government, but for its entertainment. (Apparently, I'm into that kind of thing.)

There's the television show

"Degrassi" that—while I haven't actually seen an entire episode of it—seems quite infectious.

Yes, there's nothing like a bunch of Canadian high schoolers getting pregnant. (I sure hope I'll be able to watch "The O.C." in Canada, or else I'll have to rethink my entire plan.)

The Canadian music scene isn't so bad, either. Since the country is so close to America (and really, it's just like one big state), I'll still be able to see my favorite bands on tour. Plus, Canada claims some of my favorite musicians like Tegan and Sara, Holly McNarland and The Weakerthans—and some not-so-favorites, but just as notable: Alanis Morissette, Barenaked Ladies (yes, they made us all say "underwear") and Sarah McLachlan.

Perhaps most importantly, Canada has stolen my old hair-dresser. I thought I was over this months ago, but my new one just doesn't seem to be getting my color quite right. So the move north would not only be good for my political morale, but for my hair. It needs help.

To avoid turning this into an overly political column (I like to focus on me, really), we'll just say that I'd (there I am, again!) be happy if the candidate with a name similar to that of the public region (way to go, Whoopi!) doesn't win. So, I'm putting all my trust in the swing states. If they let me down, don't be surprised if you don't see my name (and big stupid picture) on this page again.

So, in the words of Jerry McGuire, "who's comin' with me?"

THISWEEKINA&E

## MONDAY

Mark DeRosa spins at a CD-release party for the Donnas at Delilah's, 2771 N. Lincoln Ave., 9 p.m. 21+

"World Cup Comedy" finals at Comedy Sportz of Chicago 2851 N. Halsted St., 8 p.m.

## TUESDAY

### VOTE!

Dr. Strangelove 40th Anniversary released on DVD

Chicago Images, paintings of Chicago by 30 different artists at Frederick Baker Inc. 1230 W. Jackson Blvd., 10 a.m.-5 p.m.

## WEDNESDAY

Weakerthans, Piebald, Fembots & the High Strung at Logan Square Auditorium, 2539 N. Kedzie Blvd., 7 p.m.

"Click at a Flick" pre-screening party for Ray with cocktails, tarot card readings and interactive games at Loews Cineplex. 600 N. Michigan Ave., 6:30 p.m.

## THURSDAY

Beastie Boys, Talib Kweli at United Center, 1901 W. Madison St., 7:30 p.m.

Strung Out, Saosin, Love is Red at House of Blues, 329 N. Dearborn St., 6:30 p.m.

The Chicago Lesbian and Gay International Film Festival Opening Night at Music Box Theatre. 3733 N. Southport Ave., 6:30 p.m.

## FRIDAY

Le Tigre, the Gossip at the Vic, 3145 N. Sheffield St., 7:30 p.m.

Dresden Dolls at Park West, 322 W. Armitage St., 9 p.m. 18+

## SATURDAY

Blonde Redhead, Hello Sequence at Metro, 3730 N. Clark St., 9 p.m.

## SUNDAY

Pinback, Earlimart at Metro, 3730 N. Clark St., 9 p.m. 18+

### 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

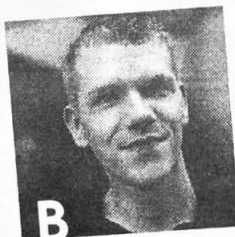
## WHOSAID?

What do you think about the Ashlee Simpson lip-synching debacle?

1. "I think it's ridiculous. I've read pretty much everything on it. ... She does have acid reflux, though."
2. "I just think it's really stupid because it's publicized so much and it's not important."
3. "She's pretty much talentless and she should just quit now. Her career's over with."
4. "I think it's pretty unfair. They get paid enough. They should have enough talent."



Melanie Shaw  
Freshman  
Fine Arts



Dan Enriquez  
Senior  
Television



Jason Pavlina  
Sophomore  
Film



Brian Malnassy  
Freshman  
Music composition

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



# Lennon competition pays college songwriters

*Columbia students among 49 other schools invited to participate in former Beatle's posthumous songwriting contest*

By Kristen Menke/Managing Editor

All you need is love. And songwriting skills.

Columbia students looking to create their own "Revolution" get a chance to be heard (and get paid) with the 8th Annual John Lennon Scholarships of 2005.

Established in 1997, the same year as the John Lennon Songwriting Contest, this annual competition was started by Lennon's widow, Yoko Ono. It offers not only a \$10,000 scholarship to the first-place winner, but an evening of rubbing elbows with the most powerful music publishers at the BMI Pop Awards ceremony.

"There's a lot of music activity that goes on in colleges and universities inside and outside the music department of schools. So when Yoko Ono started this competition she thought it would be great to encourage young people to write music," said Ralph Jackson, president of the BMI Foundation Inc., a nonprofit organization that administers the competition.

"It's testing the real world, competing against other people for recognition and the opportunity for students to write something that can be heard by the public," said J. Richard Dunscomb, the chair-

man of Columbia's Music Department.

While there are other songwriting scholarships available, the Lennon Scholarships are open to any student ages 15 to 24, and not just to music majors. Unlike other competitions that include categories like pop, rock and folk, the contest pits hip-hop and rock songwriters against one another for the \$10,000 prize.

"It's a songwriting competition in any style," Jackson said. "We've had country-western songs win. We've had hip-hop songs win—just about every different kind of song."

Only 50 schools are invited to send applicants, and Columbia is one of four schools in Illinois, including Elmhurst College, and Millikin and Northwestern universities. Jackson estimates that the foundation receives nearly 500 applications from the schools and another 100 from MENC: The National Association for Music Education, which gets entries from its local chapters.

"Really, thousands of people participate every year. It's a complex competition in that way, to run, because we do it on two levels. We choose 50 schools where we know there's activity," Jackson said.

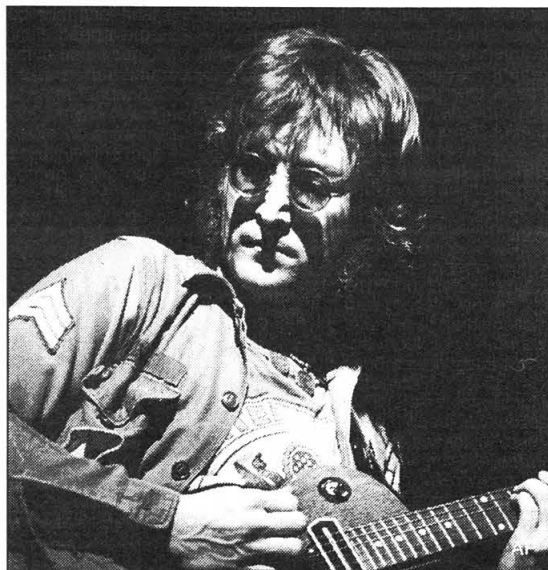
Once contestants make it

past a preliminary round of six judges, they move on to a final round of three judges. Last year's judges included Suzan Jenkins, a jazz specialist, and Frank Wildhorn, composer of Broadway's "Jekyll & Hyde." In addition to the first place winner, the three judges of the final round pick the second and third place winners; both receive \$5,000. Last year, honorable mentions were also awarded.

"There are all sorts of stars and music publishers who are there who heard this first prize winner's music. He walked up to the stage just like in the Grammy Awards, in a professional environment—everyone met him," Jackson said. "More than anything, it's a connection to the professional music world."

And while there are those who would jump at the chance to win a \$10,000 scholarship and have their work heard by executives from BMG, Universal and EMI, students should not limit their career moves to the competition.

"They should write a lot of songs and try to find a means of getting credible sounding demos. If they want to approach it as a songwriter, then they should approach publishers, particularly in



The John Lennon Scholarship Contest offers young musicians a \$10,000 scholarship and a trip to the BMI Pop Awards.

Nashville. ... Play them songs and get the reaction of professionals. Take some of that wisdom back and apply it to your writing," said Gary Yerkins, a songwriting instructor at Columbia.

"If you're approaching it as a

performing singer/songwriter, then it's just sort of scrapping up from the bottom, trying to get gigs, get an audience, get some attention."

For more information on the John Lennon Scholarships visit [www.bmifoundation.org](http://www.bmifoundation.org).

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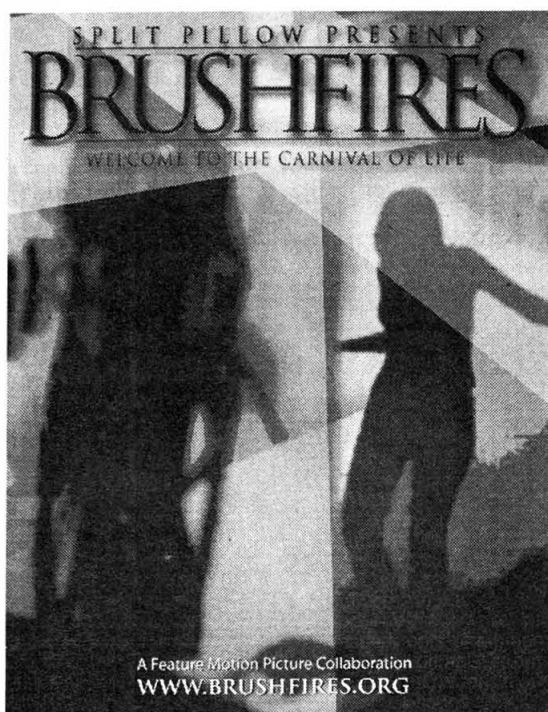
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# Seven directors, one film



By Jamie Murnane/A&E Editor

**T**he latest endeavor from the improv/collaborative film organization Split Pillow is about to make a critical social statement: Seven women can accomplish what it took 11 men to do.

The proof is the feature film *Brushfires*, which premieres at the 23rd annual Chicago Gay and Lesbian Film Festival Nov. 10. A collaboration of seven Chicago-area women directors, the film is the second cliffhanger-style film Split Pillow has produced. Last year's appropriately named *The Cliffhanger* was the first.

Split Pillow is a nonprofit film organization working to expose emerging filmmakers. Focusing mainly on experimental and collaborative work, Split Pillow offers workshops and promotes special events to support independent filmmaking.

The production process of a film such as *Brushfires* follows the 20th century surrealist concept of "Exquisite Corpse," which states that artistic genius can be a shared experience. Film is typically not an easy medium to share, but Etta Worthington, Ai Lene Chor, Aprill Winney, Amber

Mohammad, Laura Lonigro, Maria Gigante and Wendy Jo Carlton have proved it can happen.

A convoluted story focusing on what happens when a shy girl secretly falls in love with her punk rock, female roommate. *Brushfires* is split into seven 15-minute chapters, each written and directed by a different director. All the chapters use the same characters and follow the same storyline.

"We thought it'd also be interesting to see what would happen if we put seven women together, since the last one—by coincidence, not by design—had been all men," said Split Pillow founder and executive director Jason Stephens. "I thought it'd make for an interesting comparison between genders—kind of a social study, as well."

In December, Stephens (who is finishing his master's in arts management at Columbia) and other Split Pillow board members began contacting potential directors. By January, they were neck deep in reels to review. And so began the interview process that would narrow down a lengthy list of area directors to seven—based on their availability, enthusiasm for the project and individual style.

"Conceptually, it's not as much of a collaboration because it's based on 'Exquisite Corpse,' which is that one person does a piece and then it goes on," said Chor, a Columbia grad student, who directed the second chapter, "Mirror."

"With a real 'Exquisite Corpse,' you don't look back to see what the previous person has filmed, which is what [Split Pillow] tried to do last year with *The Cliffhanger*. But for production and narrative purposes this year, with the seven women, they tried to make it more collaborative. ... We actually gave each other feedback during the writing process—even the production process. But the editing process, we didn't get feedback."

Chor didn't need as much feedback, as she was lucky enough to have an earlier chapter that gave her much more freedom. The first few chapters give an array of options to the next filmmaker, in terms of storyline plot points and characters.

"You didn't want to overdevelop the beginning, because you wanted to give the opportunity to the next few directors," Chor said. "It became more challenging toward the end, because you have all these open doors and now you have to start closing them, and start making decisions on who the character is and what needs to happen with their back history, whatever it is. So, it was challenging for them in that regard, but for me, it was a lot of fun. I introduced two characters who weren't in the first chapter and just kind of left it up to the third chapter."

The next directors, up for a challenge, ran with what had been done before them. It helped that this time the directors were able to see the scripts that each had written, in order to follow the storyline. But each of the women were responsible for dissecting their own characters. Mohammad, a transfer junior at Columbia, who filmed chapter four, "Cancerous Circus," said it was obvious that Split Pillow wanted to select directors with varying styles, as she leans more toward guerilla-style filmmaking.

"They wanted different directors and different backgrounds. And you certainly got it. It shows in the work," she

## Brushfires

little punk rock girl  
just smoke yrself  
into a cloud of cancerous  
oblivion.  
little punk rock girl  
she don't even care  
just cuff yr jeans  
shoot bbs at the  
cracks in the sidewalk.  
look in the mirror,  
spiky hair and cat's-eye  
glasses peering out of  
yr skinny boy-hipped body  
paint yr lipstick on like  
a circus clown,  
as the wind  
spreads the brush fires  
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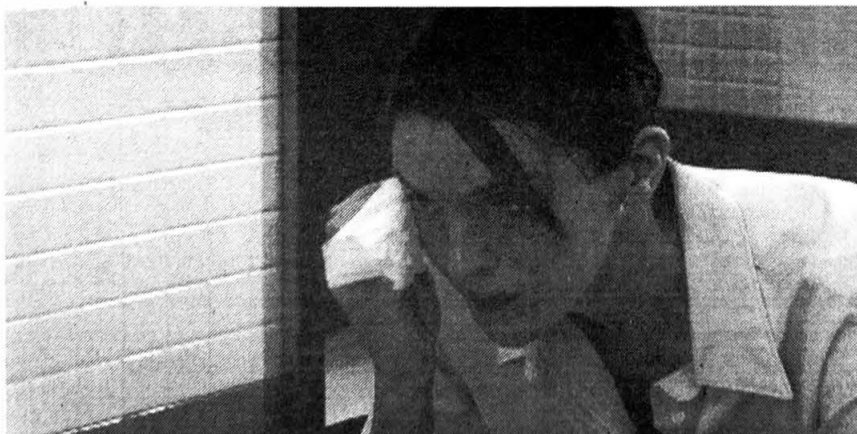
To ensure the directors could easily stick to the same storyline, *Brushfires* was based on a poem of the same name submitted to Split Pillow. Written by Chicago-area (and Columbia student) poet Jessica Wilbur, the poem allowed the directors to choose words or phrases for inspiration. As Ai Lene Chor said, "Split Pillow didn't want to restrict the filmmakers, so the tradeoff was to have the poem as a guideline. The goal was that each filmmaker could have a different interpretation of the poem—that they would create a chapter that would not only carry on the story, but also reflect their interpretation of the poem."

said. "I was chapter four, so I saw one through three's rough cuts before I started mine, so it was just about keeping with the continuity. The only thing I think I broke was like a phone number. But, for the most part, I think it worked out really well, watching the other rough cuts. I just didn't watch after me. After that, I was just blown away and had to go back to work."

It's no wonder Mohammad was blown away. The directors only had 10 days to shoot their chapters. There wasn't even time for the actors to rehearse. They were given the complete script ahead of time and met with a few of the directors, but everything was figured out on the spot.

"I think the collaboration was

(Continued on page 5)



A scene from chapter two, "Mirror," directed by Columbia grad student Ai Lene Chor, which was filmed in Chor's bathroom.



'Into a Cloud' director Wendy Jo Carlton oversees the filming of the final chapter of 'Brushfires.'



(Continued from page 4)

hard because when you make a film there's no kind of connection," Mohammad said. And in this sense, you're kind of following someone else's—the actor's traits—you don't want to make the person seem too different. It was easy in the same sense because you had a basis and it probably made it go a little quicker, seeing as we didn't have a lot of time to think of the whole story, which is the whole idea of improvisational film."

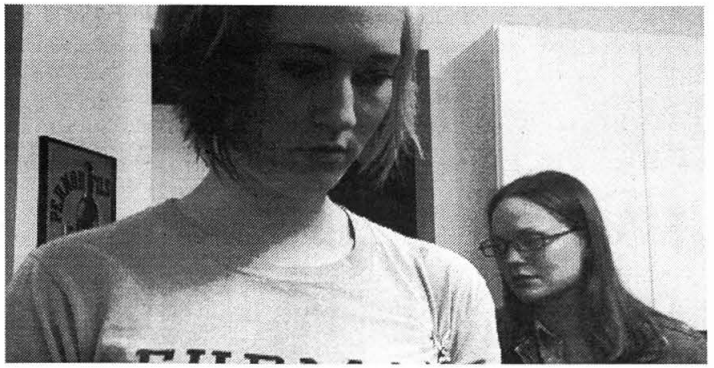
As far as the storyline went, Mohammad said she wanted to put a twist on it by making it a little darker—one step further than chapter three—to "make it a little more interesting and pull viewers in."

"I think we all had our own little perceptions of where the story was going to go, but I knew in the back of my head that it wasn't going to," she said. "It's like reading a story and you think one thing's going to happen and then

something else happens. It's not routinely put together—it's one of a kind."

While Chor and Mohammad dealt more with the middle of the story, where there was more freedom, recent Chicago transplant Wendy Jo Carlton took on the hefty challenge of ending the film. As she was responsible for the final chapter, "Into a Cloud," her goal was to tie together any emotional loose ends, as well as flesh out more details about the motivations of the characters.

"I like collaborative projects and I love being given a difficult challenge," Carlton said. "Sometimes, I wonder why that is, because it's definitely difficult to not have full infrastructure and full crews and all this other stuff. But I think I like to prove that quality writing and directing and visual aesthetics can be achieved through vision and determination." And being directed by a team of all women probably didn't hurt.



A poignant scene in Amber Mohammad's fourth chapter, 'Cancerous Circus.'



The first chapter, 'Smoke,' was directed by Etta Worthington.

"Some people say because it's all female directors, that it's more character-driven," Chor said. "But I think it also has to do with the actual production process. We had more time, we got to collaborate. We actually got to think about it."

The time for thinking lent itself to a very cohesive and well-rendered narrative story that Split Pillow can be proud of.

"This was one of the most rewarding projects I've ever worked on," Stephens said. "It was a very different movie from the first one we did, definitely, from some of the adjustments we made and the directors involved made it a different project. That's one of the cool things about this style; every time you do it, you're going to get something very different because when you're bringing multiple minds together, they're always going to interact with each other in different ways." Stephens said the main goal of Split

Pillow is to allow the filmmakers complete creative freedom. "I don't see Split Pillow's role as being one of creative influence," he said. "We're there to support them in whatever their creative endeavor may be. I'm as much a producer as I am a fan. I loved it every week when those chapters would come in and I would pop it in my VCR and watch them. It was really exciting to see where the directors would take it next. We're all real proud of this project."

Brushfires premieres at the 23rd annual Chicago Lesbian and Gay International Film Festival Nov. 10 at Landmark Century Cinema, 2828 N. Clark St., at 9:30 p.m. A pre-party, open the public, will be held the same night at the Avenue Tavern, 2916 N. Broadway St. from 7 to 9 p.m.

For more information, visit [www.brushfires.org](http://www.brushfires.org) or [www.splitpillow.com](http://www.splitpillow.com).

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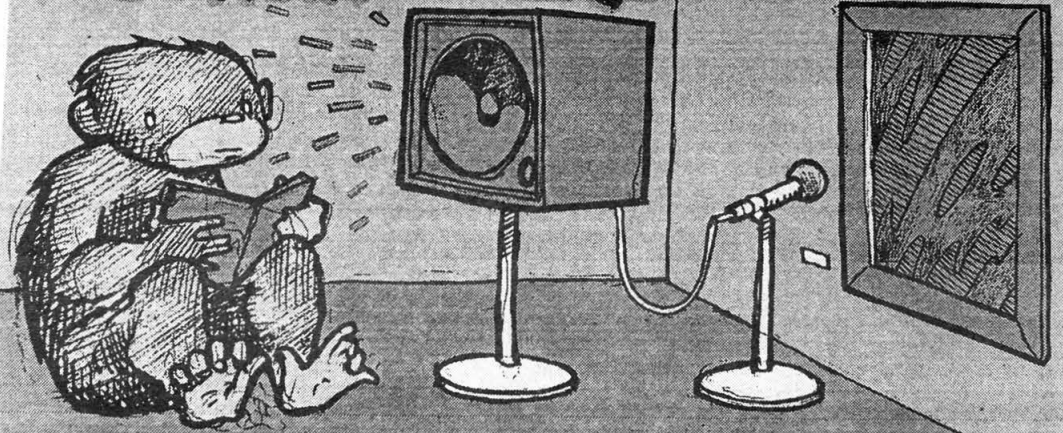
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# Comedy Central takes over the night

By Todd Burbo/Assistant A&E Editor

A new late-night television war is brewing, and it has nothing to do with network talk shows. Aging men sitting behind their desks and bantering with celebrities is old news. A barrage of roughly animated, crudely humorous shows are leading the new wave of late-night programming.

This fall, cable giant Comedy Central is looking to take over the night with the premiere of two new shows. "Drawn Together," which premiered Oct. 27 at 10:30 p.m., and is essentially an animated parody of MTV's "The Real World," using animated archetypes as characters, rather than actual people.

Creators Matt Silverstein and Dave Jeser have worked with Comedy Central before, as writers on "The Man Show," as well as on Fox's "Andy Richter Controls the Universe." They've also worked on the short lived "Greg the Bunny" and "Action."

Where their previous shows have struggled, Silverstein and Jeser have confidence that "Drawn Together" will succeed.

"[Our other] shows just never found an audience," Silverstein said. "It's hard to try and be really funny and appeal to everybody on a network, because when you try and be really funny, the network will censor you. Also, it's just the nature of these shows, they're not supposed to have huge audiences."

"We learned that you have

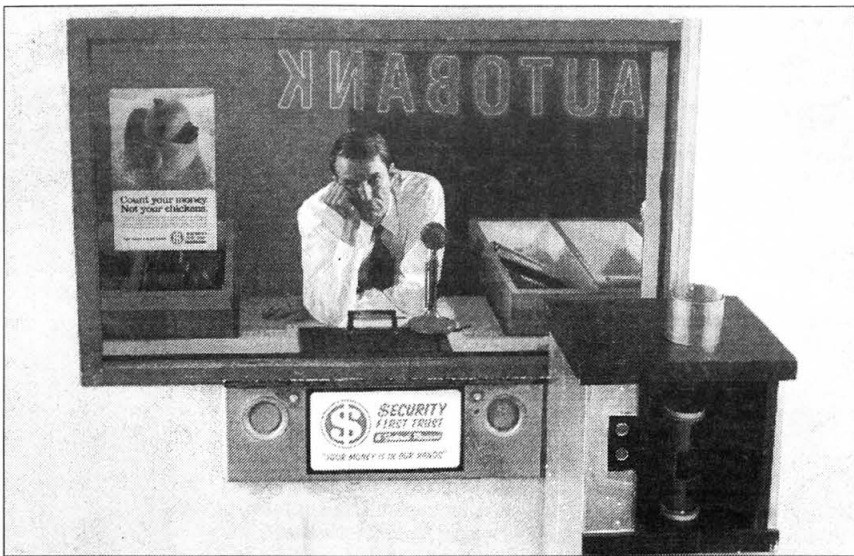
to go where your audience is," Jeser said. "Like, 'The Family Guy' wasn't huge until it got over on Cartoon Network, because that's where you go for that audience."

While Cartoon Network is certainly finding success in their late-night "Adultswim" lineup, Comedy Central can claim the high-water mark for the mature animation genre with "South Park," the original groundbreaking series by Trey Parker and Matt Stone.

Trish Sherrer, supervising producer on the new series "Jump Cuts," knows that Comedy Central is proud of "South Park," and played on that when pitching her show. "When I pitched the show, I of course reminded everyone, 'Well, you know, 'South Park' was originally a short film, like the content on 'Jump Cuts,'" she said.

"Jump Cuts" follows a slightly different path and is set to premiere on Comedy Central Nov. 7 at midnight. A collection of short films using a variety of ideas, "Jump Cuts" is like nothing else on television. That was the plan.

"We wanted to keep a sort of roughness ... with [the films] being all different lengths and styles. The push for this was 'Let's look at some stuff that you wouldn't naturally think of airing. Stuff that maybe doesn't have the best production quality, and feels rough.' But it's okay with late-night, because you never really know where the next



big thing is going to come from," said Sherrer, who, in addition to being supervising producer for "Jump Cuts," is manager of acquisitions at Comedy Central.

Although the humor of "Jump Cuts" is strongly reminiscent of "Kids in the Hall" or "Monty Python," its sources are more diverse than either of those series. Sherrer drew on artists from the UK and Canada, as well as American artists from St. Louis, San Francisco, Los Angeles and New York.

With such rough production values, it's not surprising that the films shown on "Jump Cuts" are sometimes more risqué than your average net-



Above photos: Mediums and production values range from live action sets to hand drawn animation on 'Jump Cuts.'



How much controversy can we fit in one frame? 'Drawn Together' tries to one-up 'South Park.'

work sitcom. But that's part of the show's charm and the creators fought to retain that feel.

"We have very minimal censoring," Sherrer said. "We wanted to keep it very adult, very edgy. Because it's post-midnight, we were able to go with a TV-MA rating, the strongest rating you can get. There are some things that we couldn't get away with, but I was very pleased. I

was able to work with Standards & Practices to get things left in." Sherrer said.

"We don't go out to try and offend people, but we identify ourselves as an adult comedy network. Yes, these are animated pieces, but they're on after midnight. It's for adults, it's been branded for adults and I feel that it's the kind of humor that the late-night crowd is looking for."





# Success, Drugs and Rock 'n' Roll

By Trish Bendix/Assistant A&E Editor  
Cover Artwork By Ryan Duggan

Ondi Timoner sounded tired. She was wrestling with her infant son on her New York hotel bed while doing her 11th interview of the day about her latest film, *Dig!* Later that day, she was a guest on "Last Call with Carson Daly." Timoner excused herself, but the phone was still close enough to her mouth to catch her saying to her boyfriend, "I don't know how I'm doing this right now. I honestly don't know how I'm living my life like this."

Seven years ago, Yale graduate Timoner had an idea for a documentary much different from her previous work of recording women in prison (*The Nature of the Beast*) and *Dam Nation*, a film about the oldest living civilization of sub-Saharan Africa. Timoner put together Interloper Films, a self-funded production company that works closely with musicians on videos and electronic press kits. She wanted to answer a question plaguing American society, that has been endlessly written about, but only in the past few years been captured on film: What happens when art meets industry?

Never before has someone attempted to present the entire process of a young band struggling with artistic integrity and reaching success, while also exposing the true vision of what it really means to be a starving artist. Timoner makes it even more interesting. She takes two bands started by friends with similar goals, and trails the music business' effect on their authenticity and relationship. It becomes something different from the 2003 Metallica documentary *Some Kind of Monster* that displayed the inner workings of a successful, mainstream band.

With help from her brother David, Timoner contacted "a bunch of bands that aren't around today" to track their success. Initially called *The Cut*, Timoner stumbled upon the Brian Jonestown Massacre, an independent band in the truest sense.

"When I heard Brian Jonestown Massacre, I thought it was some great band from '60s that I'd missed," Timoner said.

The Brian Jonestown Massacre's erratic songwriter, Anton Newcombe, would eventually become the center of the seven-year story. Renamed *Dig!* and focused on a band Timoner said was the best music she'd ever heard and the most up her alley. The documentary became a story about the friendship and eventual rivalry between the tragic Brian Jonestown Massacre and the moderately-successful The

Dandy Warhols.

"I met [The Dandy Warhols] and was immediately compelled," Timoner said. "Anton said that I had to meet Courtney [Taylor] and that he and The Dandys were going to start a revolution. I met Courtney in Portland and he really didn't seem to know anything about the revolution."

Newcombe's relationship with Taylor unfolds tragically in *Dig!* which received the Grand Jury Documentary Prize at 2003's Sundance Film Festival. As the bands' separate careers cause them to morally collide, the friendship is torn apart as their artistry takes on a life of its own.

The Brian Jonestown Massacre is a revolving roster of musicians, with Newcombe as the only constant. During the seven-year period, the band consisted of Joel Gion, a tambourine player and comic foil who seems to only stick around for the fun of being in a touring band; Matt Hollywood, a talented guitarist that is overshadowed by Newcombe, and Jeff Davies, Dean Taylor, Brad Artley, and Peter Hayes, who have less conflict and therefore less exposure in the film. Newcombe is currently on tour with an entirely new line-up.

The Dandy Warhols had only one lineup change; Drummer Brent DeBoer replaced Eric Helford mid-movie. Zia McCabe and Peter Holstrom are the two other permanent Dandy members who comment steadily throughout the film.

"The Dandys were interested in becoming famous, putting out great music and enjoying the trip," Timoner said. "The Dandys are by no means sell-outs. I love The Dandys and they are more professional. That's what makes these two—Courtney and Anton—so different."

In the first year of filming, Timoner documented The Brian Jonestown Massacre and The Dandy Warhols joint tour, specifically Taylor and Newcombe, who fed off one another in more ways than one.

Newcombe's initial claim that the duo would start a revolution together quickly disintegrated as The Dandy Warhols signed to a major label and began shooting high-end music videos with David LaChapelle, famed music and fashion photographer and videographer.

"*Dig!* is presenting two different approaches," Timoner said. "The Dandys are successful. The Brian Jonestown Massacre are very successful in a different way. We started filming Anton and focusing on him because he was the real deal. He lived for the moment. It



Courtney Taylor and Anton Newcombe.

**"... Anton has an issue with the film, and I'm not waiting for him to thank me anytime soon."**

was very inspirational, Anton's revolution."

While The Dandy Warhols attempted to stay afloat by releasing a single on Capitol Records, The Brian Jonestown Massacre were touring in a rundown van with more fighting than fans.

Newcombe kicks and swears at his band mates if he decides they aren't playing up to par.

"The first time I went to see [The Brian Jonestown Massacre] was with my brother in San Francisco," Timoner said. "They were such a hyperbole of characters. Then they came down [to Los Angeles] two weeks later and played at the Viper Room for an industry showcase. It ended in a fist fight pileup."

With most Brian Jonestown Massacre shows ending in audience induced riots or on-stage quarrels, violence overpowers the alcohol use in *Dig!* but not by much. During the seven-year period, Timoner was with the band for every drug bust and recording session, primarily focusing on individuals and not their rockstar personas.

"They were extremely excited about the camera and attention," Timoner said. "I think what makes *Dig!* unique is that usually by the time people pay to film a band, they're at a certain level. These young bands didn't expect us to find them. They were very anxious to be documented. They appreciated the fact it was my brother and I, that we financed the film ourselves."

"Then it was 2003 and The Dandy's were really successful," Timoner continued. "I'd been doing this for so long and had so much unique footage. I was doing

it for the right reason around for literally 24 hours around them, them by hook or by crook the world. They got a camera. They barely was around."

"[For instance,] This little ritual before stage and Courtney before a festival in London. Reading and says, 'That's what he calls not going to film that. That's our secret ritual.' 'Courtney, I've filmed times already.'"

"I think if someone filming while I went to this art and commerce so overwhelmed that have noticed."

Timoner eventually taping and start the process.

"I had 2,000 hours said. 'The mountain and I had to climb it. thoroughly bring people trip. I wanted to do a narrative and active."

Taylor is the film's the focus is unavoidable rise and collapse of and his alternating members.

"Making Anton come enough to really care in the edit was the heart [of it all]," Timoner said. "I would tell me, 'you have a great story and foot compelling, but we're antagonist.' I took out worth of footage. In continued sticking with hard filming his obsession heroin."



Newcombe's goal of a revolution has been realized now that his life has been featured so despondently, yet genuinely.

"I don't think they've had a revolution, but they've inspired a lot of other bands," Timoner said about The Brian Jonestown Massacre. "They have brought a certain sound back and created a pastiche out of a lot of great '60s bands."

Timoner also said *Dig!* has, surprisingly, brought Newcombe and Taylor back together ("I think Anton saw how much Courtney really respected him") and that members of both bands have agreed, for the most part, with their representation.

"The Dandys have told me they love the film," she said. "All of the ex-Brian Jonestown Massacre members feel like it validated some time in their lives. Courtney said it felt like how it felt to live it.

genius," Timoner said. "A lot of people think he is, but I'm not a music expert. Courtney used to say, 'Part of playing music is also getting your music out there.'"

The inescapable struggle of Newcombe sabotaging his own chances at success, as well as attempting to destroy The Dandy's, portrays him as a mastermind and a madman. Mocking The Dandys' single "Not if You Were the Last Junkie on Earth," Newcombe records and mass-produces his reply, "Not if You Were the Last Dandy on Earth," distributing them at a Dandy's showcase.

"Anton always draws people to him and eventually they freak out and leave," Timoner said.

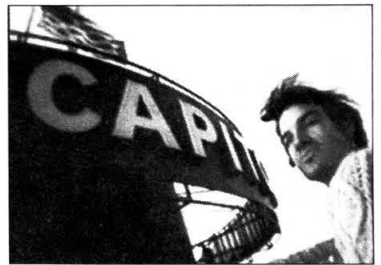
"They've had between 50 to 100 band members. It's just a testament to his genius that people are willing to be part of his boot camp."

exhausted. Innumerable amounts of stress have yet to be lifted from her. *Dig!* only started screening internationally in October. Consequently, the press tour in Europe and infinite phone interviews are still interfering with motherhood and any sort of a normal life.

But there is no stopping Timoner from planning her upcoming years of filmmaking.

"I'm getting into narrative features now," she said of her next few projects.

"I think that most people who are familiar and intimate with documentaries, know about the post-production, pile of tapes and boxes of them," she said. 'It's a double entendre. *Dig!* this brothers and sisters'—and it's an archeological dig. This was the most insane guerilla attempt, completely unique unto itself. It's hard for me to sit here and think I



"I like being creative," she said, "and I hope this can inspire people. I know some despair having watched Anton's story, but I want some to be inspired by the fact that we did this film and the fact that we got it done, paid for it and put it together. That is hopefully inspiring. That's what's great. Kids have come up to me, and said, 'You're inspiring people to be creative.'"

It's a tough job, but Timoner's willing to lose sleep for the cause.

*Dig!* is now playing at the Landmark Century Center Cinemas, 2828 N. Clark St.



Director Ondi Timoner.

Anton still has an issue with the film, and I'm not waiting for him to thank me anytime soon. If I portrayed him how he liked, I would have failed. He writes every song, plays every instrument, produces every record, and I come along and make a film that exposes him to more people. It's hard for him to live that down, as well as looking at seven years of his life. He remembers things differently."

Another common theme in the film is not only Newcombe's ruin, but his musical brilliance.

Recording 11 albums independently in less than a decade and playing multiple instruments validates his artistic aptitude. His innate talent for songwriting is generally pleasing.

"I wouldn't say Anton's a

The Dandy Warhols released their third album, *Welcome to the Monkeyhouse*, in 2003 and have enjoyed continued success. They are currently working on a new record and fully support the screenings of *Dig!*

Timoner's personal success is a reward for her endless and demanding time given to the project, but mostly because she sympathizes with her film's subjects. Whatever the bands endured, she was there, having finished the film only days before giving birth.

"I pulled two all-nighters," she said. "The blood was just in my head and it hurt so much. I was happy to finish it, but it was literally three days before I gave birth to my son."

No wonder Timoner still sounds

could work as hard on the next one."

Timoner's projects include a documentary "discussing the fine line between advertising and pornography," a film about the dot com era titled *The Bubble*, and a documented history of Jamaican music.

"I was raised on reggae, dub, and ska, so it's a dream come true," Timoner said. "When I left Sundance, I asked myself, 'what do you want to do next?' I automatically thought, something with Bob Marley. I want to do something on how Jamaica has had an effect on the world."

Timoner has barely begun worldwide publicity for *Dig!* and already has five new projects in the works.

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# Zhou brothers get crazy with canvas



The Zhou Brothers art is on display in Chicago at the Cultural Center, 78 E. Washington St.

By Frank Life/Staff Writer

Contemporary artists the Zhou brothers were not afraid to ruin their jazzy suits as they collaborated to create a large-scale abstract painting before a crowd of about 200 people at the Chicago Cultural Center on Oct. 26.

The demonstration was a highlight of "Zhou Brothers: 30 years of Celebration," a free exhibit that will run through Jan. 2, 2005, at the Cultural Center, 78 E. Washington St. More than 50 Zhou brothers paintings are on display.

The Zhou brothers (pronounced "cho"), Shan Zuo and Da Huang work together to simultaneously create a piece they both agree on. Da Huang said, after 30 years as a team, working together is relatively easy.

"Our collaboration sets us apart," said Da Huang. "The personal language we create makes the work different from other artists."

The language, according to Da Huang, is expressed in the lines, strokes, color, symbols and movements. Huang said he did not choose this form of art. He discovered it.

Sometimes, the demonstration was chaotic as one brother threw a bucket of light-brown paint on to one corner of the canvas (to the crowd's amusement). Other times, the brothers

took delicate care and precision in painting a strategic black line. Sometimes, their strokes were soft and smooth and other times strong and forceful. And at times they painted over each other's work.

The final result, which took about 10 minutes to complete, showed a human figure with arms out like a bird surrounded by symbols, lines and splatters of color. It contrasted with the intricate floral designs of the mosaic on the dome-shaped ceiling of the Preston Bradley Hall in the Cultural Center.

Their work resembles Neolithic cave paintings, which is not surprising as the brothers grew up in a region of China that is famous for cave paintings.

Lanny Silverman, curator of exhibitions for the Department of Cultural Affairs, said the Zhou brothers are among the first to blend Asian and Western art. He described their work as a mytho-

logical and metaphorical journey; a battle with life forces. The abstract art form is as indirect as emotion and psychological content, Silverman said.

"They've managed to blend Asian sensibility with a Western sense of abstraction," Silverman said. "There are people that love it and people that hate it."

The crowd had mixed reactions.

Liska Blodgett, a real estate developer from the North Side, described their work as mediocre.

"Bad art, good marketing," she said.

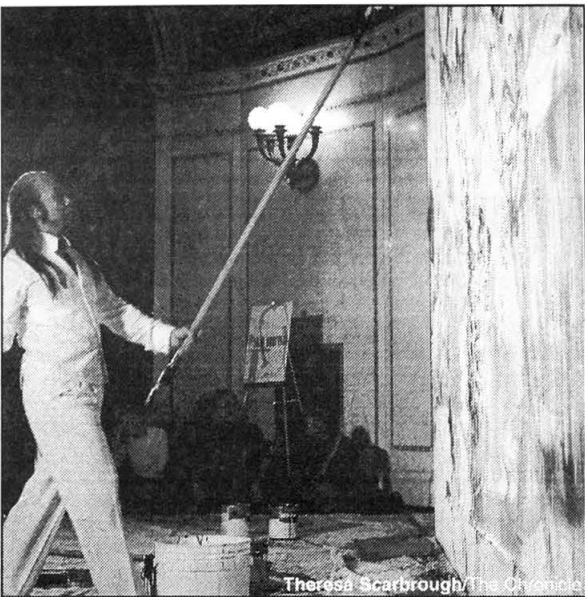
Kymerli Johnson, an artist from the South Side, said different people would have different interpretations.

"It's definitely a gift to let us into their world to conceptualize a painting," Johnson said.

Although the Zhou brothers live in Chicago, this is their first major presentation here, according to Silverman. The brothers have had major exhibitions in several other cities around the world.

"Their reputation is bigger in Europe," Silverman said. "This is an attempt to correct that."

Oskar Friedl, director of the Zhou Brothers Foundation that



Zhou creates a painting at the Cultural Center for part of the Western and Eastern fused exhibition.



Brothers Shaun Zuo and Da Huang Zhou have collaborated on art for 30 years.


exhibits the Zhou's and other artists' work at the Polo Café, 3322 S. Morgan St., said the brothers' work should be presented more in Chicago because they consider this their base.

Surprisingly, their work has never been exhibited at the Art Institute or the Museum of Contemporary Art. Friedl has a couple of ideas why this hasn't happened.

"There's been a high fluctuation of leadership [at the institutions]," he said. "There's never been a real emphasis on Chicago artists."

James Rondeau, associate curator of contemporary arts at the Art Institute, agrees that staff changes have been frequent in the past 10 years, but does not think it impacts programs for Chicago artists.

"[The art programs] may not include the Zhou brothers at this time," Rondeau said. "It does not stand in for a larger lack of interest in Chicago."

  
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## Video game brings golf indoors

By Andrew Greiner/Editor-in-Chief

*Hot Shots Golf Fore!*—the latest edition to PlayStation's quirky cartoonish golf video game series, delivers above-par gaming for video-game links lovers.

Fans of the series will feel right at home with the game play. Developers at Clap Hanz maintained the integrity of *Hot Shots* by keeping the swing bar as an easy-to-control straight line, continuing with bobble-head-like characters and bringing back caddies that spit one-liners like amateur comedians. But it is the upgrades to the goofy golf game that will be a big hit with fans.

There are more courses, more characters and more content than its *Hot Shots* predecessors, and a revamped game engine that delivers more realistic physics is a welcome improvement.

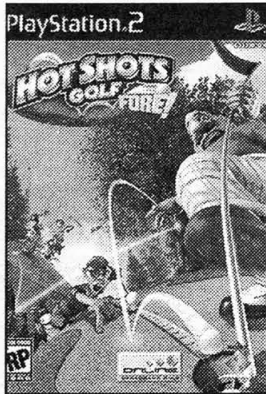
One of the most noticeable changes to the game's look is the addition of swaying trees. It may not sound like much to make a few pixels sway in the digital wind, but this effect goes a long way in helping determine where your ball will land. Not to mention that the overhead views look stunning with a gentle breeze rustling the leaves.

Wind velocity also affects characters' clothing, and while this subtle nuance may not affect game play, it is a nice touch.

*Fore!* has a slew of new characters to choose from, both players and caddies. While it is

fun to try out new golfers, it is the caddies who keep this game interesting.

Game designers went a little over the top with some of these caddies, taking their comical course advice to new outlandish heights. For example, a caddie named Bertha has food on the brain and offers to cook sausages for every good drive. I



can't get enough of those sausages.

Some other surprising character additions are crossovers from other popular PlayStation lines. Ratchet and Clank, as well as Jax and Dexter, are available later in the game as respective player-caddie duos.

New courses help raise the game's difficulty and replay value. Beautiful, exotic course layouts are enough to make

even novice golfers want to hop a plane for Hawaii for 18 holes, but at around \$40 retail, *Hot Shots Golf Fore!* is a more economical way to explore the golfing world.

Not only did developers add new full-length courses, they also installed miniature golf courses. This fun little side game encourages players to try wacky putts for big points. While minigolf is cool, putting the ball 22 feet is not as fun as whacking it 300 yards. And the drives in *Fore!* are longer than ever, thanks to another little upgrade.

Players could always put a little extra mustard on their drives with the *Hot Shots* power option, but *Fore!* offers two kinds of power options: power and full power. Full power mode is designated by a blue flame on your swing meter, and if you hit a good shot, your ball will sail for a mile, but watch out if you mess up your stroke. A slight miss in full power mode can send your ball out of bounds and send you on your way to bogeyville.

Some other notable additions to *Hot Shots Golf Fore!* include online play, a 9-hole versus mode and new shot techniques for expert players.

*Hot Shots Golf Fore!* might not be the best game released this season, but the cool new additions, high replay value and downright goofiness make it one of the top releases of the year. So grab your plaid pants and spikey shoes, and sit your butt down for a quick 18.

## 'Michael Moore hates America'

By Chris Hewitt/KRT

One of the country's most polarizing figures gets hoisted on his own petard in *Michael Moore Hates America*.

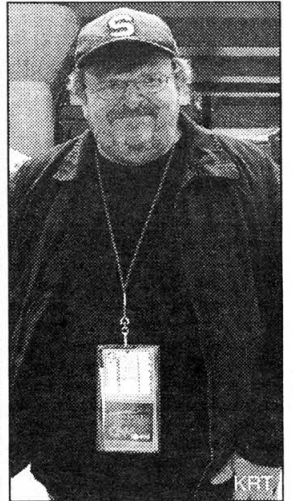
Twin Cities filmmaker Mike Wilson adopts the tactics and eclectic style Moore used in *Fahrenheit 9/11* and *Bowling for Columbine* and exposes their deficiencies. By being hyper-aware of them, Wilson manages to avoid the pitfalls that snare Moore, and his slyly entertaining movie is a surprisingly even-handed affair. If it doesn't succeed at challenging Moore's beliefs, it does catch him misrepresenting himself, both in person and in his films.

*MMHA* is best when it's showing how scenes from Moore's films were created. Wilson interviews employees from a bank where Moore obtained a gun in *Columbine* and demonstrates that the scene, as shown in the film, was exaggerated or maybe worse. This same tactic works when Wilson talks to others who have appeared, sometimes unwittingly, in Moore's films, and he makes good use of another Moore staple—a brief cartoon—in a hilarious bit that pokes fun at Moore's occasional logic leaps.

Wilson is less successful when he diverges from Moore's films and tries to prove the point stated in his confrontational title. A doctor who argues that Moore has "narcissistic personality disorder" seems like a goofball, especially since we're pretty

sure Wilson knows Moore doesn't hate this country any more than Wilson does.

On the other hand, Wilson shows much more generosity than Moore usually does in interviews with magician Penn Jillette, who pops up throughout the movie to underscore the idea that Moore sometimes pulls arguments out of thin air. Jillette is an articulate, insightful guy, but more than that, he's an example of something you'll rarely see in Moore's provocative, but one-sided films: a critic who is sympathetic to the views of the person he is criticizing.



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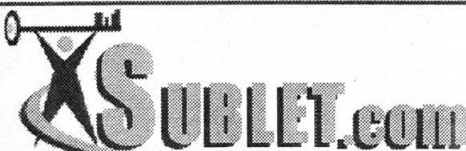
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# House of Blues hits 'Rock Bottom'

*All-star band of writers rock even without drunk audience*

By Scott Carlson/News Editor

You don't have to be drunk to enjoy a concert by the Rock Bottom Remainers, but the band says it couldn't hurt.

Named after the leftover books that sit unsold at bookstores, the Remainers are a cover band featuring best-selling authors and syndicated writers—including Stephen King and Dave Barry—who play classic rock for charity. And considering the band contains more writers than professional musicians, they have an attitude toward their musical ability: They're glad the audience has come, but the band wants them to know what they've gotten themselves into.

"There's no possible way we can raise our talent level, so we have to reduce the audience's perception," Barry said in the House of Blues, 329 N. Dearborn St., about two hours before the Remainers' Oct. 28 gig. "We don't advocate the drinking of alcohol in any form, but drunk people seem to enjoy us a lot more."

"As long as 70 to 80 percent of the liquid is actually alcohol, we'll sound great," said Mitch Albom, newspaper columnist and author of the megabestseller *Tuesdays With Morrie*. "There's a different verb [than 'play'] for what we do on stage. Mangle, destroy and assault work pretty well."

The band's lineup reads like *The New York Times Review of Books*—besides Barry (rhythm guitar) and Albom (keyboards), the remaining Remainers include Amy Tan, author of *The Joy Luck Club* and a vocalist; Ridley Pearson, bassist and author of 12 thrillers; James McBride, sax player and author of the memoir *The Color of Water*; Greg Iles, lead guitarist and author of the bestseller *Spandau Phoenix*; and the Remainderettes—Roy Blount Jr. (author of 17 books), Scott Turow (attorney and author of *Presumed Innocent*) and Kathi Kamen Goldmark (author and founder of the band). King, one of the core members, was absent due to a scheduling conflict, and according to Barry, Red Sox games. Matt Groening, creator of "The Simpsons," is also a member, but sticks to doing shows around Los Angeles.

If it seems odd that so many writers appear on one stage, don't worry—they know. And they want to warn everyone beforehand.

"We want to make sure no trace of the songs linger after we perform," Barry said. "In fact, we don't even like to perform in places where there's

too much echo, because the notes last longer there."

But don't trust him, or Albom for that matter. Even with a few "ringers" (professional musicians) in the group, including former Byrds front man Roger McGuinn, talent is not a concern for the Rock Bottom Remainers. Without talent, it seems doubtful that the world's best-selling band—in terms of book sales—would have been playing together off and on for 12 years, much less been

and "Mister Tambourine Man"—but never sounded like a joke unto itself. The Remainers harmonized well with McGuinn and did the songs justice.

Even without McGuinn, the Remainers are no slack act. They're obviously big enough music fans to know their performance requires a serious effort, but know the audience is there for the rock memories. As such, their repertoire—almost entirely covers—includes blues and rock standards like The Stray Cats' "Rock This Town," Buddy Holly's "Oh Boy," Wilson Pickett's "In the Midnight Hour" and Chuck Berry's "Nadine."

But talent and a thumbs-up from respected rockers like McGuinn and past collaborators Bruce Springsteen and Warren Zevon notwithstanding, the Remainers prefer to perform with tongues planted firmly in their cheeks. If the House of Blues show is any indication, the Remainers' concerts are part rock 'n' roll revival, part bar band and part novelty act, making up for whatever they lack in musical ability with showmanship and a timeless rock performance.

At times, the concert was more of a surreal experience than a rock 'n' roll concert.

Those who had to read *The Joy Luck Club* in high school may not be prepared to watch Tan remove the fake blonde wig she wore for most of the night to perform Nancy Sinatra's "These Boots Are Made for Walking" in full S&M garb—which climaxed with the band lining up for smacks on the ass from the group's "rhythm dominatrix."

Then there's Elvis fan Albom, who performed a medley of songs by The King decked out in Graceland regalia.

From there, it was only a matter of time before the kazoo solo in the cover of The Troggs' "Wild Thing" and the performance of Barry's original composition, "I'm in Love With a Proofreading Woman."

Rock critic Lester Bangs once said, "The first mistake of art is to assume that it's serious." Bangs always knew the inherent stupidity of rock 'n' roll would eventually be overtaken, turned cool and serious by the pretension that had seeped in the worlds of art and literature.

It's ironic—and wonderful—that a group of writers playing in a band has brought silliness and fun back to the genre, if only for a few nights out of the year.



**"There's no possible way we can raise our talent level, so we have to reduce the audience's perception."**

asked to perform at the Rock and Roll Hall of Fame. The only thing the Remainers haven't done yet is an album—don't hold your breath.

"We're hoping to go 24 years without having an album," Albom said. "We'll consider it a gift to music listeners everywhere."

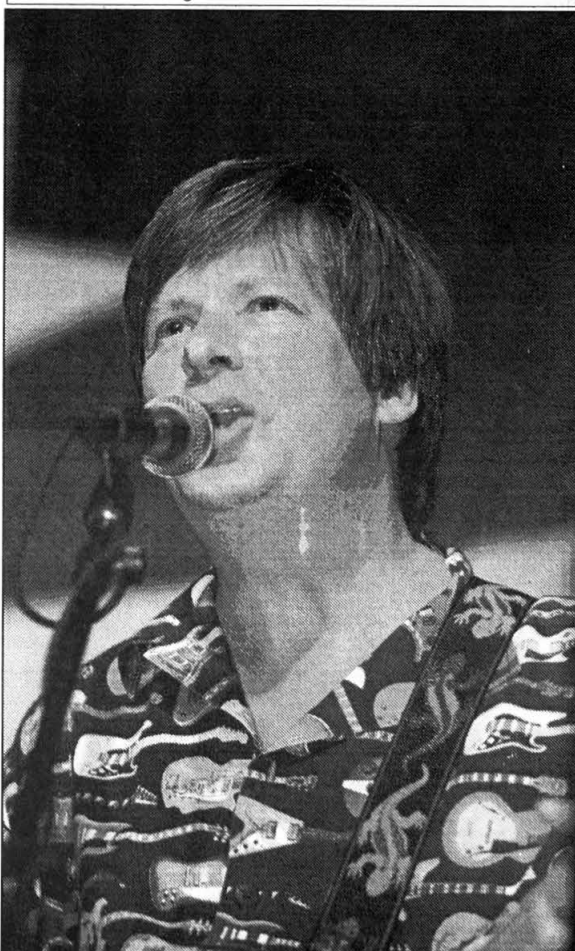
Even if the Remainers were as terrible as they would have us believe, it still wouldn't matter because they're not a "serious" rock band—the Remainers are a lark, and they know it, donating the ticket sales of each show to charity. Over the last four years, they've worked with their permanent beneficiary America Scores, a nonprofit group devoted to bringing creative writing and soccer to inner-city kids across the country. Scores serves eight schools and 300 children in Chicago.

But they're not terrible. In fact, for a group of writers, the Remainers rock pretty hard. With McGuinn on stage in the middle of the show, the band ran through the obligatory string of Byrds hits—naturally including "Turn! Turn! Turn!"



Courtesy Jerry Brown PR

Amy Tan, author of *The Joy Luck Club*, sings while sporting a not-so-fashionable blonde wig.



Courtesy Jerry Brown PR

Dave Barry says fans don't have to drink to enjoy the Remainers, but he encourages it.



# Oakland's Finest at House of Blues

*Del The Funky Homosapien, Zion-I Crew in town for 'Cali Comm' tour*

By Todd Burbo/Assistant A&E Editor

To mainstream America, hip-hop is guns and sex. Last year, 50 Cent's press focused on his gunshot wounds, not his music. Ludacris, Nelly, Lil' John, and most MTV-friendly rappers sell albums through videos packed with half-naked women. In the rap industry, such techniques are considered standard practice when the time comes to sell a new album. Image is most important; the music is secondary.

Such is not the case with Oakland, California's Zion-I crew, a two-man group consisting of MC Zion and producer Amp Live. They're aware of the extended roots of hip-hop and proudly call on artists from multiple genres when trying to define their sound.

"Even Bob Marley and John Coltrane ... they were artists that were funky and entertaining, but they're kind of nourishment for your life, you know what I'm saying?" said Zion, the crew's MC.

Zion I's broad musical taste is evident in the production of their tracks. The beats are laced with both heavy bass and organic instruments like guitars—even sitars. "I try to change it up ... create beats totally different than what I'm used to."

Amp Live said.

Positivity is a hard sell in hip-hop, and this group's spiritual nature and uplifting vibe make it difficult for Zion-I to reach the mainstream.

"Well, I think there's an audience out there somewhere that would dig something with a little more substance, but in terms of mass exposure, I think we're definitely a different sound," he said. "America loves sex and violence, you know? So when major

companies look at us, they're like, 'Yeah, we like the music, but...' There's always this 'but.' We're not talking about 'hoes,' so we don't fit the formula."

**"I have mad respect**

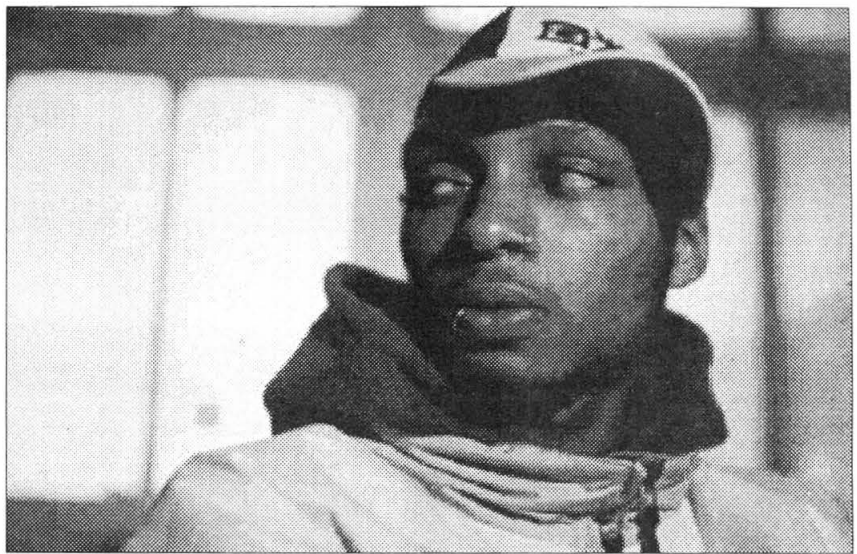
for Talib Kweli. ...

I look at guys

like that and try to

**learn**

from them"



Del The Funky Homosapien has been in the game since 1991.

MC Zion knows there's an easier path to fame, but he'd rather do things his way. Despite the corporate difficulties, the group was signed to a major label: hip-hop giant Tommy Boy Records, early in their career. Predictably, the

label had trouble finding a place for their sound, and they eventually parted ways. They began trying small labels and released their 2000 debut LP

*Mind Over Matter* on Ground Control Records. Building on that momentum, the group, then formed their own label, Live Up Records, to release their second full-length, *Deep Water Slang* v2.0.

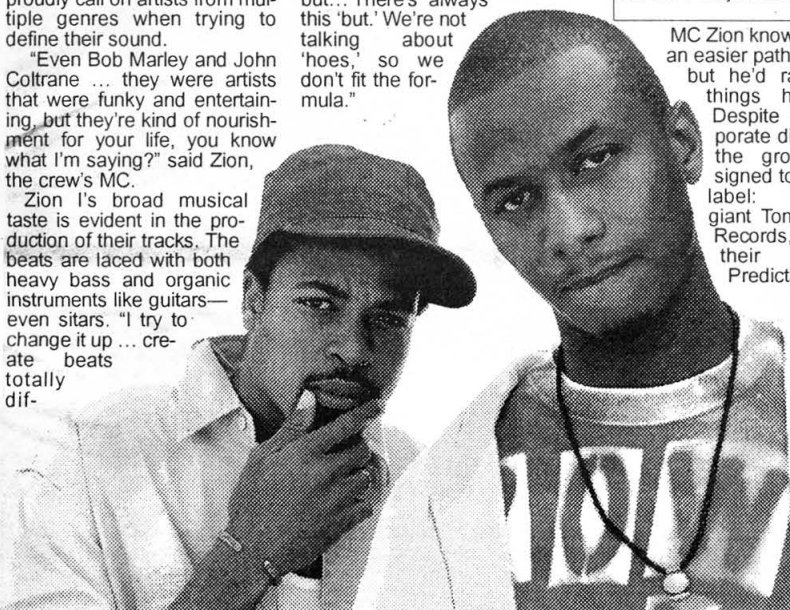
Taking the high road may be difficult, but it's not impossible, and Zion-I have a few good role models to follow. Socially conscious rappers like Talib Kweli have cleared a path, making mainstream acceptance possible for a heavy thinking MC. "I have mad respect for Talib. He's doing it. He's pushing it in dif-

ferent directions. I look at guys like that and try to learn something from them," MC Zion I said.

This fall, Zion I are touring with another one of their role models, Oakland native Del the Funky Homosapien. Del is also known for weaving political and social consciousness into his music. Since his 1991 hit "Mistadobalina," he has dropped critically acclaimed albums such as 2000's *Deltron 3030*—a humorous, yet scathing critique of modern society.

Zion-I and Del will be at the House of Blues as part of the Cali Comm Tour Nov. 10 at 7:30 p.m. Tickets are \$20, 18+ only.

**"America loves sex and violence, you know?"**



Oakland's Zion-I Crew bring a unique sound to hip-hop.



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# Late indie-rock icon extends his legacy



R.I.P. Steven Paul Smith, aka Elliott Smith, 1969-2003.

By Zach Jones/Cornell Daily

(U-WIRE) ITHACA, N.Y.—The career of Elliott Smith probably would have gone relatively unnoticed to the public eye were it not for film. Whether it was his surreal performance of "Miss Misery" at the Academy Awards or Wes Anderson's memorable use of "Needle in the Hay" as a suicide soundtrack in *The Royal Tenenbaums*, movies did more to advance Smith's popularity than his ebullient pop melodies ever did.

It seems natural then that some kind of cinematic resolution would cap Smith's tragic life. Hollywood types may have thought they had their chance to capitalize with *From a Basement on the Hill*, Smith's final, posthumous release. Fortunately, for the sake of

Elliott Smith's memory, *From a Basement* provides no such plastic nostalgia to a life that ended far too soon.

Now, before cynics start making Tupac comparisons, *From a Basement* was nearly complete before Smith's death. This is no grab bag of unreleased B-sides. The final production work was entrusted to close friends and family, and little alteration was made to Smith's original compositions. And, while it seems all too prescient and deliberate that the album is being released so close to the anniversary of Smith's death, the integrity of the work seems undisturbed.

Through and through, *From a Basement* is vintage Smith, emoting his talent for moving between songs as dense as swells of rain and as bare and dry as ash. Likewise, the album balances its tiny, finger-picked moments with radiant pop orchestrals. But no matter how shimmering Smith's melodies could be, his records always ended up being the most heart-breaking albums of the year. But it's not an overabundant sadness. Rather, Smith's sincere confessions of drug addiction, isolation and human pathos always felt comforting enough so as not to alienate.

"Coast to Coast," the opening track, rumbles like Peter Fonda's *Easy Rider* above a swarming riff of guitars. "King's

Crossing" may be Smith's best song since XO's "Sweet Adeline," with Smith's freely associative vocals floating above tapping pianos, synthesizers that fold like accordions and an ethereal choir. And then "Twilight" wraps us in the painful folds of memory, tiptoeing along ambient cricket sounds and acoustic strumming so delicate it could break.

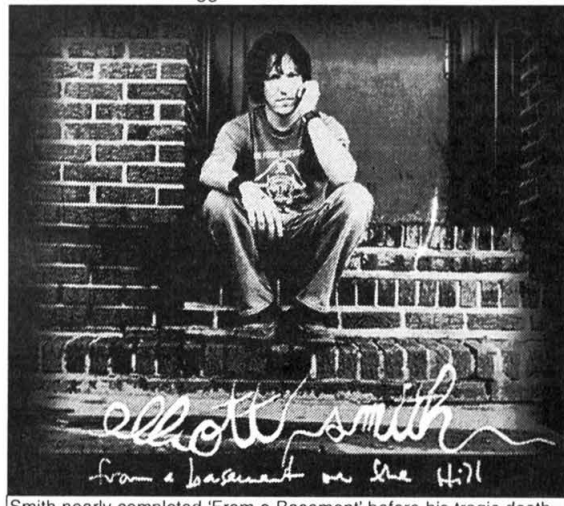
It's impossible for me to say that there is anything bad on *From a Basement*, but I can't really find any innovation. Smith revisits his common tropes of loss and pain in the three-minute harmonies he perfected with each album. Just as before, Smith's sun-soaked guitars are just a lovely veneer on the lens to his troubled soul. But like his albums, *From a Basement* is not a vacuum of despair—every song may feel like a threnody on first listen, but each is somehow suffused with hope, however transient it may be.

Of course, music scribes and fans could argue until they asphyxiate over whether this material is arranged and finished in exactly the way Smith would have wanted. There simply is no answer to that question. But the middle of the album seems to suggest Smith's integrity was preserved. At track six, "A Fond Farewell," sits a blithely nostalgic song which, in light of

Smith's death, seems oddly clairvoyant and timely. Smith begs, "A little less than a human being / A little less than a happy high / A little less than a suicide / The only things that you really tried / This is not my life / It's just a fond farewell to a friend / It's not what I'm like / It's just a fond farewell to a friend / I couldn't get things right." Now, with the past in mind, this song could have conveniently landed at the end of the album, providing closure to Smith's final album. But that it lies in the most insignificant of spots—the middle—seems to suggest that

just maybe, Smith's vision was upheld.

By no means is *From a Basement on the Hill* Elliott Smith's best work, but by no means is it even close to being his worst. And, while some may be disappointed that the final chapter in Smith's canon provides no expansion of his sonic vocabulary, it's just familiar enough to avoid redundancy and remind us of what a talent he was. If this is to be a swan song, then it's certainly one that fans and newcomers alike can hold on to.



Smith nearly completed 'From a Basement' before his tragic death.

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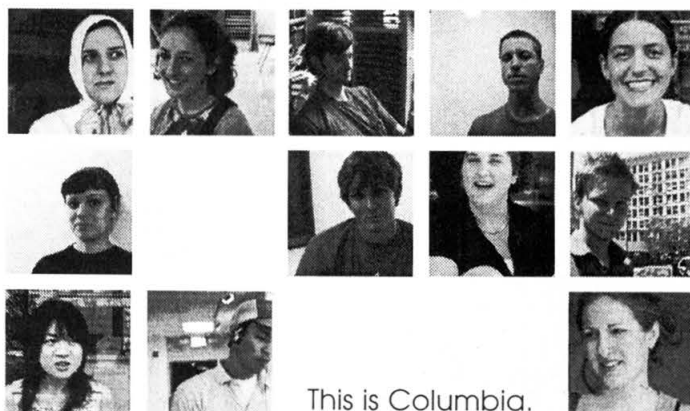
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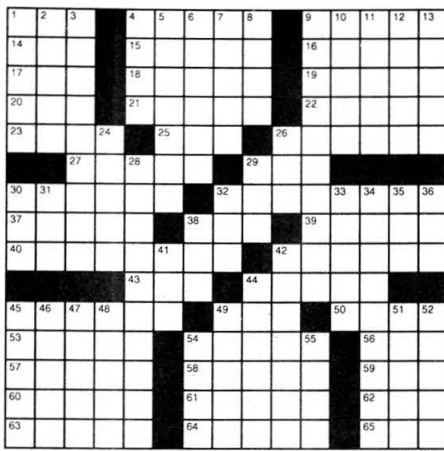


**Crossword****ACROSS**

- 1 Sir Walter Scott novel, "   Roy"  
4 Conductor Seiji  
9 Trains to box  
14 Be obliged to  
15 Back tooth  
16 Medieval surcoat  
17 Be in poor health  
18 Eighteen-year old  
19 Author Jong  
20 Letters of L. Michaels' show  
21 Singer LeAnn  
22 Pan of fiction  
23 The work week is over!  
25 Moreover  
26 Make happy  
27 Approximately  
29 Potpie veggie  
30 Rocks  
32 Marketing overkill  
37 Correct a clock  
38 Forbid  
39 The South  
40 Biased  
42 Chartered  
43 Tatter  
44 Less common  
45 Sailors  
49 Barracks bed  
50 Thin but strong  
53 Seraglio  
54 Of cities  
56 Sound dovish  
57 Stage whisper  
58 Retinue  
59 Pop the question  
60 Pine product  
61 Best and Buchanan  
62 Equal score  
63 Fabric fold  
64 Takes ten  
65 Sea wiggler

**DOWN**

- 1 Cook with dry heat  
2 Yet to be paid  
3 Warlike  
4 Sharif of films  
5 Astrological arrangements



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11/01/04

**Solutions**

- 44 Spring harbingers  
45 Distinct  
46 Atelier stand  
47 Surface  
48 Current events sources  
49 Roughly finished  
51 Comic O'Donnell  
52 Rube  
54 -friendly  
55 Highland loch

**Jackass of the Week**

By Jené Shaw/Copy Editor

Unless you've been hibernating recently, you've probably heard about the Ashlee Simpson "Saturday Night Live" lip-synching gaffe. Or as we prefer to call it, Simpson-Milli-Vanilli-music-meltdown-mishap-mania 2004!

Drummer's fault. Technical difficulties. Daddy's orders. Acid Reflux. We've heard all the excuses by now, but we just can't stop laughing when we picture Simpson's hoedown boogie during her Oct. 22 "SNL" performance. (What's that? You haven't seen the video? Please, go here: [www.collegehumor.com/news/ashlee\\_snl.way](http://www.collegehumor.com/news/ashlee_snl.way))

When the pop star took the stage for her second time during the show, her already performed "Pieces of Me" started playing and Ashlee started singing—oh wait, what's that microphone doing by her waist? After realizing she was caught using a backing track, Simpson did an awkward dance and shamefully walked off stage, blaming her



band for the mistake at the end of the show.

Simpson went straight to work defending the debacle, appearing on the 2004 Radio Music Awards Oct. 25 to redeem herself by singing live. She even joked around about the incident, stopping the band a few measures in to say, "You're playing the wrong song!" only to shock the audience with a "Just kidding!" seconds later.

The irony of the situation is her pre-"SNL" statement from a recent interview with *Lucky* magazine, in which she said, "I'm totally against [lip-synching] and offended by it. I'm going out to let my real talent show, not just stand there and dance around. Personally, I'd never lip-synch. It's just not me."

**Weekly Web**

Attention men: no luck finding a wife? Then you haven't been reading the Bible lately.

According to [raptureready.com](http://raptureready.com)—a Christian website with a sense of humor—there are plenty of holy ways to find your partner. Just look at its "Top 15 Biblical Ways to Acquire a Wife" page.

The "Top (insert any number) List" craze, which peaked shortly before and after the millennium changeover, produced a few thought-provoking inventories of pop culture (the

American Film Institute's top 100 films, for example), but soon everyone had to chime in on the "ultimates" of the world's history.

Now that the craze is a joke, [raptureready.com](http://raptureready.com) is on the scene with actual Biblical references, summarized in modern English, for lovelorn men who need help finding their better half.

Naturally, thou shalt not take this list too seriously, but it is refreshing to see a religious website with a sense of humor.

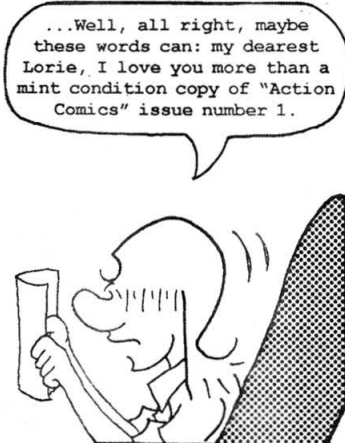
Our favorites from the list:

Find an attractive prisoner of war, bring her home, shave her head, trim her nails, and give her new clothes. Then she's yours. — Deuteronomy 21:11-1

Go to a party and hide. When the women come out to dance, grab one and carry her off to be your wife. — Benjaminites (Judges 21:19-25)

Don't be so picky. Make up for quality with quantity. — Solomon (1 Kings 11:1-3)

<http://raptureready.com/humor/hb2.html>

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Please submit a letter of interest and resume to Julie Caffey, Assistant Director [C]Spaces, 623 S. Wabash Ave, Chicago, IL 60605, email to jcaffey@colum.edu or drop it in the Hokin Gallery office mail box.

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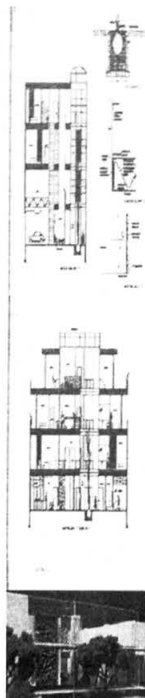
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## Fair elections: a thing of the past?

How do you know when your country has gone off the deep end?

Maybe it's when the thing the nation holds most important, most sacred and most necessary gets abused and possibly lost forever.

Such a scenario may be playing itself out this week as the nation goes to the polls in the time-honored tradition of selecting its leaders through the open and democratic process of voting.

Political operatives and others are committed to influencing the election by whatever means necessary in states all across the country, from Oregon to Florida and elsewhere.

Many of the legal challenges and extra-legal maneuvering to voting procedures come during an election cycle that is expected to be among the closest in American history. Learning a lesson from the Florida debacle in the 2000 election, both the Kerry and Bush campaigns are gearing up for extensive legal challenges to make sure that each vote for their man is counted, or avoid having their candidate win the popular vote only to have the election handed over to their opponent.

In this arena, the Democrats clearly have their work cut out for them. In no less than four states, for example—Oregon, Ohio, Iowa and Minnesota—Republicans, or Republican-funded groups, have been accused of trying to tamper with the election process.

In Ohio, perhaps the most undecided state in the coun-

try, the GOP attempted to challenge the eligibility of more than 35,000 voters in six counties, in what Democrats characterized as an effort to pre-emptively disqualify thousands of potential voters.

In Iowa, Republicans filed a lawsuit trying to nullify a new law that allows for provisional, or temporary ballots.

In Minnesota, a Republican move to expose party affiliations of election judges was beaten back by the state Supreme Court. In Oregon, Republican volunteers have taken to inserting themselves into every step of the election process, standing guard over state election workers as they do their jobs.

And then, there's Florida. Quite frankly, four years after the most contested election in the country's history, the situation on the ground leading up to Election Day in the Sunshine State is more muddled and more politicized than ever before.

In Broward County, election officials are questioning how many of the 58,000 absentee ballots sent out in October actually reached voters. In Miami, a federal judge dismissed a lawsuit last week that was filed on behalf of more than 10,000 new voters whose registration forms had been judged incomplete, despite the fact that the rejected registration forms had come disproportionately from blacks and Hispanics. Even worse, when members of a Latino registration group were registering voters on a Miami Beach sidewalk in the run-up

to the election, they were shut down by officials from the Homeland Security Department without reason.

In fact, pick a minority group—college students, senior citizens, felons, American Indians—and you'll probably find a concerted effort to suppress their vote somewhere in 2004 America. In a September report entitled, "The Long Shadow of Jim Crow: Voter Intimidation and Suppression in America Today," the People for the American Way and the National Association for the Advancement of Colored People found dozens of examples of voters being singled out on the basis of race alone, noting that "voter intimidation and suppression is not a problem limited to the southern United States." It's no surprise, either, that minority voters have historically voted heavily Democratic, a well-known fact to Republican political strategists.

This all adds up to the very real possibility that the bedrock of American democracy is in danger like never before. The right to free and open elections is to be defended at all costs, lest the reality of a democratic society be lost. Democrat or Republican, every American has a vested interest in ensuring that whether or not his or her candidate wins, the process to select a leader should be above reproach.

Because once our confidence in the electoral process is gone, what's left to hold up as noble and inspiring about American politics?

## Stewart: the choice for truth

Long live Jon Stewart.

The comedian and host of Comedy Central's "The Daily Show" has vaulted in political stature from media bystander to a sharp-tongued expositor in a moment of bald honesty when he appeared on the Oct. 15 edition of CNN's "Crossfire" to promote his new book *America (The Book): A Citizen's Guide to Democracy Inaction*. Almost immediately, Stewart set up bow-tie wearing Tucker Carlson and co-host Paul Begala by remarking that "Crossfire," and the numerous other shows like it, "are hurting America."

Carlson and Begala tried to fire back, but it was barely a contest. Stewart went on to nail them, pointing out that the show is "not honest" and calling the hosts, who make their living as political pundits, "partisan hacks."

The exchange has been a

hot topic of conversation since it aired, with more than a few people professing a newfound respect for Stewart.

Even before his appearance on "Crossfire," it was common to hear people express their appreciation for Stewart's acerbic brand of comedy. But his recent comments have touched a raw nerve with an extraordinary amount of people. It's almost trite by now to talk about how "The Daily Show" is more relevant than real news for some folks, but it took Stewart appearing as himself, not just a character, to show us why.

That's because, as a culture, we have become so entrenched in our apathy and disillusionment toward the media that even a small bit of candor and brutal honesty from our pundits seems suddenly shocking. Terms like "fair and balanced" make us

scoff because we know that they're not, and our eyes glaze over anytime we try to glean any amount of useful or pertinent information from the manicured and coiffed talking heads on television.

But Stewart tears down the middle, gets his jabs in at everyone and doesn't care on whom the blood spatters. In a land that glorifies disinformation and sappy human-interest stories, some of us want the truth, even if it's mean and impolite. And sometimes it takes a nasty outburst to make us realize it.

Of course, there will always be people who want their news sanitized and dumbed-down because they possess an inherent inability to deal with the world as it is. But the rest of us want to know, regardless of how dirty or difficult it is.

And Stewart helps the truth go down just a little bit easier.

## Adam's Rust



Adam Rust/The Chronicle

## LETTERS TO THE EDITOR:

### Pie chart shows the way

The "Diversity" full-color unlabeled pie chart on the cover of the Oct. 25 Chronicle was very enlightening!

Purple students dominate the student body, while green students continue to outnumber the orange students. (Still notable, however, is the small population of ever-so-slightly-darker-purple students!)

Personally, I believe that full-color, front-page graphics ought to have clear labels.

Perhaps it is fortunate that the missing labels also seemed to have stripped credit (and any subsequent blame) from the graphic designer.

Regarding the labeled pie charts on page 7, they diminish the actual data reported in the article.

The numbers were obviously rounded off for the graphic (Fall 2003 we had 101 percent students), revealing a 1 percent margin for error—the percent of non-minority students remained 36 percent from 2003 to 2004.

Perhaps a bar graph would have been more appropriate in displaying a "jump" in diversity?

—Jeffrey Wade  
Institute for Science Education

### Why we should care about the draft

If there is any issue that should make a young person want to vote in this election, the reinstatement of the draft would almost surely be it.

Despite much of the information we have been receiving through the media keeping us "up to the minute" with the war in Iraq, I think a lot of people would be reacting differently to our war situation if they received a phone call that they will be shipped to Iraq in a few weeks, and if they would kindly send themselves off to boot camp in Iowa for preparation.

Sound unlikely? Bush's pre-emptive war has pushed us this far. Our military forces are dangerously overstretched, with nine out of 10 of the U.S. Army's active duty divisions in Iraq or about to be.

There would be no deferment to college students; men and women from the ages of 18 to 26 would all be eligible.

The occupation in Iraq is worsening, with no clear solution or end in sight. The current situation is only leading to the reinstatement of the draft, and the only way to avert this situation is if the people in charge change their policies.

It will be us over there soon enough.

I certainly have no intention of fighting in a war I protested against.

—Emily Wilson  
Senior Art & Design

### DanceAfrica links Columbia and the world

I was delighted to see the coverage of this year's DanceAfrica Chicago Festival, "AYAI!" in the Oct. 25 Chronicle. The performance

brought together companies from Mozambique, Peru, India, and the United States, tangibly demonstrating the rich, lasting contributions of African culture to music and dance around the world.

In recognition of the colossal effort put forth by my staff in producing a show of this scope and quality, I feel compelled to correct a couple of factual errors in the article.

Although DanceAfrica Chicago was founded at the Dance Center of Columbia 14 years ago, it has been produced by the Office of Community Arts Partnerships since 1998.

During that time, it has become integral to the year-round programming we do throughout the city, providing a meaningful link between Columbia and dozens of schools and community-based organizations.

As well, DanceAfrica Chicago is not a traveling show, as stated in the article. It is produced entirely by Columbia and staged for just three days a year in Chicago alone.

Many international dance companies make their Chicago debuts during the festival, as did Sidi Goma and National Song & Dance Company of Mozambique this year.

We look forward to bringing many of them back again next year, as we celebrate the 15th anniversary of DanceAfrica Chicago!

—Julie Redmond  
Deputy Director/Interim Executive Director, Office of Community Arts Partnerships

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Goodbye, Ralph—we hardly knew you

By Mark W. Anderson  
Commentary Editor

Poor Ralph Nader.

After what's sure to be another overwhelming defeat in his quixotic quest for the presidency, the nation's leading consumer advocate faces the very real prospect of turning into a political joke.

Instead of going down in the history books as a champion of the little guy against the forces of corporate power and greed, Nader runs the risk that after Nov. 2 he will be seen as nothing more than a man who was unable to control his ambition—or his ego.

It didn't have to be this way. This year, during his fourth long-shot bid for the presidency (he last ran in 2000, garnering less than 3 percent of the vote), Nader faced two separate but equally daunting challenges: The need to vanquish the entrenched two-party system of American politics and overcoming voter apathy to his cutting, yet largely overlooked analysis of the ills of the country.

On both scores, Nader brought a much-needed message to the American political arena.

And on both scores, he never stood a chance.

In the weeks and months leading up to the 2004 election, Nader spent most of his energies on the first challenge. Hampered by perceptions that his 2000 campaign helped put Republican George W. Bush into the White House by taking away much needed votes from Democrat Al Gore, Nader faced concerted efforts on the part of the Democratic Party and independent groups to keep him off the ballot.

By Election Day, despite pouring almost all of his resources into simply being allowed to compete, his name will appear on slightly more than two-thirds of the ballots nationwide and he is expected to garner even less votes than he received in 2000. Court challenge after court chal-

lenge, sponsored by everyone from citizen voting groups to Democratic political operatives, kept his campaign from taking off; he was once again unable to secure television advertising, favorable press coverage or even access to the all-important presidential debates.

But more important to his campaign, and perhaps to the health of the American political process as a whole, was his inability to get his political message heard.

Zeroing in on the relationship between corporate power and public policy, Nader offers a scathing critique of the way political and corporate business is done in this country, echoed by his incessant calls for change. Honed from years of serving as the most well-known and perhaps important consumer advocate, fighting for everything from cleaner water to safer cars, his message is simple: Corporations have too much power in contemporary America.

At the heart of this critique stands the relationship between corporate campaign contributions and industry-friendly legislation.

Believing that in America, a democracy based on the wishes of its citizens has been replaced by a form of "corporatism" in which big corporations morph the system to meet their own ends, Nader calls, as he did in a speech to the National Press Club in February, for the need to "reassert popular sovereignty, ... the sovereignty of real people over the sovereignty of artificial entities called corporations."

It's not a message that gets heard very often. Which is no wonder, when you think of it, considering that the vast majority of media outlets in this country are outposts of major corporations, more than three quarters of all money given by political action committees to the campaigns of both Sen. John Kerry and Bush are from business concerns, and pro-business policies are championed by both

Democrats and Republicans.

Not to mention that on the face of it, corporations as a whole enjoy a positive public image in 2004 America: Who among us doesn't have a house or apartment full of consumer products generated by huge corporations; drive a car made by one of the biggest companies in the world; watch and enjoy entertainment created by big companies or expect that someday we'll be working for one ourselves?

That means questions about corporate power in the halls of government often fail to stir our blood. So what, we seem to say, if energy companies happen to sit on the task force that sets national energy policy, as they did in the Bush White House of 2001? Or raise record amounts of money for Democratic presidential candidates, like they did for Bill Clinton, Gore and Kerry? Or write the legislation that sets the standards for clean air, clean water or healthy forests?

When Nader says there is little to no difference between Democrats and Republicans these days, that's what he's talking about. The relationship between corporations and public policy is there for all to see, once we get past our slavish adherence to the mythology about "the business of America is business" and "what's good for General Motors

is good for the country." In fact, few, if any presidential administrations of the past 50 years have managed to avoid the corrupting influence of corporate power, or failed to run into at least one scandal where large companies were caught asking for special favors.

If we as a people care about the way public policy is made in this country, Nader's critique would fall on a few more willing ears than it does today.

And maybe, just maybe, he wouldn't be swimming in the backwaters of public perception reserved for those hopeless kooks who get it in their heads to run for president just because they think they know what's right for the country.

But that's where Ralph Nader is, and, in some critical way, America is the poorer for it.

Healthy democracies are able to withstand more than two points of view, and can even accept harsh criticism of the way they do business. Healthy democracies, in short, would welcome a third party candidate with open arms, even if he was suggesting that the very core of the country's political process was rotten.

Healthy democracies would do such things.

Unfortunately, our country's democracy might not be that healthy.



KRT

By Rebecca Mielcarski  
Copy Editor

When I finally secured a seat among the sea of people on the bus, I found myself sitting next to a classmate. While we made small talk about class, I started to tell her about an experience I had one evening as I walked alone in the city. As soon as I got into my story, however, I noticed her expression became stern, and I couldn't help but think: big mistake.

"You were by yourself? That's so unsafe!" she said, sounding eerily like my mother.

As I nodded my head in reply, I knew I was in for it. A women's safety speech that I've heard many times before was being recited.

"Women should never travel alone ... always travel in groups," she said. "Walking alone is dangerous, especially in an area you don't know."

Traveling alone in the city is not uncommon, I thought to myself. Women are cautioned about walking alone, but why should we be afraid to walk through the city we call home? After all, how do you get to know the city if you're encouraged to fear it?

I knew if I said anything, my point of view would fall on deaf ears. Still, she seemed determined to try and convince me that I was being careless.

But I just couldn't keep my mouth shut.

"I just moved here. What was I to do?" I said, but she seemed deaf to her surroundings. Looking rattled with concern, she seemed to be calculating how to arrange the rest of her speech for maximum impact.

"What if [someone] had a knife or a gun?" she replied, all wide-eyed. "Then what's done is done."

Aside from the involuntary rhyme in her words, she's right. In a sense, what's done is done.

However, I think if a woman appears to be afraid while walking the streets alone, she inadvertently makes herself a target. When she is confident and appears more relaxed, she looks as if she can handle anything that comes her way. Strong and self-confident isn't that what makes an independent woman?

I turned to look out the window, and she knew I wasn't sold on her opinion. Feeling an anecdote might help, she continued.

"I would take a cab or call some friends ... I've called my mom and asked her to pick me up from the train station."

While she is fortunate to have friends who live close to her, a loving mother nearby and cash for cabs, not everyone has such luxuries.

There is no definite solution to make women feel comfortable about walking alone in the city. Especially when Chicago police report that from January to

September of this year, there have been 1,314 incidents of criminal sexual assault in Chicago. That's 7 percent less than last year, but still not a comforting number.

Granted, it's not safe to go out for a late walk in every neighborhood.

But I live here: I will walk where I choose, when I choose, with (or without) whomever I choose. That's the freedom I have. And that's a right I have no fear in exercising.

"Hurry, hurry—come on," she said, shooing me off the bus. I think she felt a mother-daughter bond from all of this. I thanked her for her concern and wanted to point out that she is only two years older than I. But, after all, she was just trying to be nice.

Parting ways, I noticed she immediately began walking and chatting with someone else.

I, however, continued on my way, alone.



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Choice of bacon, cheddar cheese, green onions  
Served with pretzels

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Chicken breast, lime cilantro rice, black beans, corn, tomatoes, onions, cheddar cheese, poblanos, chipotle cream

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Tomatoes, monterey jack cheese  
Served with potato chips

### Soup: Mon - Oriental Chicken Vegetable

Tues - Turkey Wild Rice

Wed - Smoked Turkey Lentil

Thurs - Cheddar Vegetable

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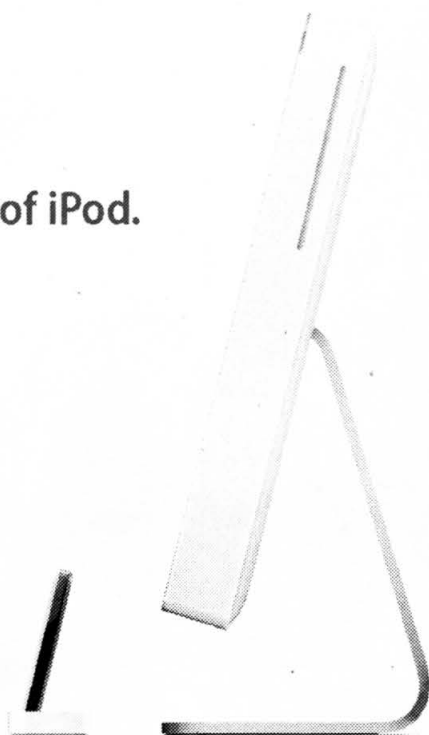
The Underground Cafe, the Coffee House & that Glass Curtain Cafe will be featuring high protein, low carbohydrate meals,

snacks, & desserts prepared using the South Beach Diet plan. They are items that should appeal to everyone, not only to dieters.

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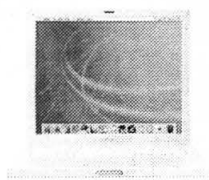
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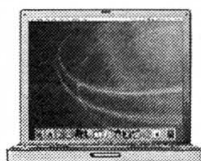
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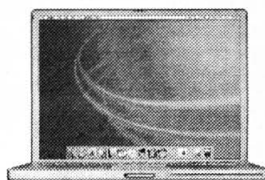
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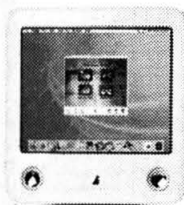
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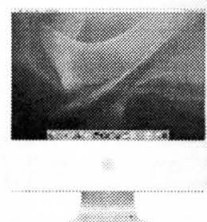
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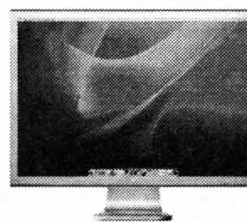
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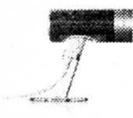
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# Scientists search for stem cell funds

○ Federal money insufficient, researchers say

By Jeff Danna  
City Beat Editor

In response to what scientists see as insufficient federal funding for embryonic stem research, several Chicago medical institutions, including Northwestern University's Feinberg School of Medicine and The University of Chicago, are searching for alternative support for their work.

Medical officials from Northwestern and U. of C. said the \$35 million the Bush administration has spent on embryonic stem cell research in the past three years is not enough to make advancements in the field, and because of the moratorium, these establishments are turning to private donors to potentially fund research in the field.

In 2001, President Bush restricted federal funding for human embryonic stem cell research to more than 60 existing cell lines that had already been destroyed. Federal funding is not granted for research on any other lines.

Scientists believe that by studying human stem cells they can help

lines, but are limited in the work they can do.

"We chose not to create lines because the specific need hadn't come up," Kessler said. "But the time when the new lines will be necessary is rapidly approaching."

Kessler is unsure whether Northwestern researchers would use private funds to develop their own cell lines or use existing ones, created by institutions like Harvard and Stanford, that also turned to private sources to fund their research. Officials from both institutions said they have been discussing funding options with potential donors, but they declined to say who the potential donors are.

Singh said that the Juvenile Diabetes Research Foundation is already supporting stem cell research at U. of C. for the treatment of diabetes. Also, the Howard Hughes Medical Institute, of which he is a member, will provide funds for the research, should his lab decide to conduct it. If U. of C. recruits scientists who are, or become, members of the institute,

Hughes funds could be used for their research, Singh said.

"It's not unusual for any science to be funded in the medical realm privately," said Laurie Zoloth, professor of medical ethics

"We, like other academic centers, are quite excited about the possibilities that stem cell biology holds for regenerative medicine."

—Harinder Singh, block professor of molecular biology at The University of Chicago

humanities at Northwestern. "It's fairly common in American science that advocacy groups and the foundations that support patients and are interested in research, offer funding to researchers on a regular basis."

Backlash against embryonic stem cell research has been limited at both Northwestern and U. of C., university officials said.

Zoloth said it is uncommon for scientists to oppose embryonic stem cell research unless their religious affiliations influence their beliefs about the nature of human embryos. Although she sees studying embryonic stem cells as imperative to healing and saving lives, she welcomes and respects opposing viewpoints.

"It's because the research is at such an early stage that it seems to be quite a mistake to cut off this avenue before it is fully developed," she said. "We don't yet know what answers will come to us from the human embryonic stem cells of somatic stem cells. We don't know the answers yet, and that's why this research is important to support."

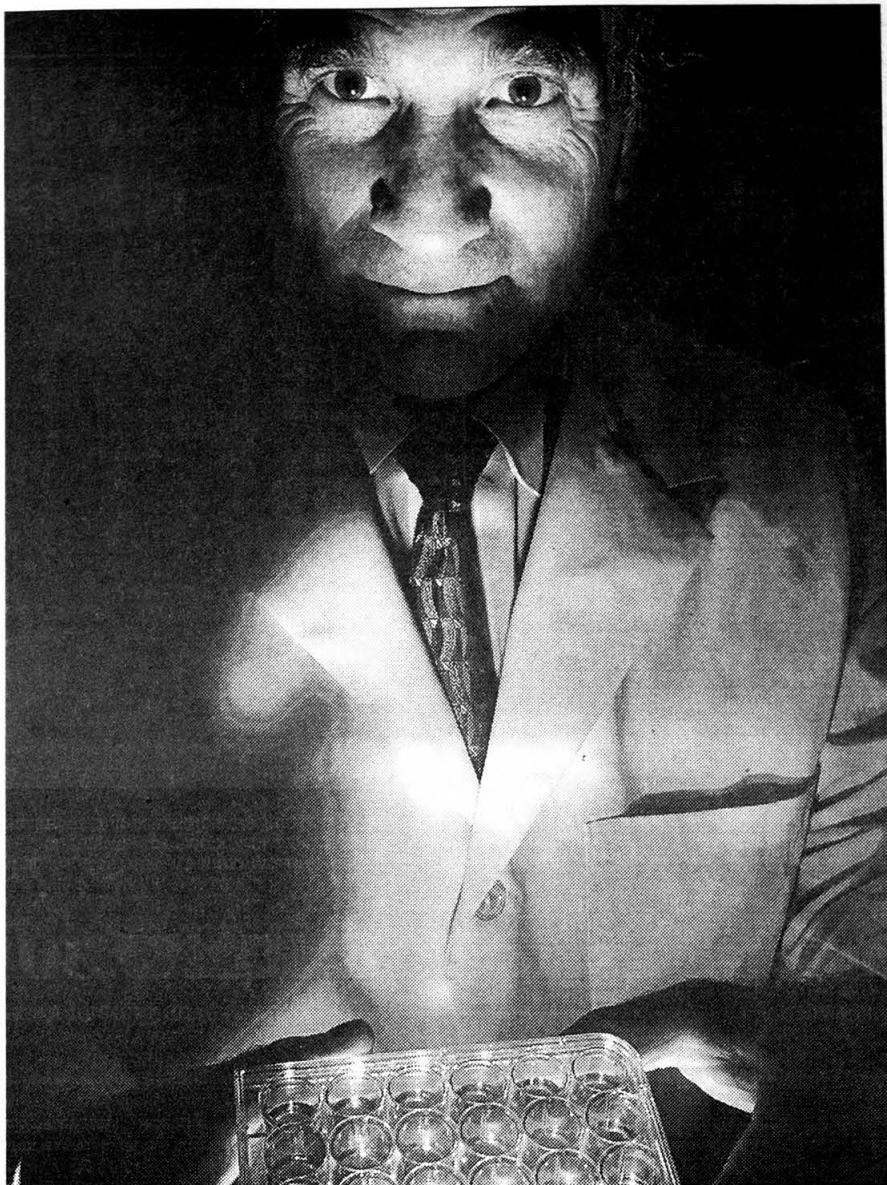
Outside the universities, others disagree with the institutions' research.

William Beckman, executive director for Illinois Right to Life, a Chicago-based nonprofit organization that opposes practices they believe threaten human life, said his group supports adult stem cell research but not embryonic.

"We encourage potential donors to evaluate the situation and encourage them not to donate," Beckman said.

Illinois Right to Life members

See **Stem Cells**, Page 23



John Kessler, chief of neurology at Northwestern University's Feinberg School of Medicine, is seeking private funding for human embryonic stem cell research at his institution. The federal government will only fund research on more than 60 pre-designated cell lines, prompting some institutions to take funding of the studies into their own hands.

## Flu *Continued from Back Page*

from specific federal funds.

Many hospitals and independent health care providers received little to no supply of the vaccinations. The Swedish Covenant Hospital ordered all of its vaccines from the recalled

supply, according to hospital public relations manager Tim Nelson. Through some arrangements the hospital worked out it was able to obtain a small supply on Oct. 27, to be used for "at-risk" patients per CDC guidelines.

"We actually had to cancel a clinic event scheduled for Nov. 2 because of the shortage, but we will be trying to reach out to our community with those vaccinations we've been able to get," Nelson said.

For seniors and other vulnerable patients, there may be help on the way. Illinois Gov. Rod Blagojevich recently requested permission from the federal government to order nearly 300,000 vaccines from manufacturers in the United Kingdom. These are primarily to cover the shortage

for long-term care facilities and other high-risk patients, Chavez-Torres said.

Illinois has to wait for Food and Drug Administration approval in order to buy the European doses, though American Airlines has already pledged to ship the doses overseas for free.

Whatever panic may exist due to the shortage is not completely justified, Hadac said. The health department starts its vaccinations in October each year to get ahead of any potential flu cases, but the worst of the flu season does not come until January or February, and sometimes lingers into March, Hadac said.

Healthier people who do not meet qualifications for a flu vaccination this year are being urged by health department officials to take extra care. For now, the health department is gearing up for a public campaign to raise awareness for the coming flu season. The department has planned public service announcements and ads on CTA lines to spread flu avoidance techniques, Chavez-Torres said.

"Prevention is key right now. It's too early in the season to tell the effect the shortage will have," Chavez-Torres said.

Here are some of the best ways doctors & officials recommend avoiding the flu...

**Wash your hands**  
often to protect from germs

**Cover your mouth & nose**  
or use a tissue when you cough

**Avoid large crowds**  
or contact with those who are sick during the season

**Stay home**  
if you get sick to avoid spreading illness to others

\*Compiled from the Centers for Disease Control and Prevention's website and recommendations from Dr. Tony Vancauwelaert of the Swedish Covenant Hospital

Linsey Burritt/The Chronicle



# Dave Matthews Band drops deluge of cash on city programs

○ Madigan sues band after tour bus allegedly dumped waste in river

By Alicia Dorr  
City Beat Editor

The Dave Matthews Band donated money to two Chicago organizations in order to make amends for their tour bus driver allegedly dumping human waste onto tour boat passengers riding on the Chicago River in August.

The band gave \$50,000 to the Chicago Park District and the same amount to Friends of the Chicago River, a nonprofit organization that works to keep the river clean.

The state of Illinois sued the band on Aug. 24 for \$70,000. The band is charged with violating the Illinois Environmental Protection Act for water pollution and the discharge of a contaminant into a waterway without the proper permits. Furthermore, the suit, filed by Attorney General Lisa Madigan, charges the band with one count of public nuisance, according to a statement released by the attorney general's office. The charges are pending.

Melissa Merz, a spokeswoman for the attorney general's office, said these donations would not affect the investigation.

"It's certainly a gesture of good will, but it does not affect the ongoing litigation against them," Merz said.

The attorney general's office sought the civil lawsuit after more than 100 passengers on the architecture tour were covered in human waste when the bus driver allegedly released the septic

"It's certainly a gesture of good will, but it does not affect the ongoing litigation against them."

—Melissa Merz, spokeswoman for the Illinois Attorney General's Office

tank over the Kinzie Street Bridge. Chicago police have surveillance camera footage that reveals a bus leased by the band as the culprit. The bus driver continues to deny he released the waste.

In a statement on their website posted Oct. 22, the band said they wanted to take immediate action, whether they were found to be the offender or not, in order to "begin the healing process."

"We hope by reaching out and helping now this will help

demonstrate our commitment to step up if we are found to be the responsible party," the statement read.

The band, which is known for its efforts to help the environment through donations and other means, has also contacted the tour company to get the names of those affected, as well as to pay for any costs incurred from the incident.

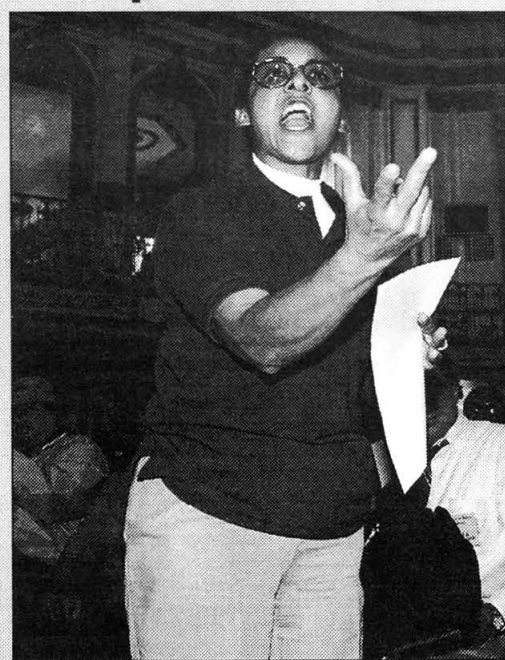
The Chicago Park District will use the donation from DMB for their programs, according to a statement from Lisa Arizzi, a Park District spokeswoman.

"We appreciate [the donation] and will use the money to enhance natural area and environmental programs along the Chicago River," Arizzi said.

The Friends of the Chicago River gave the band options for where they wanted the money to go, according to Laurene Von Klan, executive director of the organization.

"The funds have been earmarked for permanent endowment which will ensure there is always someone speaking out on behalf of the Chicago River," Von Klan said.

## Transport trouble



Eric Davis/The Chronicle

Chicago resident Rosa Maria Perez protests possible Chicago Transit Authority cutbacks at the Oct. 25 public hearing on the CTA's proposed 2005 budget at the Palmer House Hilton, 17 E. Monroe St.

## Runners raise funds for shelter

○ Students encouraged to participate in race

By Lisa Frame  
Staff Writer

The Gimme Shelter 5K Run/Walk gives runners the opportunity to help fight hunger, addiction and homelessness in the Near West Side of Chicago.

"There will be lots of company for walkers," said Dan Summins, Cathedral Shelter's director of finance and asset management. "We are more concerned with raising awareness for people in need than anything else."

Gimme Shelter is a fund-raising event for the nonprofit Cathedral Shelter of Chicago, 1668 W. Ogden Ave. This year's Nov. 7 race is expected to be the largest yet, with an estimated 500 runners and walkers, Summins said.

Awards are given to the top three men and women of each five-year age group.

"We have all kinds of people from the young to the old, donors and new residents to the new West Loop," said Brian Myers, volun-

teer manager of the runners and walkers. "It is a family fun event."

The race begins at 9 a.m. at the Cathedral Shelter of Chicago. The 5K (3.1 mile) course winds through the West Loop. It will start on Ogden Avenue between Adams and Madison streets and will end at Ogden and Jackson Boulevard.

The Cathedral Shelter—a ministry of the Episcopal Diocese of Chicago—has been serving the Near West Side since 1915. The Cathedral Shelter feeds more than 6,100 families each year, through internal programs and outside assistance.

The Gimme Shelter Run/Walk has had help from students in the past. There have been more than 100 students who have volunteered from area high schools and universities.

"University of Illinois Chicago and Columbia students have always been a help in the past," Summins said. "Any student can join as a runner or race marshal."

## Stem Cells *Continued from 22*

have not conducted any protests on the issue of embryonic stem cell research because the issue is not as widespread as an issue like abortion, Beckman said.

In other states, such as California, embryonic stem cell research is a widespread issue. When Californians vote on Nov. 2, Proposition 71 will be included on the ballot. If passed, the initiative would generate \$3 billion in state tax dollars to fund embryonic stem cell research.

In Illinois, the Stem Cell Research Act is stalled in the state Senate, said Irit Tamir, a legislative aide to Evanston Sen. Jeffrey Schoenberg. Schoenberg is sponsoring the bill in the Senate. The bill affirms scientists' rights to practice stem cell research, places parameters on the research and

bans human cloning in Illinois. The House passed the bill in March 2003.

But the Stem Cell Research Act is not the same as Proposition 71, which was developed by citizens concerned about stem cell research. Singh hopes that a similar proposition will be introduced in Illinois, but he has not seen the same advocacy among Illinois citizens as California citizens.

"Perhaps there's fault that might be attributed at both levels," he said. "On the side of the research scientists, I think what would be very good is for several of the major institutions here in the Chicago area to coherently put together a vision of why this area [of research] is so important, and to make the case to the politicians."

"At the same time, I would hope

that the politicians themselves would see the importance of this endeavor and want to then explore ways by which it could be financed within the state of Illinois."

North Side Rep. Sara Feigenholtz, who sponsored the Stem Cell Research Act in the House, would also like to see the state pass embryonic stem cell research legislation. She said she believes the research is moral and that it could help prolong or save lives.

"I am hopeful legislation will pass, and if not, people will also search for private money and do all they can," Feigenholtz said.

To read more of *The Chronicle's* coverage of stem cell research, see Adam J. Ferrington's article on Page 12.

## OFF THE BLOTTER

A 56-year-old male was arrested and taken into custody for a simple battery that occurred at the Harold Washington Library Center, 400 S. State St., at 12:11 p.m. on Oct. 19. The victim, a 46-year-old male, told police he was sitting in the library's third floor computer lab when the offender began shouting obscenities. When the victim and others in the lab told the offender to be quiet, the offender grabbed the victim's sweater and punched him twice in the chest.

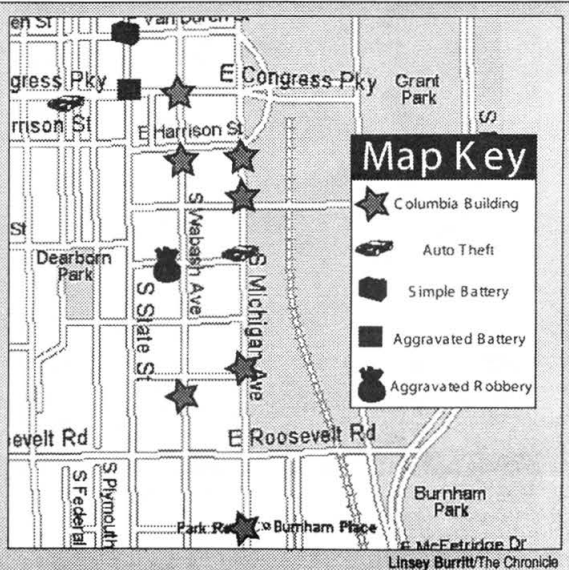
A dark blue 2000 Ford Explorer was stolen from the Chicago Hilton and Towers parking garage, 720 S. Michigan Ave., at 9:52 a.m. on Oct. 24. No one has been taken into custody in connection to this incident.

Police responded to an aggravated battery outside the University Center of Chicago, 525 S. State St., at 2:19 a.m. on Oct. 23. The victim, an 18-year-old male, told police the offender, a male believed to be in his 40s, asked for a cigarette. When the victim refused the offender's request, the offender removed his belt and swung it, striking the victim in the neck. The offender fled westbound on Congress Parkway. No one has been arrested in connection to this incident.

A green car of unknown make and model was stolen off the street at 520 S. Federal St. between 1 a.m. and 5 a.m. Oct. 25. No one has been arrested in connection to this incident.

Police responded to an aggravated robbery that occurred on the sidewalk at 43 E. 8th St. at 7:20 p.m. on Oct. 23. The victim, a 25-year-old male, told police that the offender, a male believed to be in his 30s, placed an unknown weapon to the victim's head and threatened to shoot him. The offender reached in the victim's coat pockets, took \$40 and fled southbound down an alley. No one has been arrested in connection to this incident.

—Compiled by Jeff Danna through information provided by the Chicago Police Department





## National shortage cuts city's flu shot stockpile in half

○ CDPH unsure when more vaccines will arrive

By Alicia Dorr  
City Beat Editor

With the flu shot supply dwindling and little help on the way, city health department officials are urging everyone to be on guard this flu season.

Chicago is falling victim to a nationwide flu vaccination shortage sparked by the close of vaccination manufacturer Chiron Corp.'s Liverpool factory. British officials shut down the factory for three months after finding contaminations in the supply.

Chicago usually gets 50,000 vaccinations between October and November, before the flu season takes hold, said Maribel Chavez-Torres, program director for the Chicago Department of Public Health's Immunization Program. This year, the Centers for Disease Control and Prevention can only fill half of that, she said.

"We had 140 open clinics scheduled for flu vaccinations this year, which we had to cut to 11," Chavez-Torres said.

Chicago, like other cities in the country, is dealing with the crisis by using the limited supply on particularly vulnerable patients. The most at-risk patients are those ages 65 and older; doctors and other medical personnel; pregnant women; people who already have serious illnesses; and children.

The federal government urges people who are healthier and younger not to seek flu vaccinations this year. In Chicago, if someone does not meet at-risk requirements, they are being

turned away.

On the health department's scheduled flu vaccination days, people have lined up outside the clinic two to three hours early. Nurses started showing up early to match the number of available flu shots to those eligible in line and sent the rest home, said Tim Hadac, spokesman for Chicago Department of Public Health.

"We do that because going somewhere and not getting the flu shot is bad, but waiting for two hours and then being told you're not going to get a flu shot is worse," Hadac said.

The CDC has pledged to fulfill Chicago's order of 25,000 shots before flu season begins, Hadac said, but the city is not sure when it will receive the additional vaccinations. When people are turned away, especially seniors, they often do not understand.

"Of course there are people who get angry, but we just need them to understand we are doing all we can," Hadac said.

The health department has administered 4,400 flu vaccinations since the beginning of October—all to patients deemed "at-risk," Chavez-Torres said. She explained the department does not have the exact amount of vaccinations administered by independent health care providers and other outlets. The health department has 300 vaccinations left, which will be administered at its last scheduled clinic on Nov. 3, she added. These do not include vaccinations for children, which come

## The Donald moves in



Eric Davis/The Chronicle

A crew began the first stage of demolition on the old Chicago Sun-Times building, 401 N. Wabash Ave., on Oct. 28. Donald Trump, whose new Chicago tower will be built at the site, was in town for the event. The Trump Tower is scheduled to open in 2008.

## New CPS program in dispute

○ Plan to create more public schools criticized by unions, parents, teachers

By Leah Banks  
Contributing Writer

More than 150 people gathered in front of the Chicago Public Schools' headquarters Oct. 27, loudly protesting against Renaissance 2010—a controversial program that includes the privatization of public schools.

This protest came after an Oct. 25 announcement that more than 20 organizations, including labor unions and community groups, are banding together against 2010. These groups have formed Chicagoans for United Education. Most of the protesters were from the SEIU Local 73 labor union and the Kenwood-Oakland Community Organization.

The SEIU represents public service workers, such as janitors, in Illinois and Indiana. New charter and contract schools opened under 2010 will be two-thirds non-union. "We want to protest 2010

because there are no unions in this process," said SEIU spokesman Tom Balanoff. "The CPS is saying one thing and doing something else. They want to run these schools with two-thirds of the resources ... We want to make sure that workers are provided with living wages and health insurance."

Renaissance 2010 is the CPS

according to mayor's office officials.

Julie Woestehoff of Parents United for Responsible Education said this is the first time in Chicago history labor unions, parents and teachers have been on the same side.

"Everyone is upset about [2010]," Woestehoff said. "This is the easiest organizing of a coalition I've ever seen. We have weekly meetings and the number of people involved [is] impressive."

During the CPS board meeting, Local 73 community coordinator Amisha Patel addressed the board and read from a prepared statement denouncing 2010. At the end of her statement, CPS Board

President Michael Scott said, "I have schools where 4 percent of the students are reading at the national average. What do you think I should do?"

"I'm sure there are other answers," Patel replied.

"Everyone is upset about [2010]. This is the easiest organizing of a coalition I've ever seen. We have weekly meetings and the number of people involved [is] impressive."

—Julie Woestehoff, Parents United for Responsible Education

plan to create 100 new schools over the next six years. The program seeks to replace underenrolled and underperforming schools, two-thirds of which will be run by outside partners under charter or contract agreements,



More than 1,000 eligible people wait in line to get a flu shot Oct. 22 at the Northeast (Levy) Regional Center, 2019 W. Lawrence Ave. Only 600 vaccinations were available for the Chicago Health Department's event.