

12-6-2004

Columbia Chronicle (12/06/2004)

Columbia College Chicago

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

DEC 07 2004

A performance of 'mythic' proportions



Theresa Scarbrough/The Chronicle
Cynthia Bueschel Svigals (left) and Aleta Hayes perform 'Persephone,' a meditative dance on the Greek myth, during a Dec. 2 performance at The Dance Center, 1306 S. Michigan Ave. The performance was presented by Jane Comfort and Company, a group of dancers, actors and singers under the guidance of Comfort, a well-known New York dance theater director.

40 days of 'hot' space

College sorts out lack of space with jazz club

By Scott Carlson
News Editor

Columbia officials brokered a deal with local performing arts center HotHouse, 31 E. Balbo Drive, to create more space for student and departmental events at the college.

Columbia signed the contract with the HotHouse on Nov. 24, to secure 180 hours of reserved time for the school, said Mark Kelly, vice president of student affairs.

Michilla Johnson, event planner for room rentals at HotHouse, said that under Columbia's contract, almost all room-use charges are covered, including staffing, cleaning, garbage disposal and sound engineering. The only aspects student groups and departments will have to pay for are peripheral charges, such as bar privileges and gratuities.

Ronda Dibbern, assistant to the director at Columbia's Glass Curtain Gallery, said the hours were purchased at a discount, but school officials would not disclose the price of the contract. Kelly said Columbia paid in the "low five figures" for the 180 hours, around to 50 percent less than normal booking price for the HotHouse.

"We've paid a lesser price than what it would cost a specific department if they had booked it independently," said Dibbern.

The 180 hours work out to around 40 days of programming at HotHouse, Kelly said. Of the dates available, half will be reserved for use by students and student groups, such as the student programming board or the Student Government Association, and the other half

will be made available to academic departments on a first-come, first-served basis.

However, Dibbern said that student organizations will likely receive a set number of hours, while each department will have to apply for a group of hours.

Priority in scheduling will be reserved for events that support students or have a collegewide significance, Kelly said.

Columbia's time for scheduling events will not be limited per day, but it might be curbed by programming already scheduled at HotHouse, Johnson said. Given that the venue's programmed music and events usually start after 8 p.m., Columbia's time window will predominantly lean toward non-event hours, leaving students and departments to work around time slots in afternoons and early evenings.

According to Columbia officials, the deal with HotHouse arose after concerns about Columbia's deficiency of event space. The HotHouse deal, they said, will allow the school more

See HotHouse Page 6



Eric Davis/The Chronicle

Columbia signed a contract with the HotHouse, 31 E. Balbo Drive, for 180 hours worth of programming for student organizations and departmental activities.

College students' privacy in doubt

Government proposal would gather student info from schools like Columbia

By Andy Cline
Associate Editor

A federal government proposal could allow officials access to the enrollment records of college and university students. This process could possibly threaten the privacy of students, including those at Columbia.

Currently, the federal government has access to student information from federal financial aid along with overall enrollment, tuition and graduation statistics, but the data has been collected without releasing any names or identifying any particular individual. The effort is purportedly in conjunction with an emphasis on improving school accountability at all levels of education, including post-secondary.

The government is seeking data supplied by the colleges and universities on individual students, regardless of whether the student receives financial aid. The students will be tracked by their Social Security Numbers,

giving the government the power to track students through every facet of their educational lives, including access to grades or transfers.

The federal government instituted a similar program, the National Directory of New Hires. According to Jasmine L. Harris, legislative director at the United States Student Association, this program was originally used to track those who re-enter the workforce, but recently it has been used to track parents who fail to pay child support or those who owe the federal government non-tax debt.

It is feared that this program will also be used to gain information not applicable to the proposal.

"We're in a different time now, a very different climate," Harris said. "There's the huge possibility that the database could be misused, and there are no protections for student privacy."

The proposal states that the National Center for Educational Statistics at the Department of Education will keep track of all records and statistics, according to the Department of Education.

However, with identify theft on the rise, some individuals question the accountability of the system in the hands of the federal government.

"Because of identity theft, I don't think it is smart to revert to giving out personal information," said Columbia senior Anitra Hernandez. "I wouldn't leave it up to the federal government. I would make committees and organizations within the state to avoid the domino effect of everything going to the federal government."

According to Harris, the proposal has a wave of support from the American Council on Education,

American Association of State Colleges and Universities, and the State Higher Education Executive

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Blow it up your glass at the Christkindlmarket

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Andrew Greiner

Editor-in-Chief

Does satire belong in humor?

Some interesting news I've come across:

Federal Reserve Chairman Alan Greenspan bucked tradition this week as he reconfigured America's economic infrastructure. The fiscal guru has shifted financial focus from usually staid businesses, futures and stock markets to the film and video industry. Greenspan labeled Hollywood as the most important economic indicator for the financial health of this nation, and recommended that 70 percent of government spending be diverted to the independent film market.

In related news, Columbia's tuition skyrocketed by more than \$50,000 per year, making the arts and media college the most expensive, prestigious and sought after school in the nation, eclipsing the influence of any Ivy League school in a single day...

The Chicago Bulls are off to their best start in more than a decade, prompting many league officials and analysts to call this the beginning of yet another Chicago basketball dynasty...

The federal government this week announced the implementation of Democrat internment camps. America's moderates, liberals and leftist hippies are all required to report to local authorities by week's end...

George Orwell has written a new book, titled *What did I tell you?*...

Believe me? You shouldn't. It's all fake. I made up every word.

If all of that were true, I'd wager that a horde of Columbia seniors would go Republican and a bunch would buy season tickets to the United Center with the some of the money they make from their new multimillion-dollar directing gigs. Sorry to lead you on.

I was just using a bit of satire to air some of my frustrations.

Anyone who follows the Bulls knows they are nowhere close to another dynasty. And they are defi-

nately not off to a good start; they nearly set the franchise record for the worst start to a season.

The Bulls are so bad, and that statement is so ludicrous, it is obviously a joke.

And so on. I promise there will be no donkey camps. Unfortunately, there will be no colossal boom in the movie market. Columbia's tuition will be nowhere near \$64,000 next year—I hope. And for the record, Orwell has been dead since 1950; although newspeak is alive and well.

Satire is fun. And can be effective.

I laughed a few weeks ago when I read this line, "Global warming, as it turns out, along with its unintended consequence of decreasing ice shelves and raising ocean levels, may well be just the thing needed to allow increased drilling for oil and gas and easier shipping routes for oil tankers."

Our Commentary Editor Mark Anderson wrote that gem in his piece "Profits and global warming: A match made in heaven?"

It's funny—especially if you know Anderson, a self-described bleeding heart liberal. But a few people didn't think it was funny. Someone wrote in and called Anderson irresponsible.

But, Anderson took great pains to point out the irony involved with drilling for oil in Alaska. He would never support such a thing.

When said someone wrote a scathing, critical letter that actually agreed with the position he criticized, I got to sit back and enjoy the humor.

The irony tells me the satire worked.

Satire is a clever literary device writers use to blow things out of proportion in order to illustrate a point. Satire is not always humorous and not always fantastic, but is usually filled with irony and caustic wit.

There was plenty of caustic wit in

Scott Carlson's pizza delivery commentary last week.

In response to a proposal that would have unionized pizza delivery drivers, Carlson spun a tale about rival factions of unionized delivery personnel locked in an ideological culinary war.

I had hoped that no one would take Carlson's interpretation seriously, but, a member of the national board of directors of the Association of Pizza Delivery Drivers actually believed that Carlson was predicting a communist uprising among pizza jockeys.

He called Carlson a bigot. A pizza bigot! Curse those calzone lovers.

The point was not to infuriate. The point of "The pizza boy wore red" was to highlight some silliness in an otherwise serious issue.

Carlson is sympathetic to the financial plight of delivery boys everywhere; the fact that this service industry has to consider unionization just to make a decent living caught his attention. He could have written a serious article profiling the pizza pie predicament, however, the temptation for irony was too great.

It's a tricky thing to be tricky. Some people get it, some don't. Some people actually watch "The Daily Show" for its news value; some people believe that the Land of Oz actually exists and some believe that Tyler Durden is creating an underground army to take out credit card companies.

And we here at The Chronicle believe that our news coverage is so good that it should be funneled to a wider audience. There is no point to stay independent anymore.

That's why we have been in talks with the Tribune Corp. As of next week, the publishing giant will buy us out and The Chronicle will now be sold for 75 cents per copy on local newsstands.

—agreiner@chroniclemail.com

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Announcements

■Nothing short of a 'Dream'

Pamela's Dream Band perform Dec. 7 in the Concert Hall of the Music Center, 1014 S. Michigan Ave.

The band features Pamela, Thomas Gunther, Chuck Webb and Ernie Adams, who will perform cover songs as well as some originals. The performance is free and runs from 12:30 p.m. to 1:30 p.m.

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

■Good food, good cause

Columbia's Residence Center, 731 S. Plymouth Court, hosts a holiday fund-raiser for the fight against children's cancer on Dec. 9.

The Taste of Columbia is filled with food, fund-raisers and entertainment. All proceeds will benefit children with cancer.

The event runs from 5 p.m. - 7 p.m. and costs \$3 in advance, \$5 at the door.

For more information go to www.fightkidscancer.blogspot.com

■Celebrating cinema

Columbia's Film and Video Department hosts the inaugural CINEME Animation Film Festival on Dec. 10.

The screening features award-winning animated films and videos, along with interviews with Disney animators Frank Thomas and Ollie Johnston who support the festival.

The free screening begins at 6 p.m. in the 1104 Center, 1104 S. Wabash Ave., in Room 302.

For more information, call Sandy Cuprisin at (312) 344-6708.

■Dance if you wanna dance

The Dance Center of Columbia College hosts its Student Performance Night Dec. 9 - 10 at 8 p.m.

The show aims to give dance students a chance to perform in a professionally produced dance concert.

The free event is held in the Dance Center, 1306 S. Michigan Ave.

For more information, call (312) 344-8300.

Mic it up, fellas



David Maki/The Chronicle

Kurt Elling (center) performs with the Laurence Hobgood Trio at Columbia's Concert Hall of the Music Center, 1014 S. Michigan Ave. on Nov. 30. Each of Elling's five recordings for Blue Note Records, the premier jazz music label, have been nominated for a Grammy Award.

Weather

AccuWeather 7-day forecast for Chicago

Monday, Dec. 6		
	Rain possible	High 48° Low 32°
Tuesday, Dec. 7		
	Snow possible	High 36° Low 24°
Wednesday, Dec. 8		
	Partly sunny	High 32° Low 22°
Thursday, Dec. 9		
	Mostly sunny	High 34° Low 24°
Friday, Dec. 10		
	Sunny to partly cloudy	High 38° Low 28°
Saturday, Dec. 11		
	Rain and snow possible	High 40° Low 32°
Sunday, Dec. 12		
	Partly sunny	High 40° Low 28°

All forecasts provided by—
AccuWeather.com—©2004

Clarification

In the Nov. 29 issue of The Chronicle, the front page story "In the future, students may not see much of their advisers" ran along a subheading which read: "New advising strategy designed to decrease workload of Advising Center."

The advising strategy was actually devised to decrease the workload of the individual faculty advisers, not the center as a whole.

The Chronicle regrets the error.

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

December 6, 2004

News Briefs

Labor Relations Board resolves some challenged union votes

Staff members at Columbia are still no closer to knowing if they have a staff union, said Gail Moran of the National Labor Relations Board.

Moran, assistant to the director of the 13th region of the NLRB—the region that governed the Oct. 14 union vote—said the Nov. 22 hearing set for the election vote went on as scheduled, but no major changes occurred.

Of the 60 votes that were challenged by the NLRB in the election, Moran said 22 have been resolved between the parties since the election and before the hearing opened. Moran said 38 challenges still remain to be resolved, and there is no word on when they will be determined.

In an interview with The Chronicle, Columbia President Warrick L. Carter confirmed that the hearings would continue this week.

During the October vote, staff members deposited 296 votes, 138 for the union and 158 against. Because the 60 challenged votes could impact the vote for an election, the outcome was suspended until the votes were resolved.

Since the election, the United Staff of Columbia College, the school's pro-union staff members, asked the National Labor Relations Board to scrutinize the college's behavior during October's union election.

—Scott Carlson

Police: No update on photocopier thefts

Columbia President Warrick L. Carter said lawyers for Xerox and lawyers for the college are discussing whose insurance will pay for the recently stolen Xerox copier machines.

"We don't know whose insurance will pay for it," Carter said during a Dec. 3 press conference. "But it will not be paid for by the college."

In response to the theft, which occurred Nov. 23 at the 11th Street Campus, 72 E. 11th St., and the rented space at 1006 S. Michigan Ave. Building, Corey Plazak, production coordinator for creative and printing services, released new procedures for copier security that include checking work orders and calling the Xerox liaison on campus before any repair work is done.

Carter said that student work aides will now receive more comprehensive security training. Chicago Police Department's News Affairs division has no news to report on the incident.

"I am concerned about the way we were scammed," Carter said. "That will not happen again."

—Andrew Greiner

Food service company to go?

○ New service contract bidders still unknown

By Jennifer Sabella
Assistant News Editor

Vending Consultants, the food service company responsible for the Underground Café and all food campuswide, has served Columbia for so many years they aren't even sure how long it's been. Now, they may lose their contract with Columbia.

For the first time in school history, the food service contract at Columbia is up for bid beginning in spring 2005, giving other food service companies a chance to win Columbia's business by offering the lowest dollar amount and best service to the school.

Mike Debish, associate vice president of facilities and operations, said the open bid is just an example of good business, and that it is a common practice in the service industry.

"We're not throwing anyone out," Debish said. "It's just good business sense to make sure that people are holding their prices and holding a good value for the school."

Larry and Nancy Bernier run Vending Consultants and have operated the Underground Café for nearly two decades without ever having to bid against another company.

"All I can say," Larry Bernier said, "is that we've attempted to do a good job at Columbia."

Debish said he does not know why the position has not been up for bid in the past, but said the recent decision to bid has nothing to do with the work Vending Consultants has done for the school.

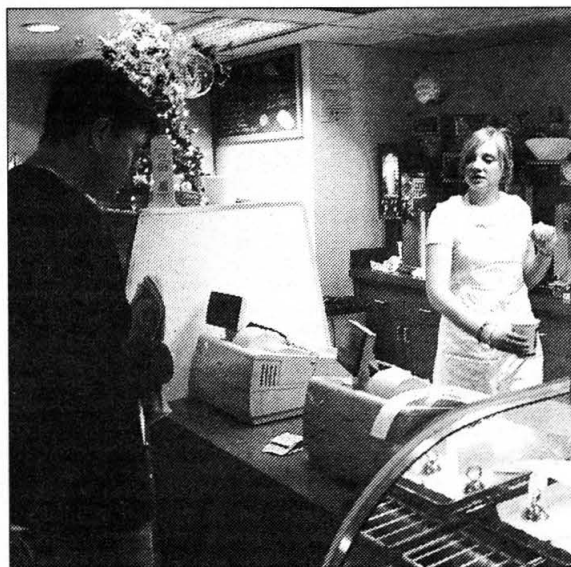
"Vending Consultants has been serving this college for many years," Debish said. "I've never heard any discouraging words."

According to Alicia Berg, vice president of campus environment, the most recent Vending Consultants contract started in 1993. Although she is unsure of why the school never bid out their food service in the past, she said it was possible that Columbia was a smaller school that handled things differently.

Whether Vending Consultants will actually bid on the position is unknown. Debish said representatives from Vending Consultants sounded "very interested" in continuing their relationship with Columbia.

Larry Bernier declined to comment on the situation, stating he did not know what would happen just yet.

According to Debish, the contract bidding will not be limited to food service. The college recently ended a longstanding contract with Copier World to make way for Xerox, and Columbia's longtime security company SDI was replaced by



Eric Davis/The Chronicle

Steve Gillies (left), a member of the information and technology staff, purchases a cup of coffee from Allison Bosma, a sophomore theater major, at the Underground Café in the Alexandroff Campus Center, 600 S. Michigan Ave. Vending Consultants, the company that has operated the café for nearly two decades, may lose their contract with Columbia.

Wackenhut security this fall.

"We've been looking at all of our contracts," Debish said, "and at the appropriate time putting them up for negotiation or bid."

Aside from the Underground Café and the food in the Hokin Gallery, Vending Consultants also handles most of the catering done by departments and runs all of the vending machines on campus.

Julie Volkmann, director of presidential events, regularly uses the catering services through Columbia and specifically works with Nancy Bernier.

"They've been stupendous," Volkmann said. "Nancy is an incredible chef. They're very cost efficient and always on time."

Volkmann was unaware of the bid, but says Vending Consultants has worked well within a budget for the President's Office in the past.

"I hope they can continue," Volkmann said, "because I think they provide a good product and service."

Debish is unsure of who will bid for the food service contract.

Columbia student 'fashions' her future

○ Illinois Student Laureate recipient looks forward to graduate school and an active last semester

By Tunisia Fortson
Staff Writer

Lauren McLain has a very busy schedule. She maintains a 4.0 GPA, a social life and numerous extracurricular activities at Columbia. As if that isn't enough, the arts, entertainment and media management student was named Illinois Student Laureate this November.

The Lincoln Academy of Illinois Student Laureate Award is presented to students based on their academic and extracurricular activities. McLain, a Columbia senior, received a medallion, a certificate and a \$150 stipend at

the old state capitol historic site in Springfield.

"All of Columbia is proud of Lauren's accomplishment," said Columbia President Warrick L. Carter. "She is but one of the reasons that Columbia College Chicago enjoys a growing reputation throughout the state—and, indeed, throughout the nation. Our congratulations go to Lauren."

McLain is involved in the Columbia College Fashion Association, Student Organization Council, Student Government Association, Fashion Columbia, Fashion Advisory Board, Fashion

Group International, and College Council. She is also included in *Who's Who Among Students in American Universities and Colleges 2004*, a book listing prominent college students.

After McLain's family relocated from Alabama to Michigan, she was enrolled in a community college while in high school. Her strong interest in fashion led her to apply at Columbia.

"There were other schools that had fashion management programs, but nothing as focused or as strong as Columbia's," McLain said. "They prepare students for the real world."

Encouraging her to always be true to herself, McLain said Dominic Cottone, director of student leadership, is her mentor at Columbia. She also credits part-time faculty member Lisa Hopkins-Newel for offering positive feedback and reinforcement.

McLain said Dana Connell, coordinator of the fashion management program, offered vital support over the years. Connell said McLain is an inspiration to her as well.

"[Lauren] will not settle for anything that is not the best," Connell said. "She's so driven, it's amazing. She's amazing."

Despite the help that Columbia has given McLain, she credits her parents' strong work ethic for her success.

Married for 26 years, her parents, Michael and Paula, have

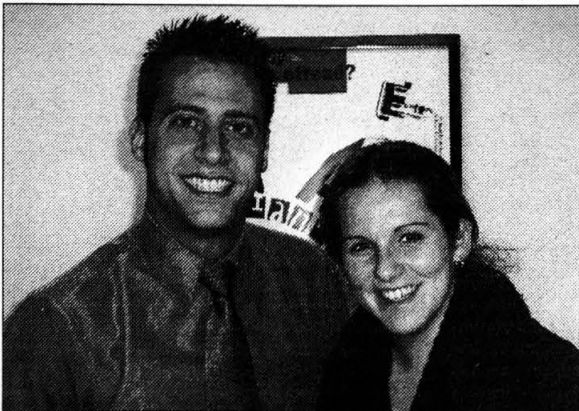
always encouraged her to do well in school and have been fully supportive, McLain said, and she feels a strong responsibility to make them, and herself, proud.

The Illinois Student Laureate Award is not the first honor McLain has received for her hard work. Fashion Group International awarded Lauren a \$2,000 scholarship to Columbia and an opportunity to study abroad during the summer at the American Intercontinental University. AIU offers summer semesters in Hong Kong, London, and Paris, where McLain is off to study this summer.

McLain's work isn't limited to Columbia. She has participated in many community outreach programs, such as Bottomless Closet, which provides clothing for women in transition from treatment programs, and My Fair Lady, a drug rehabilitation program, helping women who graduate to purchase appropriate clothing and salon treatments that can help them find a job.

All her activities have personal value to her, McLain said, stressing that she does not do things for an extra line on her résumé.

McLain's post-Columbia plans include graduate school at Northwestern University, and eventually becoming a public relations executive, planning fashion shows or gala events that help the world around her.



Tunisia Fortson/The Chronicle

Columbia senior Lauren McLain, shown here with Dominic Cottone, director of student leadership at Columbia and McLain's mentor, was named Illinois Student Laureate in November.

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

Concert Hall Events

Monday December 6

FREDGRASS Jazz Concert

12:30 PM

Tuesday December 7

Pamela's Dreams Band

12:30 PM

Wednesday December 8

Jazz Pianist Peter Saxe in Concert

12:30 PM

Cole Pacak Senior Recital

7:00 PM

Thursday December 9

Matt Brown Senior Recital

6:00 PM

Friday December 10

The Association for Advancement of
Creative Musicians

7:30 PM

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For more info: 312/344-6300

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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: Adam Brooks, Art and Design faculty

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

Reel Stuff

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

This week's featured artist: Jason Trippel, Film major

MWFSu: 11a TRSa: 8p

Hot Spots

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

Featured: Sileca, Mayan Place, Matisse

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

1014 South

A fun and exciting program showcasing Columbia College's musical talent.

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

Reel Stuff

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

This week's featured artist: Orly Levine, Television major

MWFSu: 1p TRSa: 10p

A/V Squad (NL)

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

MWFSu: 8p & 8:30p

New York's Village Halloween Parade (NL)

Kathleen Murphy and Dee Snider host the 31st annual New York's Village Parade.

MWFSu: 9p

Comedy Academy (NL)

In this special edition of Comedy Academy we feature "69, The Highway ...Back Home Again", a fun story about childhood friends that party all the way to adulthood.

MWFSu: 10p

(NL) National Lampoon Network Programming

If you have any questions or comments? Contact:

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David Maki/The Chronicle

Massage therapists LeeAnn Lodder (left) and Adam Lindstrom work over Ted Cho, staff member of C-Spaces (left, lying), and Shawn Lent, a grad student majoring in Arts, Entertainment and Media Management at the Student Health Fair Dec. 1.

Health fair aims to please

○ Three more free Health Center HIV testing dates set for 2005

By John Wicencyjusz
Staff Writer

Around 20 health-committed organizations from the Chicago area came to the Conaway Center, on the first floor of the 1104 Center, 1104 S. Wabash Ave., Dec. 1 to promote ways students can keep themselves healthy.

"For the most part, students never had to take care of themselves growing up," said Ashley Knight, assistant dean of students at Columbia. "[The students'] parents were always there to help out, but now they're on their own. Now, they need to know what to do when health matters come up, and this fair is a great way to give them an idea."

Knight said Columbia's health fairs also help students become more aware of the different health services in the area.

"We want to inform the students about health, but we also want to make sure they know where to go to get the services," Knight said.

Students were offered free HIV tests courtesy of the Howard Brown Health Center. The center was able to provide the testing through the Ryan White Care Act Title II grant,

used to assist women and children infected with the virus.

"I think people are always looking for free testing," said Casey Schwartz, youth health educator of the Howard Brown Center. "I'm very happy that [the center] is actually able to provide it to whoever wants it."

Angela Forfia, senior coordinator of health programs at the American Lung Association, also attended the event to talk about the effects of smoking. Through research, Forfia said the ALA discovered 18- to 24-year-olds smoke more than any other age group. The organization wants to change that, and has started a smoking cessation program with the Student Health Center to help out.

"Most students are aware of the consequences of smoking, but many don't know how to quit," Forfia said. "We can show students what they can do to deal with not smoking."

In November, the ALA and the Student Health Center presented the Great American Smokeout, a smoking cessation event. Jason Ferguson, coordinator of student relations at Columbia, attended both the event and the health fair.

"I think the fair went well,"

Ferguson said. "We had a lot of food here, and by looking at all of the empty trays, it looks like a lot of people showed up, which is great. I think there is always room for improvement, though. I want to see everybody at the school come to these sort of events, not just some."

Mike Papineau, a representative for the Secretary of State's Organ/Tissue Donor Program also attended the fair. Papineau handed pamphlets out about the program and talked to students about his receiving a kidney five years ago, which allowed him to carry on with his life.

"I'm on cloud nine right now," Papineau said. "My daughter is getting married in four weeks. Instead of being on dialysis, I'll be there for her."

Papineau said he was happy to see most students he talked with were already registered organ donors.

Three more dates have been scheduled in 2005 for students to get free HIV testing at Columbia. The tests will be administered Feb. 5, April 6 and June 1 at the Student Health Center in the Residence Center, 731 S. Plymouth Court.

Interim classes coming soon to Columbia

○ Courses being decided for supplemental term

By Jennifer Sabella
Assistant News Editor

A new college proposal may give Columbia students a chance to earn up to four credit hours in just three weeks.

Following the calendar change beginning in fall 2005, a January or "J" term gives Columbia's undergraduate students an opportunity to earn credit hours during the semester break. The first J-term would be in Jan. 2006.

The J-term is an optional three-week interim program that allows students to return to Columbia after the new year and earn up to four credit hours in special workshops, master classes, study abroad and intensive research courses.

The Academic Affairs Committee of the College Council proposed a J-term after learning of the calendar change last year. The new calendar starts the school year after Labor Day and ends the second week in May, which puts finals before the holiday break.

"The idea has been floating around since they changed the calendar," said Suzanne Blum Malley, director of English as a Second Language in the English Department and chairwoman of the Academic Affairs Committee.

Malley said she is excited about the new term and that the option of earning credits in a three-week period is a good opportunity for students.

"What we're trying to do," said Steve Kapelke, provost and vice president of academic affairs, "is provide students with an opportunity to do things they normally wouldn't be able to do during the semester."

After gaining policy approval at the Dec. 3 College Council meeting, the Academic Affairs Committee is in the process of working out a plan to implement deadlines for course proposals and costs.

"Our assumption is that [curriculum committees] are where the details about the course, course time and courses offered, will be worked out," Malley said.

In January 2006, somewhere between Jan. 2 and 21, the first J-term is slated to begin but there are no concrete plans as of yet. Malley said she hopes suggestions for courses can be turned in for consideration in early March.

Since the term won't be required, Malley said, departments are encouraged to brainstorm ideas for courses and workshops they can offer. She also suggested students with ideas should express them to their teachers.

"There are fabulous ideas out there," Malley said, "we just haven't gathered them yet."

Financial aid and tuition information for the J-term is forthcoming.

Sophomore art and design major Courtney Ciukowski said if aid were available for the term, it would be a positive thing for students.

"I think [the J-term] is a great idea," she said. "It would be awesome for students who never even thought [study abroad] was a possibility for them."

Malley also sees the J-term as a good opportunity, not only for students, but for faculty as well.

"It creates innovative learning opportunities," Malley said. "Cool things that students want to take and cool things that teachers want to teach."

Students participating in the J-term will sacrifice three of the five weeks in their holiday and semester break, a concept that junior photography major Tom Wessell said would dissuade many students from taking advantage of the program.

"A lot of students bust their ass so much during the regular semester," Wessell said. "A lot of people I know would look forward to the time off."

The term may offer interdisciplinary courses and allow students to try out different concentrations.

"I think [the J-term] would be good, especially for those students who don't know their major and want to look around," said Stephany Von Medvey, a freshman fashion design major. "It's a great opportunity to get your education on your break."

Privacy *Continued from Front Page*

Officers Association. It is opposed by educational organizations like the National Association of the Independent Colleges and Universities.

In a department review of the proposal by the National Center for Educational Statistics, it is insisted that the data would not be shared with other agencies and that outsiders could not gain access. By law, "Information about individuals may never leave NCES," in accordance to the NCES Statistics Office.

In order for colleges and universities to give up their students' personal information, Congress would have to agree to create an exemption to existing

privacy laws, said Sarah Flanagan, vice president of government relations at the National Association of the Independent Colleges and Universities.

"The concept that you enter a federal registry by the act of enrolling in a college in this country is frightening to us," Flanagan said.

This proposal would include both public and private institutions, so Columbia, which draws a large portion of its funding from the federal government, is included.

"I have very genuine concerns about the proposal as a privacy issue," said Anne Foley, associate vice president for the Office

of Institutional Research and Planning at Columbia. "The fact that there are questions about the proposal raises concern about what could happen to the information in the future."

However, the proposal could be beneficial for prospective students and taxpayers. The information would supply comparative data to prospective students on graduation rates and costs of schools, Foley said.

According to Columbia officials, the school has not taken a stance on this proposal, but will be able to comment after Dec. 15.

HotHouse *Continued from Front Page*

flexibility for hosting student events.

"Columbia doesn't have a good enough venue to host most meetings or concerts," Dibbern said. "Since we have a lack of space, [Columbia and HotHouse] can both benefit. Columbia gains a space for holding events, and HotHouse can fill the time slots when it isn't being used."

Kelly said that because of Columbia's past partnerships with HotHouse, buying hours in bulk was more like reserving a room that's already on campus.

HotHouse has booked bands

for Manifest, Columbia's end of the year celebration, and has already hosted at least 10 events this semester.

"In many ways, their mission is a good fit with ours," Kelly said. "We love the space. ... We want to make it more available and more affordable to the school."

Dibbern and Kelly said a few tentative dates have been set by offices to use the hours, but the application process for reserving HotHouse and the allocation of Columbia's purchased hours are still being worked out.



LEAPIN' LIZARD

SPRING 2005

It's almost time to REGISTER!

Your registration time slot for the Spring semester is now available. 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, has also been 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

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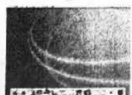
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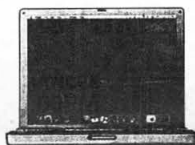
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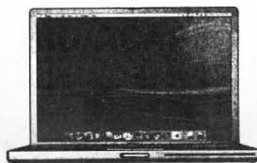
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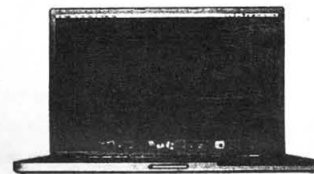
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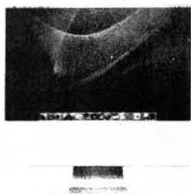
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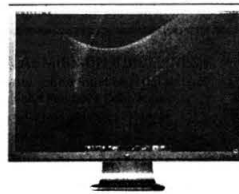
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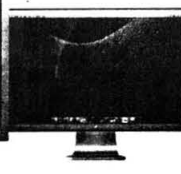
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Search Downloads Uploads Library Chat Community Theater Help

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Results Searches Download Browse Host Pause Results

Rank	File Name	Size	Type	Info	Source
By Adam J. Ferington Associate Editor					

The image of pirates coasting along salty waves to plunder valuables from merchant galleons may not be comparable to college students sitting in front of computers in darkened dorm rooms and apartments, but a new round of lawsuits from the Motion Picture Association of America and the Recording Industry Association of America filed against individuals "pirating" music files and movie downloads are attempting to draw that exact correlation.

On Nov. 18, the RIAA announced that it would take legal action against 761 individuals suspected of illegally downloading music files. Of the 761 "John Doe" plaintiffs, 25 are college students from institutions such as American University, Boston University, Emerson College,

Mount Holyoke College and Iowa State University.

Since September 2003, the RIAA has filed more than 1,977 lawsuits against downloaders who have allegedly used peer-to-peer software to trade music files over the Internet. The most recent round of lawsuits, though comparatively smaller than previous efforts, are increasing targeting users who attend and reside on college campuses.

"There's still an enormous piracy problem," said Jonathan Lamy, a spokesman for the RIAA, "particularly on college campuses. While general awareness that it is illegal to download music has skyrocketed among the general public, college students still tend to be the group that are most intent on disregarding the law."

Two days before the RIAA's announcement, the MPAA announced that it had filed its first wave of lawsuits against file sharers, however, it declined to specify how many plaintiffs the suits encompassed.

"It's not important," said John Malcolm, senior vice president and director of worldwide anti-piracy operations for the MPAA, in an issued statement. "It doesn't matter if it's 10 lawsuits or 500 lawsuits. The idea here is that there is no safe harbor."

Despite the united front against file swappers, numerous organizations have

rushed to the aid of families and college students who are being targeted by the RIAA and MPAA, including some colleges themselves.

"Despite what the perception is, colleges have an immense amount of legal prescience to protect the individuals who are enrolled in and live at their institutions," said Steven Worona, director of policy and network programming for EDUCASE.edu, a nonprofit organization dedicated to the advancement and intelligent use of information technology.

"Colleges and universities have a hallowed tradition of intellectual freedom and protection. Protecting students, regardless of the pressure from legal groups is 100 percent within their jurisdiction."

Contrary to what organizations like the RIAA and MPAA hope to accomplish, the latest lawsuits have only stirred the issue of intellectual freedom and copyright laws even further.

"Music and movie companies want it both ways," said Holmes Wilson, director of Downhill Battle, a non profit organization that advocates for file sharers' rights and bills itself as a sensible public voice to counter the RIAA. "The first round of lawsuits were college students with no money and families with kids who didn't understand the technology. The RIAA is trying to make examples of a few people with expensive lawsuits that they know people can't possibly counter, in the hopes that they can kill file sharing activity."

Although the RIAA has been conducting an energized campaign against music downloaders for nearly four years, analysis

shows that their litigious sweep has had little effect.

A recent study by researchers with the Cooperative Association for Internet Data Analysis at the University of California, San Diego, found through a comprehensive analysis of peer-to-peer traffic that collective file-swapping traffic had not declined between August 2002 and January 2004, despite previous lawsuits filed by the RIAA. If anything, the study showed that overall file-sharing traffic has increased.

"[Peer to peer] sharing has increased because people want access to this cultural trove, and they want to be able to explore," Wilson said. "This kind of access is conducive to getting out from

under the marketing machine. The lawsuits persist because organizations like the RIAA and MPAA perceive it as a threat to their obsolete business models."

Currently the number of individuals using pay-for-downloads services like iTunes, Napster and MSN Music has doubled from 23 million to 54 million within the past year, according to the RIAA. But the association warns that with the tremendous impact of the litigation and the growth of legal download services, they do not have plans to discontinue legal action anytime soon.

"Enforcement [like this] is a means to an end," Lamy said. "The litigation will continue as long as it is necessary."

Ronald Finklestein, Managing Partner of Akris Inc., in Akron, Ohio, demonstrates how easy it is to pirate software using file-sharing programs.

KRT

The RIAA reports that the music industry loses an estimated \$4.2 billion in revenue from music "piracy" worldwide each year.

KRT

(C:) 102 GB Free 9.7 MB in 1 File Shared

Start

Raunchy Rutgers student-run paper causing turmoil on campus

○ Despite controversy, American Civil Liberties Union and Rutgers's student government defend paper's content

By Patricia Alex
The Record (Bergen County, N.J.)

HACKENSACK, N.J.—The Medium, a student-run weekly newspaper at Rutgers University, includes the kind of content that used to be shrouded in brown paper wrappers.

In the last month alone, the paper has featured a comic strip depicting a man slapping a woman in the face during sex, an anonymous editorial calling all Rutgers women bitches, computer-altered photos of President George W. Bush and Osama bin Laden having sex and personals with homophobic, racist and anti-Semitic refer-

ences.

All of it—including the obscenity and the hateful speech—is protected under the First Amendment, university officials say. And at Rutgers, The Medium has another court-protected advantage that allows it to stay in business: It is funded by activity fees that students are required to pay.

The Medium will get about \$22,000 in student funds this school year, allocated by the student government associations at the university's Livingston and Rutgers colleges. The public funding allows it to distribute 6,000 copies each week among the

five Rutgers campuses in New Brunswick/Piscataway, New Jersey.

Some students are fed up. "It subjugates women right, left and center," said Kim Brynildsen, a freshman at Rutgers' women's college, Douglass. Brynildsen, who is from Parsippany, N.J., and some of the other students at Douglass have launched a petition to drive The Medium off campus. The initiative, she said, grew out of a women's studies class assignment to "construct a feminist action project."

And the students are surely getting a lesson. The Douglass group rallied on campus last

month and was approached by editors of The Medium.

"They started counterdemonstrating," Brynildsen said. "They were being very hostile and not listening to what we were trying to say."

The editor of The Medium, Michael Stanley, said he and other staffers went to the rally merely to "have a dialogue" with the protesters. "We tried to explain to the people that we're not there to degrade women," he said.

The Medium responded to the protesters with a cover of topless women headlined "Douglass Protest Gone Wild."

In mid-November, 5,000

issues of The Medium disappeared. An anonymous group, whose members call themselves "The Progressive Activists," took responsibility. "If you're going to be progressive, don't steal our papers," Stanley said.

The Medium bills itself as the "Entertainment Weekly" of the Rutgers campus.

Founded in 1970 as the campus newspaper of Livingston, The Medium said it provides "a special brand of light-hearted humor" to students. Many of the submissions are anonymous, and it is delivered every Wednesday to student centers,

See Raunchy, Page 11

A&E

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

the final product

Jay Ryan and Archer Prewitt put their artistic processes on display at Columbia.

page 8



Tag, you're it!
page 6



Lame. Ass.
Music. Bitch.
page 13



Cybersex, stripping
and Jude Law.
page 14

Movin' on Up

BY JAMIE MURNANE/A&E EDITOR



'Tis the season, alright—but not for moving. While everyone started running around scouring the city for Christmas gifts, I decided I didn't have enough going on in my life. I thought, "Why not move across town?"

After finding my dream apartment in Logan Square (and an acceptable person to share it with), I packed my colorful, lake-side apartment in Lincoln Park into a dozen Walgreens boxes and headed west, trading the Red Line for the Blue and yuppies for hipsters. Actually, as I'm writing this, I'm sitting on a box in said new apartment, which is still half unpacked. My bed is an air mattress—my bookshelf is the floor.

But moving at this time of year seemed to be the best idea. Who else would decide to do that? As fall and spring are typically when most sane people move, I assumed the winter would be the ideal time to find the best apartments out there—not to mention owners willing to haggle with broke college students who consider donating plasma (or worse) just to pay rent. And I was right. The apartment my roommate and I found, other than being a brand new rehab, is amazing. Neither one of us ever imagined

living in an apartment like the one we found while still in school—we're already debating which one of us will get to stay whenever we decide to stop being roommates. But with an apartment like this, we'd gladly settle for a "Will & Grace"-like scenario.

So it was worth moving on a cold, rainy weekday at the end of November. It's bad enough to have to lug all of your possessions and hope and pray the duct-taped cardboard boxes that contain everything that means anything to you hold up. (They did, thankfully.) Most people moving in-town would have postponed moving during a downpour. Not me. I was up for the challenge, and think it made the move even more efficient as no time was wasted standing around. It was quite possibly one of the fastest moves in history (or at least mine). Instead of taking frequent breaks for things such as coffee and phone calls, I ran in and out of my old apartment, juggling boxes and bags and dodging raindrops to load up the U-Haul van. And even though both my roommate and I are now sick and can hardly enjoy our new place, we know it will eventually pay off.

After the rain let up later that evening, it was time for the third trip. Needless to say, I see why they say it "saves to jumbo size it" when it comes to the size of the moving vehicle. One trip would have saved a lot of money, considering they charged me \$0.79 for every mile. No big deal, I thought.

So, when the moving was done and I realized I had the van until the next morning, I thought I might as well take it to run some errands—like go to the store for a new chair and shower curtain—

things that while not completely important right away, seem impossible to get when you don't own your own vehicle. And, I was paying anyway, so why not go all out and drive around the city for a while? Besides, Target wasn't too far away, and scraping a couple things in the alleys with the extra large van—I'm used to driving a small Saturn (which happens once every couple months)—wasn't a concern either. I had Safemove from U-Haul, which, for \$10, not only had the van covered for damages, but included life insurance for myself and any passengers.

However, the affordability of such insurance did leave me feeling somewhat uneasy. Whose life is only worth \$10? I tried not to think of this as I was pulling u-turns, blasting the radio and nearly backing into things. "It's OK, I have Safemove," I said—as if that would prevent anything.

When I finally took the van back the next morning (10 minutes late and without filling the tank), I shouldn't have been surprised when I was charged nearly \$65 for driving, according to the disgruntled U-Haul employees, 35 miles. "What? That's impossible!" I told them. "There's no way it's 35 miles to make a couple trips from Lincoln Park/Lakeview to Logan Square." Of course, I left out the shopping excursion, but I still think they ripped me off.

So, the moral of this story is a) move in the winter because it'll be easier to find an apartment and move really fast to stay out of the cold, b) get the extra insurance just so you're not afraid of the monster of a vehicle you're maneuvering and c) don't drive said monster vehicle to the store because apparently, that's 35 miles away.

WHOSAID?

What is your favorite substance to wrestle in?

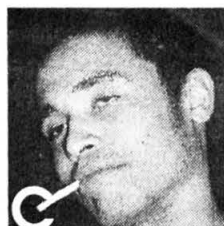
1. "Black-eyed peas and neck bones, because it'd be warm, and you can eat while you're doing it. It's high in calcium, so you wouldn't break anything."
2. "Astro-Turf, because Astro-Turf is my hero."
3. "I would wrestle in Skittles all day, because even if I was losing, I can taste the rainbow—and then I've at least got something."
4. "I would wrestle in cookies, because, boy, I'm a cookie monster for real. I'd be like, 'all-right, you win, I'm just going to eat some cookies.'"



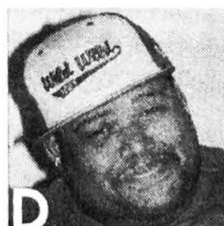
A
Cassie Taylor
Freshman
Theater



B
Jahbari Townsend
Senior
Music Business



C
Andrew Petersen
Sophomore
Film/Screenwriting



D
Erik Lee
Senior
Music Business

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

MONDAY

"Marina Abramovic: Performing Body" at the Museum of Contemporary Photography, 600 S. Michigan Ave.

Victor Skrebenski signs his book, *Moving Pictures: Years of Moving Pictures From the Chicago International Film Festival at Borders*, 830 N. Michigan Ave., 7 p.m.

The film *Hypnotized and Hysterical (Hairstylist Wanted)/Filles Perdues (Cheveux Gras)* at the Eighth Annual Festival of New French Cinema at Facets Multimedia, 1517 W. Fullerton Ave., 7 p.m.

TUESDAY

Urge Overkill at Horseshoe, 4115 N. Lincoln Blvd., 6 p.m.

WEDNESDAY

Travis Morrison at Schubas, 3159 N. Southport Ave., 9 p.m.

Chris Van Allsburg reads from his book *The Polar Express* at Harold Washington Library Center, auditorium, 400 S. State St., 6 p.m.

THURSDAY

The Pharcyde at The Metro, 3730 N. Clark St., 9 p.m.

FRIDAY

Columbia alumnus Christopher Hyatt presents *Eye of Cruelty* at the Gene Siskel Film Center, 164 N. State St., 8 p.m.

Juliana Hatfield at Double Door, 1572 N. Milwaukee Ave., 10 p.m.

SATURDAY

Edith Frost at Empty Bottle, 1035 N. Western Ave., 10 p.m.

"Belmont Burlesque" at the Playground Theater, 3209 N. Halsted St., 12:15 a.m.

SUNDAY

Scissor Sisters, VHS or Beta at the Vic, 3145 N. Sheffield Ave., 8 p.m.

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A second chance for music in Hyde Park

Former Second Hand Tunes' employees re-open Hyde Park location with new store

By Trish Bendix/Assistant A&E Editor

After the Hyde Park location of Second Hand Tunes, a long-time staple in Chicago's record reselling business, closed in October, three former employees took it upon themselves to bring music back to the neighborhood. John Brearly, Derek Erdman and Boomer Lowe renovated the former Second Hand space at 1377 E. 53rd St. and opened the aptly-named Hyde Park Records on Nov. 19.

"The neighborhood has a strong sense of community and we wanted to accent that in the name," Erdman said.

Erdman, along with Lowe and Brearly, was employed at one of the Second Hand Tunes stores during the past decade. Unfortunately, the locations have been closing for reasons similar to those of many other independent music stores., including a \$500 citywide permit issued to stores selling used records and DVDs.

Second Hand Tunes has since closed all but two stores: its location in Evanston and the affiliated Sound Gallery in Wicker Park.

Erdman said Hyde Park Records is an entirely separate store and will not be affiliated with Second Hand, despite his connection with the independent chain.

"The store's been renovated, which makes the atmosphere a lot better," Erdman said. "Since we're all owners, we have the best interest of the store in mind. We want to keep customers happy. At Second Hand Tunes, most of the good stuff was sold on the Internet and the merchandise never saw the

floor; it just went off in the mail."

Hyde Park Records, much like Second Hand and similar stores (such as Reckless and Hi-Fi Records) buy records as well as sell them, but Erdman said customers will reap more benefits at his store.

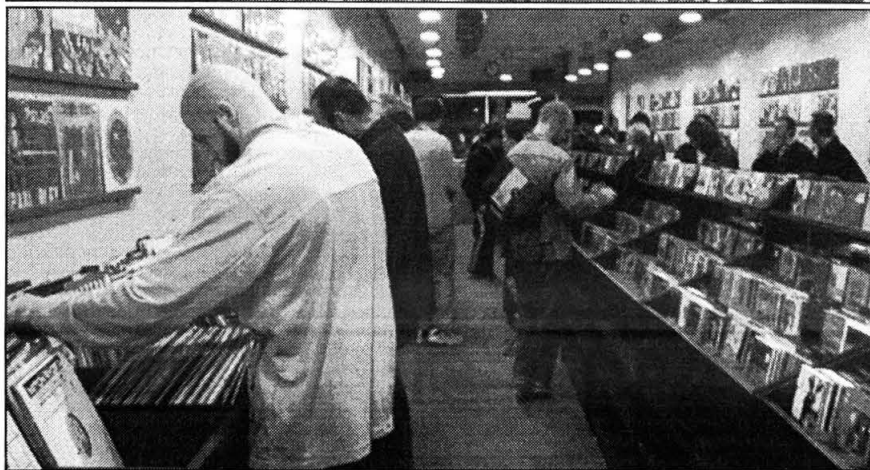
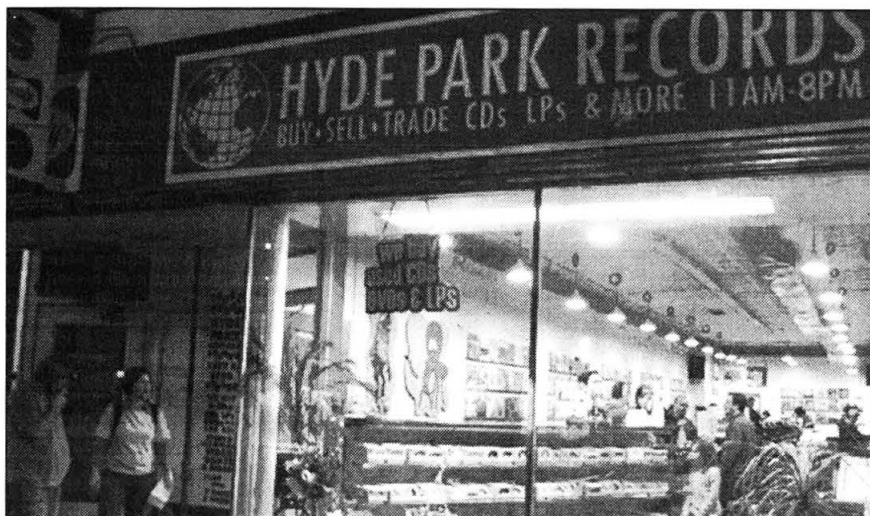
"We want to start paying people better money for their used merchandise," he said. "Second Hand had stock payment choice when deciding records were worth a certain amount. It didn't matter what it was, to an extent. We want to pay 50 percent of the actual value, depending on what it is. We want to have a lot better selection and always keep it well stocked."

Hyde Park Records also offers stereo equipment such as turntables.

"I wouldn't say anything else is different because we're all in the same sort of game," Erdman said. "We're all owners and have the store's best interest in mind. The main difference is that people who work at record stores are looking out for their best interest and they get jobs there to pick the good stuff first. We're looking out for customers."

Erdman, Lowe and Brearly opened Hyde Park Records after a three-month planning process, hosting a party on their opening day.

"Second Hand Tunes, to me, was always kind of square," Erdman said. "I liked to work there, but it was never the hip place to work. We want to change that."



Hyde Park Records, 1377 E. 53rd St., opened their new store on Nov. 19.

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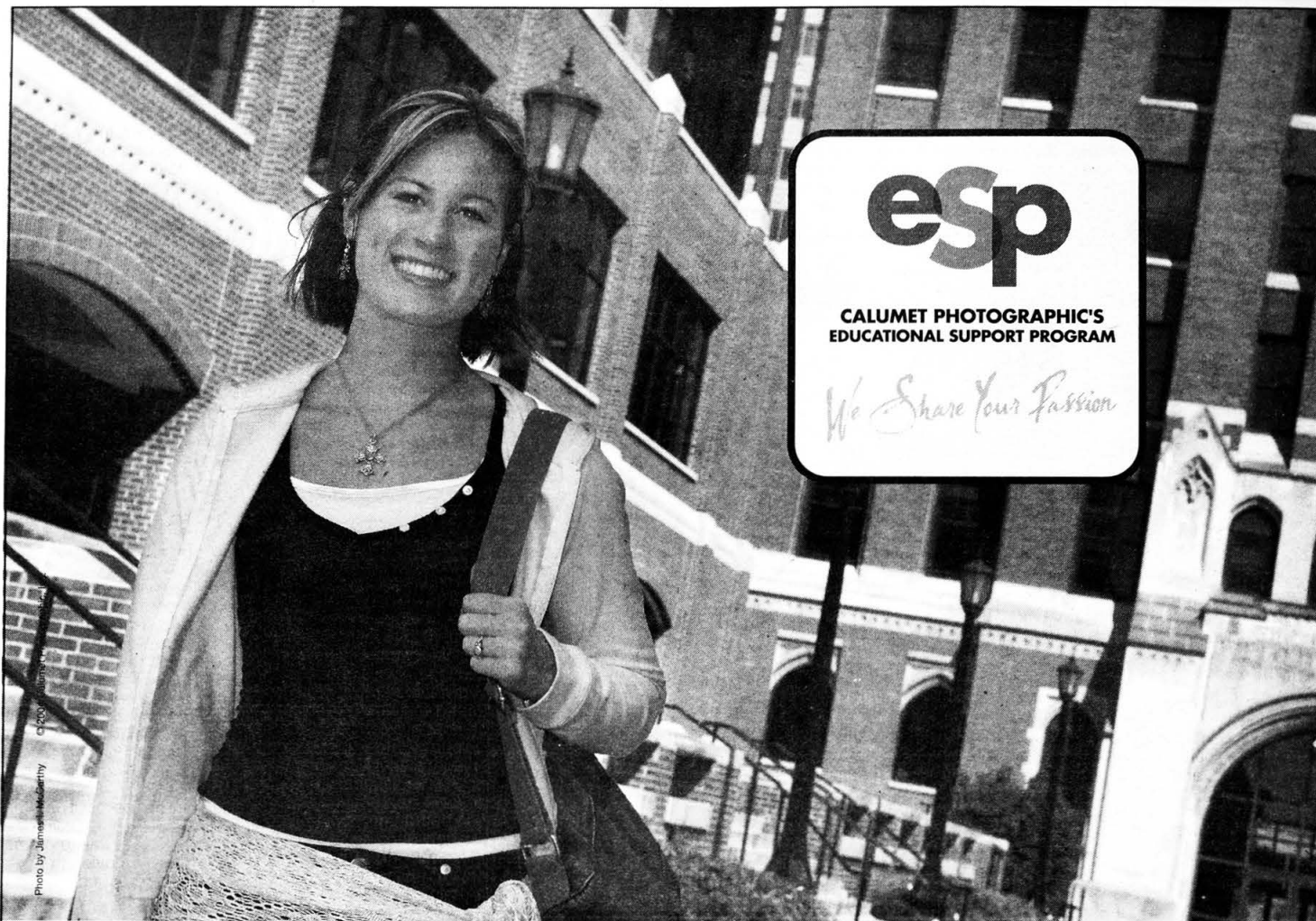
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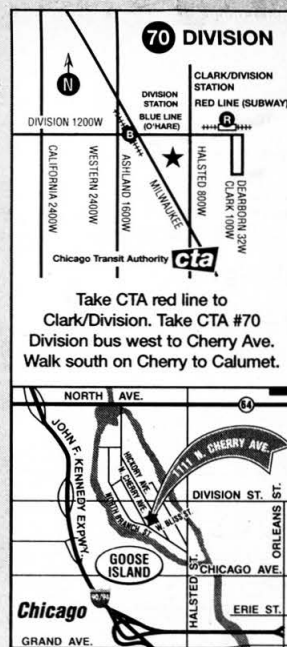
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Minnie 'driven' to music

By Jonathan Takiff/Knight Ridder Newspapers

A funny thing happened on the way to Minnie Driver's big musical breakout. Major roles in films like *Circle of Friends*, *Grosse Pointe Blank* and *Good Will Hunting*, lured this versatile British performer away to another world and won her a fair amount of fame.

Only now, more than a decade later, has she finally found time (briefly) to dig out and reveal the other side of her creative self. The results are a set of haunting, introspective, country-tinged ballads called *Everything I've Got In My Pocket*, newly out on the Rounder label.

"I've always done them both—I play music and I've acted," Driver said in a call from the tour bus. "I never separated them out in my mind. But when *Circle of Friends* happened, I got famous really quickly. Suddenly I was making another movie with Robert De Niro and Brad Pitt [*Sleepers*], then another with Stanley Tucci [*Big Night*]."

"My life took a huge turn... I was doing stuff I'd never done before, living in a foreign country. No way could I pursue my music career and foster this new life. And that's fine at age 23, 24. That's what you should be doing, following what's in front of you and seeing what happens. But I always did music. I just didn't do it for others," Driver said.

Flash back to the period just before the acting thing took off for Driver, and one could see how her career might have taken a decidedly different turn.

renamed the Milo Ross Band) that got a development deal with Island Records.

"We were supposed to be working with this legendary

said.

No surprise, Island dropped them.

Then EMI expressed interest in taking on Driver as a solo act, envisioning her as the next Kylie Minogue.

But being a dance popster wasn't really her cup of tea. For starters, she can't really dance, Driver admits. And her tastes had always leaned more to the "rootsy" side of American music, "from Reverend Gary Davis, the Carter Family and Johnny Cash to Joni Mitchell, Neil Young, Bonnie Raitt and Cowboy Junkies."

You can hear a little of Joni and a lot of the Cowboy Junkies' Margo Timmins, Dido and Sarah McLachlan in Driver's sultry vocal delivery and current song cycle, which she started writing a few years ago to help sort out the emotional twists and turns in her life.

She's had some famous romantic relationships—with actors John Cusack, Matt Damon and Josh Brolin. But it's anybody's guess who Driver is really singing about in sadder but wiser ballads like "Deeper Water" and "So Well," in which she declares "I will find a heart next time / With fewer locks."

"I don't want to get into the tabloid aspects of the music," Driver said. "These are songs about love, which is kind of universal. Yes, I've been out with a couple famous people. I've also been with a lot of other guys in my 34 years. So it's barking up the wrong tree to imagine whom these songs might be about. But you can imagine to your heart's content—whatever blows back your hair."

Driver finally got the bug to record again at the urging of Los Angeles-based producer/musician Marc "Doc" Dauer. "Doc kept saying, 'When are you going to come over to my house to play me some of your songs?' Then when I did, he was incredibly supportive."

Driver pretty much put her acting career on hold last year to cut the disc at Dauer's home studio, making room for just a few comedic appearances on "Will and Grace" ("The best writing on television," she said) and some small feature film roles.

Driver has been joined on the disc and now on tour by some stellar musicians, including Rami Jaffee, keyboardist with the Wallflowers and guitarist Jeff Trott (Sheryl Crow). But the tour is, by necessity, a brief one. Next month, Driver must hit the publicity trail to promote her newest movie, the long-awaited screen adaptation of Andrew Lloyd Webber's



Minnie Driver wrote all of the songs on her debut CD, 'Everything I've Got In My Pocket.'

As a teenager, Driver sang jazz and played guitar in London clubs to help pay the bills while she was in school at the Webber-Douglas Academy of Dramatic Art in London.

At age 19, she hooked up with a funk-infused pop band (originally called—egads—Puffs, Rock and Brown, then

A&R/producer guy, Denny Cordell, making a Massive Attack-type record. But he was very busy with other acts, left us alone in the studio, a bad idea. "We were all young, had no friggin' clue what we were doing and went through a huge amount of money without producing anything good," she

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Hokin Gallery gets...

Graffiti Organization of Columbia College to display 'graffiti inspired' art

By Todd Burbo/Assistant A&E Editor

Some schools might hesitate to endorse graffiti as an art form. After all, public opinion of graffiti is generally negative—the majority of the public considers it a nuisance, not to mention a crime.

But Columbia has proven to be more tolerant than most by allowing a student-run graffiti organization on campus. Led by Joel Canick, the group is dedicated to changing public perception of their art form.

The Graffiti Organization of Columbia College's new exhibit, "No Matter How Hard You Try, You Can't Stop Us Now," hopes to accomplish just that when it opens in the Hokin Gallery in the Wabash Campus Building, 623 S. Wabash Ave., on Dec. 8. The show's title is indicative of graffiti's spirit—pursuing art despite fierce legal and social opposition.

The GOCC hopes to showcase the work of at least 10 artists in the gallery, Dec. 8 through Jan. 21. According to Canick, there won't be one idea tying the pieces together, other than the validity of graffiti as art.

"We won't have a central theme. Ideally, it's just to help people understand graffiti as a legitimate, disciplined art form," Canick said. "Yeah, graffiti can just be 'fuck you' written on a bathroom wall, but it can also be an intense political statement or form of self expression."

Visitors to the gallery who are not familiar with graffiti may be surprised at the many forms the art can take. The creators of "You Can't Stop Us Now" want to feature a variety of media. In addition to traditional spray paint on canvas, patrons might find stencil work, mixed media pieces and wheat-paste pieces throughout the Hokin Gallery.

Wheat pasting is essentially

tially a way to display an artist's pre-made designs. "To put up art that's already on paper, like silk screened images, you take wheat-paste—the stuff you use to hang wallpaper—and you use it to apply the art to whatever surface you want," Canick explained. "You can put it on

"Graffiti can just be 'fuck you' written on a bathroom wall, but it can also be an intense political statement."

glass, stop signs or anything. Once up, it really does not come down."

Artist sketchbooks will also be displayed, and will show the dedication and discipline of graffiti artists. The books are traditionally filled with concept art and rough designs—multiple early drafts alongside a finished, full-size piece show the amount of time artists spend on designing the graffiti seen on rooftops throughout the city. Looking through the sketchbooks, patrons may be shocked at the amount of time dedicated to a design that they know will be swiftly destroyed by the city.

Canick founded the Graffiti Organization three years ago, and has greatly benefited from its existence. "I learned most of what I know from the people in the organization. I've always admired the art form, and I wanted to learn more. I saw the opportunity to start the

organization and meet more artists; that's how it all started," he said. "We're seeing a lot of new people getting interested in graffiti, coming to us to learn. We're totally willing to show them what's going on, what it's all about."

In the past, Canick and company have painted murals around campus, and for the past two years have participated in Manifest, Columbia's annual urban

arts festival.

"Manifest is when we really get to do our thing," Canick said. "Last year, we had 10 panels going live, everybody painting at once out in Grant Park. We even had a kid from New Jersey walk up and ask for a panel. We hooked him up; it was good times."

Some artists in the graffiti community are critical of such official and public groups. The art has traditionally been an underground and somewhat subversive medium, and many want to keep it that way. Canick disagrees with that philosophy.

"Some artists would object to having a graffiti organization run through a school, because

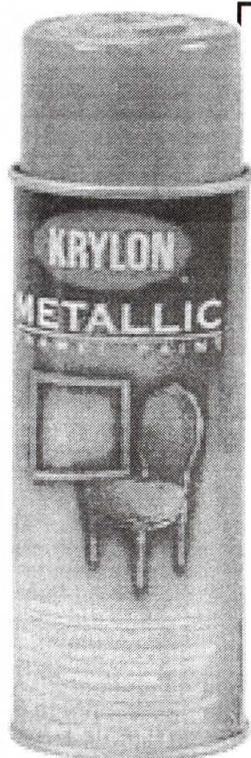
that's messing with the purity of the art form, but I think it deserves respect from the general public," he said. "They can have their purity."

The exhibition's opening will feature an artist reception and performance by South Side group Treo Logic, a genre-bending six-piece band that features live organs, horns, drums, and turntables to create a mix of jazz and hip-hop. The reception starts at 6:30 p.m., and Treo Logic will perform around 7:30 p.m.

"No Matter How Hard You Try, You Can't Stop Us Now" will be on display in the Hokin Gallery, 623 S. Wabash Ave., Dec. 8 through Jan. 21.



tagged



The city fights back

Mayor Daley and the city of Chicago wage the largest anti-graffiti battle in the nation

Although it would upset residents of the hip-hop meccas on either coast of the United States, it could be said that graffiti artists in Chicago are more dedicated to the craft than their counterparts in either New York or Los Angeles.

Chicago graffiti writers fight against the most efficient and organized anti-graffiti program in the country—Mayor Richard M. Daley's "Graffiti Blasters" program, which has been in place for more than a decade.

In April 1993, Graffiti Blasters took effect, making Chicago the first U.S. city to pay for the removal of graffiti that is on private property.

Daley decided to spend around \$4 million annually for the program. He started the spending by

purchasing 19 "soda machines," devices that use "food-grade baking soda" to sandblast graffiti from walls.

When the city notices graffiti on a home or business, workers leave a door hanger. The owner of that property then has five days to contact the city if they don't want the graffiti removed. After five days, the city has the right to remove it.

In addition to Graffiti Blasters, the city has employed a program called Give Graffiti the Brush. With this program, which was started in 1990, the city provides property owners with paint to cover graffiti on surfaces unsuitable for sandblasting. Since the program's inception, the city has provided more than 200,000 gallons of

paint.

Recently, Alderman Manuel Flores (2nd Ward) introduced a new law designed to discourage graffiti artists. Flores' proposal will increase the maximum fine for vandalism from \$500 to \$1,500. It will also include a ban on etching cream, a substance used by some vandals to scratch their work into the surface, making it impossible to remove. The ban would only affect minors not supervised by a parent or teacher.

Flores also hopes to reduce illegal graffiti by requiring offenders to participate with the Youth Service Project, a group dedicated to exposing youths to more positive forms of art. The program plans public murals and art contests as an alternative for the artists.

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BY TRISH BENDIX / ASSISTANT A&E EDITOR
PHOTOS BY DAVE MAKI

Putting imperfections and mistakes on display is not exactly appealing—especially if they are your own—but two local artists are subjecting themselves to public scrutiny and admiration by displaying their work from sketches to final products, including any blunders that might have occurred in between.

Columbia's Center for Book and Paper Arts, 1104 S. Wabash Ave. plays host to an

indie rock exhibition that features work of Jay Ryan and Archer Prewitt called "Preparations, Multiples, & Outcomes."

Ryan's screen-printed band posters are staples in the Chicago music scene, frequenting coffee shops, record stores and storefronts. Prewitt's comics and CD art only reflect a portion of his career as an artist (the other being his job as front man of rock bands The Sea and Cake

and the recently reunited The Coctails.)

"The vague theme of the show was work that was intended to be made as multiples, like posters or comic books, not unique art pieces, prints and paintings," Ryan said. "We wanted to highlight the process from original drawings to the finished piece."

Ryan is owner of The Bird Machine, a screen-printing art haven, where he shares a

space with Punk Planet magazine, and works long hours to sketch and create poster art. His poster designs that promote shows for bands like Shellac, Low and Pedro the Lion, as well as his own math-rock outfit, Dianogah. His sketches of personified animals and recognizable figures, like musician Doug Martsch, have become easily identifiable and distinctive.

Ryan creates political pieces such as a screen-print of

George W. Bush as a monkey holding skewed American flags while standing atop planet Earth. He has also illustrated the cover of Pulitzer Prize winner Michael Chabon's newest book *The Final Solution: A Story of Detection*. Ryan has published his own book, *Mistakes: A Collection of Misprints, Color Tests and Damaged Items 1998-2003*.

Prewitt's significant pieces are featured in an adjacent room at the Center for Book

and Paper Arts. Prewitt's work features sketches and portraits of people, mostly of his comic principal Sof' Boy and The Coctails. Prewitt designs album art for all of his bands projects, all more abstract than his straightforward depictions in band posters and comics.

"I liked that the idea of multiples sort of presented itself in the art I wanted to do," Prewitt said. "[and I] eventually started making some comic books too. I continued on with poster making after moving to Chicago, which stemmed into sort of handmade products for The Coctails, to heighten the live show."

The misprint aspect of the exhibit puts an interesting spin on previous displays in the Center for Book and Paper Arts.

"The fact that these are handmade, imperfect objects, and the fact that they're not clean and precise—it shows that there is very much an imperfection to what I do," Ryan said. "It's inherent in the process. If you're looking at work like this, the viewer appreciates being able to recognize the hand of the person who's made it. I think that in the same way that we love to see someone screw up their lines on some TV show, it proves their humanity to some degree. It's good to not have perfect, beautiful, slick, clean artwork all the time."

Prewitt said Ryan contacted him for the exhibit when the directors of the Center for Book and Paper Arts wanted to do a two-person exhibit with Ryan already in mind.

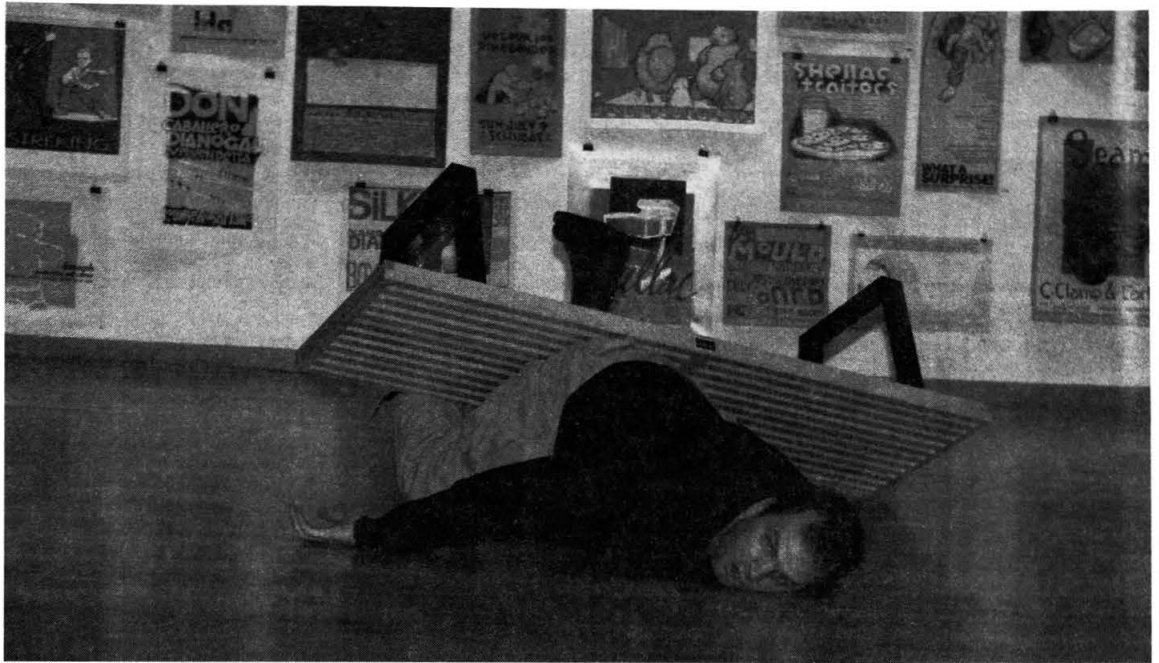
"We wanted to show the differences a drawing would go through in becoming a poster or a comic book," Ryan said. "That was a good way to tie Archer and I together. Our similarities, as much as we're very different people with different work, are that we both work in rather traditional ways without the use of computers. We come from a background in the music scene and working for bands that we play in, and that kind of led into it."

Prewitt agreed that both he and Ryan have a different style from other poster makers.

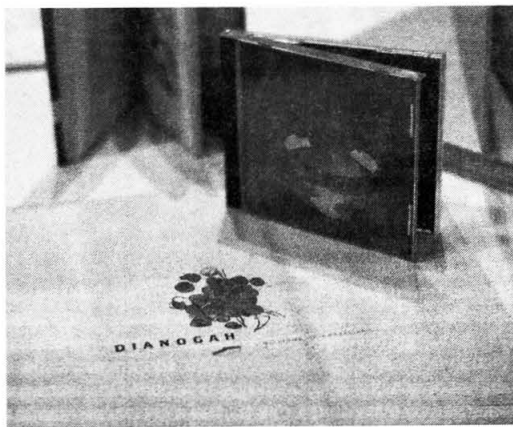
"In the day when The Coctails were doing silkscreen, there weren't many out there," Prewitt said. "We just thought, within our band, it made sense to do everything a little bit differently—a step above the Xerox. And I think people like Screwball [Press] and The Bird Machine and Cross Hair and things like that, they're commissioned to do these things by clubs to promote what they consider their biggest shows, but also these guys are doing it for the love of producing evocative imagery to sort of heighten the nightclub scene. I think they want to participate on a visual level too."

Ryan said his poster design is integral to an industry of monotony.

"Our society is just so adver-



Artist Jay Ryan relaxes at the Center for Book and Paper Arts.



tising and graphics-drenched that having anything that looks different in any way is a guarantee to attract attention, just because it's a little bit different," he said. "I'm not saying it's better or worse or anything, but the posters I do are lacking in some ways and they're strong in other ways. At the very least, they look different from a lot of what you see, even walking from the el into Columbia. You see hundreds of images, ads, prints, posters, magazine covers, labels in front of you, but they are in, however, many different styles. Maybe this poster [I designed] is just a little bit different."

Center for Book and Paper Arts Director Bill Drendel said Ryan and Prewitt were selected because of their relevance to what is done at the center.

"We work with paper and printing, but [we want] something outside the box, as this is," Drendel said. "We admire their work. There is a storytelling element [to it], especially to Archer. It just seemed a perfect fit." Drendel is also excited about the high turnout for "Preparations."

"The attendance has been remarkable," Drendel said. "We had 250 people at the opening. It's been very successful. We've had a steady stream of visitors and we're selling posters, which has been bringing people in. [This exhibit] introduced us to a whole new crowd that we haven't had before. People come and find out what we do here, get excited, and then hopefully will come and take classes."

"A lot of our work is youth-oriented and pop culture related, [like] comic books and rock shows," Ryan said. "I think that Archer and I have also been working in the city long enough that I think there's a general awareness of what we're doing. It's not an unrecognizable name. When you hear that Archer Prewitt is doing an exhibit, you get a better idea of

who that is, rather than some other random name."

Prewitt has been working on a boxset with The Coctails, in addition to scheduling several upcoming shows—including a record release at the Abbey Pub—but continues to work on outside projects.

"I've pretty much worked daily on art," he said. "I would still say at this point in my art, I'm able to do both equally, 50 percent of my time is music, and 50 percent art. Sometimes one is heavier, like when I'm touring or recording—then it becomes music-centric. But right now I'm doing a one-page comic for a Japanese magazine also being printed in the Chicago Reader simultaneously."

Ryan is continuing to create designs that attract attention and display important themes for events.

"On a basic level, people spend money on advertising or anything that gets colored brightly, to attract attention," he said. "Posters are important to notify people when something is happening—a rock show, an art opening—to give the viewer some kind of vague idea of what to expect, of what they're going to see."

"It's not a specific depiction, but a flavor. I hesitate to use the word attitude. When you see an all black pointy-lettered poster with skulls, you know you're not going to see Simon and Garfunkel, or at least you don't expect to see Simon and Garfunkel. You can play with that and make things very funny, in juxtaposition, but with having certain expectations of what you're actually seeing."

Preparations, Multiples, and Outcomes: Jay Ryan and Archer Prewitt will be at the Center for Book and Paper Arts, 1104 S. Wabash Ave. through Dec. 18. Call (312) 344-6630 or visit www.bookandpaper.org for more information.

Girl on girl action ... on PBS

'Girl Wrestler' documentary takes Title IX to the mat

By Jamie Murnane/A&E Editor

Tara Neal is a 13-year-old girl who does typical teenage girl things like gossip with her friends, shop and ... wrestle? While some may think the mat is no place for a girl, Diane Zander's documentary *Girl Wrestler*, which will premiere nationwide on PBS's "Independent Lens" series Dec. 14, proves it is.

When Zander, a Texas native, saw a piece on "20/20" that profiled a girl's wrestling

team, she knew there was more to it.

"I saw something fascinating in that content, because I think the idea and the images in particular of a girl wrestling against a boy is such a metaphorical image," Zander said. "It's really iconic. Wrestling in itself is a real spectacle. It's full body contact and it's really body against body, person against person. And you're always kind of

wondering how they're getting into these contortions—there's just a matter of brute strength at work. So, I think when a boy wrestles a girl, it's something even more fascinating to watch."

Girl Wrestler follows Tara through her middle and high school wrestling career in Texas from 1999 to 2001, showing viewers her transformation from a young girl to a young woman—a young

woman who wrestles boys, that is.

Girls can wrestle against boys in Texas only up until middle school, but once they hit high school and their participation falls under the athletic association's rules, it has to be girl-girl wrestling, Zander said. "The problem with that is there's so few girls who wrestle," she said. "So the burden falls to the girl to recruit other girls and very often, which was the case with Tara, she went into high school and joined wrestling and was the only girl on the team."

Theoretically, Zander said Tara could have wrestled the boys because there were some in her weight class, but the state guidelines prohibited her from doing so. Eventually, after trying to get some girls interested and failing, Tara grew tired of sitting on the sidelines and quit the team.

"These are the things that I'm sure go unreported, but that violates the spirit of Title IX."

Despite Tara quitting the team, Zander felt she was an ideal subject for her documentary.

"I was really interested in finding a story about a positive role model for girls," she said. "Tara is someone who's doing something that's very nontraditional and there are a lot of girls in this country doing that—whether it's in sports or something else—and I think

that it's important to document and proliferate images of girls who are strong and who are doing things that maybe we don't always think about girls doing. Some people don't think girls should wrestle at all, while some more nuanced think girls shouldn't wrestle against boys."

This is surely the reason *Girl Wrestler*, which premiered in Austin last year at South by Southwest, an annual music and film conference, was selected to air on "Independent Lens."

"It was pure luck," Zander said. "They seem to really understand the documentary, so 'Independent Lens' is a great home for it."

Zander came to town in late November for the Chicago premiere of the documentary and even stopped by Columbia to give a guest lecture on her film.

"It's not just a girl story. It's not just a women's film," Zander said. "It provided a mode of talking about the dreaded 'F' word—feminism—but through sports and through something that was accessible to kind of a conventional male perspective. It becomes a little more accessible to a lot of different people."

For more information on *Girl Wrestler*, visit www.girl-wrestlermovie.com. *Girl Wrestler* will premiere on PBS on Dec. 14 at 9 p.m.



Teenager Tara Neal, subject of the documentary 'Girl Wrestler.'

Rosario Dawson gets provocative

Actress takes on exotic and violent role in 'Alexander'

By Roger Moore/The Orlando Sentinel

Rosario Dawson made a splash the instant she appeared on the big screen in 1995's scandalous teen sex exposé, *Kids*. All of 16, she had been discovered—tall, exotic and streetwise—sitting on the stoop of her New York apartment.

In the years since, she has worked with Spike Lee (*He Got Game*, *25th Hour*), appeared in hits (*Men in Black II*, *The Rundown*) and flops (*The Adventures of Pluto Nash*).

Now 25, she has a pivotal role in one of the marquee films of the fall, Oliver Stone's *Alexander*. Dawson plays Roxanne, Alexander's Bactrian wife. With her multicultural heritage, Dawson seems the perfect choice for the ancient Afghan who enchanted the bisexual Macedonian Alexander (Colin Farrell), and made him want to father an heir. Their "wedding night" scene—violent, erotic and revealing—may be the most talked-about moment in the movie.

We caught up with Dawson in Miami, on a publicity tour for the movie.

Q: What did you have to know about Roxanne to play her?

There's a lot of mystery about her. I mean, there's more that's been written about Bogoas [a eunuch Alexander is thought to have had a fling with] 'han

Roxanne. I had to be prepared to wing it.

Actually, it was great to not be defined by her history. We just don't know. But Oliver [Stone] was very specific about her role in Alexander's life, what she illustrates, how she helps him move from A to B, where she fits in with Alexander's love for Hephaestion [Alexander's boyfriend] and Bogoas.

She's a fighter. She's strong. She's intense. She's judgmental. She imagines a king to be a very different sort of man than Alexander turns out to be. Her way of thinking really stopped [sexual] progress, in a way, and maybe the world would have been a different place had she had different attitudes.

Q: Your look allows you to play "exotic." But there's more to that than just your very interesting genes.

I really had to test the things that I know are in my comfort zone. I've seen some of the world, and I studied as much as I could about her. Bactrians don't exist any more. We can only guess what she might have been like. She wasn't quite Afghani, or East Iranian. By giving her the odd accent, and the clothes and attitudes, you sort of become exotic. She was just so foreign to these Greeks. That had to be exciting to Alexander.

Q: The wedding night scene does a lot to define who Alexander is, his drives, his sexuality. And you play it pretty rough, pretty raw.

She doesn't have a lot of dialogue to tell you who she was. All we really have is what Ptolemy, the narrator [Anthony Hopkins], says she was.

So the role was always going to be very physical. And the scene where I have the best chance to show who she is ended up nude and rough. She wasn't demure. This wasn't the 1800s. So even though that scene wasn't in the original script, I was down with it.

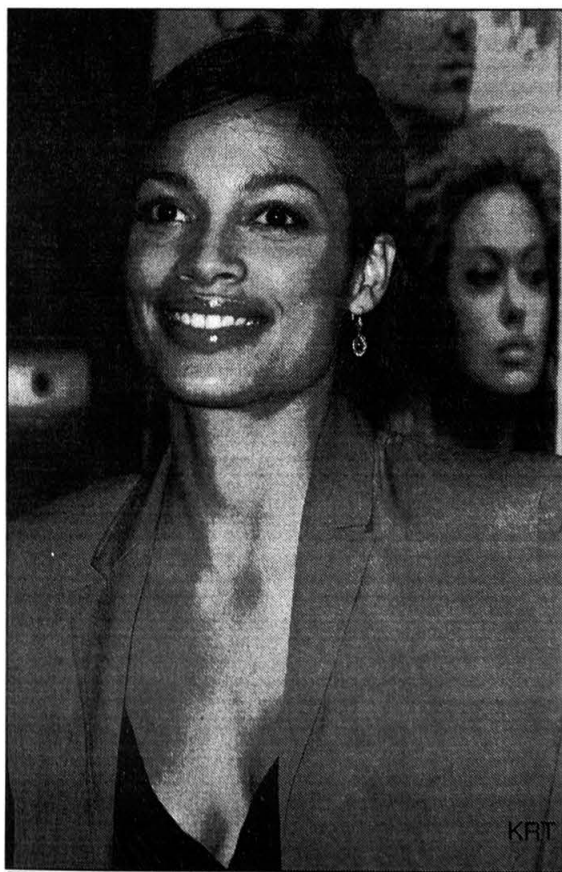
Q: Did anybody get hurt?

I gave Colin a black eye. Otherwise, he seems to be OK. He was all, 'C'mon, you can hit me. C'mon.' All right. But I'm from New York, you know. Be careful what you ask for. I was the one who suggested bringing a knife to bed!

So I just slapped him, and POW. Ha ha!

I had to commit—body, mind and soul. It was vulnerable. It was naked and crazy, and of course people are going to find that provocative.

I'm only just now thinking, "Oh yeah. I'm supposed to take my family to see this." I was so focused on recreating 2,500 years ago that I kind of forgot that.



Rosario Dawson is far from being Josie's sidekick pussycat.

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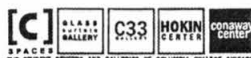
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Multiple Emmys earn Fox's 'Arrested Development' a second season despite low Nielsen ratings

By Todd Burbo/Assistant A&E Editor

What does it take to save a major network series when the ratings are down? Five Emmys.

Last fall, Ron Howard's creation, "Arrested Development," debuted to instant critical acclaim and low ratings, but soon earned a devoted following. Those few viewers began providing enthusiastic word-of-mouth promotion for the show, but it wasn't enough. Average viewership for the show was 6.18 million, far below average for its timeslot.

Fans of the show were doubtful about its return, citing Fox's tendency to cancel creative shows in favor of profitable ones (last year's "Wonderfalls" received similar acclaim, but was shelved after only a handful of episodes).

The cast of "Arrested Development" expressed similar concern. According to Jason Bateman, who plays the show's lead character Michael Bluth, cast members were nervously awaiting Fox's announcement of this year's fall schedule, unsure of their fate. Luckily for them, the show was nominated for seven Emmys, and went on to win five, including the coveted award for Outstanding Comedy Series.

If you were part of the majority that didn't watch the sitcom

in its first season, it may be difficult to catch up—most of the show's notoriously quirky plot twists are created and resolved in a single episode, but others have endured the show's entire existence.

Chronicle readers rejoice, for you're about to receive a crash course on "Arrested's" development to date—from here on, you'll have no excuse to not watch the show.

The show's large cast centers around Michael Bluth (played by Jason Bateman), the son of George Bluth (Jeffrey Tambor), a successful real estate developer. In the pilot episode, Michael is dismayed to find that, despite being the only responsible member of his family, he will not be taking over his father's business after his retirement. Soon after, George is imprisoned for his questionable business practices, and Michael is left to salvage not only the company, but also his family, which is quickly unraveling.

His troubles are compounded by the quirks of his relatives. His brother Gob (Will Arnett) is a failed magician and a shameless womanizer. His twin sister Lindsey (Portia de Rossi) is obsessed with trendy causes and high price tags. Her husband Tobias (David Cross) is a

sexually ambiguous doctor who decided to forgo medicine for acting. Their daughter Maeby (Alia Shawkat) exists to rebel from her parents' wealthy lifestyle, and also serves as the source of immoral and awkward sexual tension with her cousin George Michael (Michael Cera). Michael's other brother is Buster (Tony Hale), an overly coddled man-child strictly dependent on their mother, Lucille (Jessica Walter).

While the first season of the show exposed the fractured psyches of the cast, the second season proves that we've barely scratched the surface of their lunacy.

The first episode of season two finds Michael leaving with George Michael, hoping to start a new life elsewhere. When he discovers that his family failed to notice his absence, he decides to head back in order to make his point: His family can't survive without him. He soon decides to stay, and finds that Gob has been put in charge of the family business, and Lindsey and Tobias have decided to have an open relationship. Lucille, meanwhile, is having an affair with her husband's twin brother, Oscar (also played by Jeffrey Tambor).



The cast of 'Arrested Development' unite at the Emmys, where their show won in five categories.

In order to save the family business, Michael decides to build a new model home and redeem their image. As president, Gob takes over the project, declares that he can build a house in two weeks, and instructs Michael to build a fake house; a shell designed only to satisfy the press. At the ribbon cutting, the house falls apart in front of a group of journalists, exposing Lucille and Oscar, who were extending their affair in the fake house.

Meanwhile George Sr. has escaped prison and fled to Mexico, where he is promptly mistaken for his brother Oscar and arrested for selling marijuana.

These plots only make up a small part of the show's conflicts; there are usually at least three subplots in any given episode. The only sure way to catch everything would be to buy the first season on DVD, watch it repeatedly, and take notes.

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Doubtful debut

Gwen Stefani's solo album can't be saved by high-profile collaborations

By Trish Bendix/Assistant A&E Editor

Gwen Stefani's job as a female icon and front woman of No Doubt has given her street cred and too much free time. Stefani's solo debut, *Love. Angel. Music. Baby.* is a dance album in the style of Madonna—contemporary Madonna.

Stefani's predictable melodies and upbeat backdrops complement her cheesy lyrics and extended metaphors. Besides the first track and single, "What You Waiting For," *Love. Angel. Music. Baby.* lacks any sort of challenge or intrigue. Her sad attempts at rapping and monotonous vocal range border on boring.

The album's collaborators can't even save Stefani from her doomed debut. Her song "Rich Girl" features Eve and was produced by Dr. Dre, though you wouldn't know it by listening to it. Ripping off the melody from Broadway musical "Fiddler on the Roof" Stefani wails about not being rich enough, something listeners could care less about.

The Neptunes, who obviously contributed a basic bass beat they decided not to use for Snoop Dogg or their own sophomore album, pro-

duced "Hollaback Girl," with Stefani omitting conjunctions and proclaiming, "This my shit, this my shit."

The Hilary Duff-esque "Cool" is the token ex-boyfriend Tony Kanal song that has served Stefani well in the past, but it's so tired it fails to excite. It would be nice to maintain that Stefani is as talented a lyricist and vocalist as she seemed on *Tragic Kingdom* up through *Rock Steady*, but *Love. Angel. Music. Baby.* gives the impression the other members of No Doubt don't get enough credit.

"Bubble Pop Electric" has Stefani whining the chorus like a taunting 5-year-old, and

singing lines that would be more appropriate from the boy-band LFO who sang "Summer Girls." Stefani wails, "I want your candy / The Queen of England would say it randy."

The most depressing song on the album, "Luxurious," is the blatant Notorious B.I.G. instrumental to "Big Poppa" (courtesy of the Isley Brothers' "Between the Sheets.") The instrumental is less innovatively reinvented as a love ballad that is completely unromantic, a slow jam about love being "luxurious like Egyptian cotton." It's hard to tell if this is meant to be sexy or purposely corny.

Even Outkast's Andre 3000 disappoints during his duet with Stefani about interracial relationships and civil rights. The spoken word intro about racial acceptance sounds like a celebrity attempt at a public service announcement, much like the remake of Marvin Gaye's "What's Going On?" featuring Bono, 'NSync and other pop stars. "Long Way to Go" with Andre 3000 comes off as tedious, with a corny interjection of Dr. Martin Luther King's "I Have a Dream" speech in the background.



No Doubt vocalist Gwen Stefani recently released her much anticipated solo album 'Love. Angel. Music. Baby.'

Stefani also markets her clothing line throughout the album, encouraging Japanese Harajuku girls to check out her fashion in at three songs.

As much as fans want Stefani's solo songs to shine, the album snowballs downhill

from the only good dance hit, "What You Waiting For." The collaborations don't aid Stefani in her lackluster singing and uncharacteristically trite lyrics, even for a self-proclaimed "classic upbeat dance record."



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'Closer' far from true love

Film shows malicious intent comes naturally in relationships

By Kristen Menke/Managing Editor

Mike Nichols' big screen adaptation of *Closer* biting and brutal—not a happily ever after kind of film. With flawed characters that are nasty and selfish, *Closer* provides one of the truest, if not harshest, glimpses into relationships and the games men and women play.

Nichols takes a smart script and turns it into an elegant and stinging film, relying on emotion and strong acting, not slick editing or a heavy soundtrack to flesh out the film. He paces the film with silence between characters, introducing the passage of time through conversation, not editing, leaving the audience to catch up to the change in the characters' lives.

Set in London over a period of four years, the film follows the lives of Anna,

Dan, Alice and Larry, a strange quartet enmeshed in each other's lives. First Dan (Jude Law) meets Alice (Natalie Portman), a self-proclaimed waif, after she gets hit by a cab, they fall in love—it has all the makings of a typical Hollywood romance. Enter Anna (Julia Roberts), who meets Dan while taking his photograph for his book jacket. Dan, immediately charmed by Anna, inadvertently introduces her to Larry (Clive Owen) as part of a practical joke to get her back for snubbing his advances (look out for some raunchy cybersex).

The film plays heavily on the idea of truth, making multiple assertions throughout the film. Alice believes that "Everybody loves a big fat lie." While Larry, in an awkward attempt to console

Dan after he loses Anna, concludes that "deception is brutal."

Portman and Roberts turn in achingly vulnerable performances. Portman makes Alice's neediness and exuberance palatable. And her transformation from clingy to independent is nothing less than stunning. As for Roberts, her performance is subtle and mature, her mega-watt movie star smile absent throughout the film.

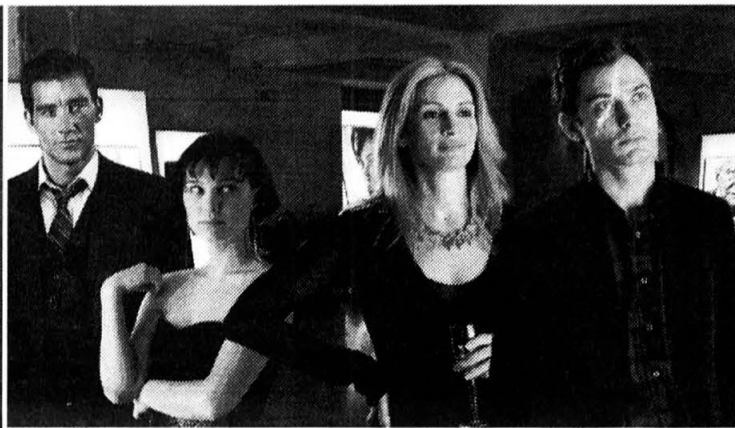
Peppered throughout this highly emotional film is razor sharp wit, which Law and Owen master with ease. Together they create some of the film's most memorable moments as they verbally fight for Anna's love.

In *Closer*, Law's talent, which couldn't save his earlier release *Alfie*, is evident.

He's in fine form here, running the spectrum from sexy and smug, to sullen and vulnerable.

It is the realism of the dialogue and interaction that makes the film entertaining and, at times, hard to watch. The characters beat each other with the truth, interrogating one another about their infidelities and indiscretions. They are vulgar, cruel and manipulative. The characters say all the things people generally don't say when confronted with a cheating lover from, "Why don't you love me?" to "Did you fuck him? Was he good?"

Closer's strength is that it is not merely sugarcoated or rose tinted; it's full of anger, regret and pain—all the things that love encompasses.



Mike Nichols, up close...

In *Closer*, Mike Nichols' film version of Patrick Marber's acclaimed and acidic play dissecting sexual politics, men are once again speared and splayed. So does Nichols, who out similar assaults on the male ego and id in 1971's *Carnal Knowledge* and in 1994's *Wolf* ever feel like a traitor to his gender?

"Oh my God, I feel honored someone would think so," said Nichols, laughing.

Marber said his play—in which two couples come together, come apart, then come together again in different formations—was rooted in personal experience, both his own and that of his friends.

It's best to say that *Closer* is a searing and confrontational look at modern love and sex that will cut close to more than a few bones.

"I read the play before I saw it performed, in 1999, I think," Nichols said, "and recognized pretty quickly it was something I might be suited for. But I understood that Patrick, who had directed it himself in London and on Broadway, wanted to direct the movie, so I reluctantly dropped the idea and moved on to something else."

"Oh, Mike says that, but trust me, as soon as I heard Mike Nichols had an interest, I was more than eager to step aside," Marber said. "I think he just needed some time to clean his plate of other projects and figure out how to approach it. But when the man who adapted 'Who's Afraid of Virginia Woolf?' and 'Angels in America' wants to have a go at something you've written, all you really do is say, 'Thank you very much.'"

Eventually the two would collaborate, with Marber writing a screenplay that made some substantial adjustments. The women in the play, originally English like the men, are now American. And the play's melancholy ending is now somewhat uplifting, or at least hopeful. This has led to advance accusations that Marber's story has been softened. The author thinks the opposite is true.

"It now ends exactly the way I want it to end," said Marber, who at 40 is 33 years younger

than Nichols. "The play is its thing; the movie is a different entity. And if I hadn't believed the changes were beneficial, I like to think I wouldn't have made them. And I also like to think that if I would have insisted to the contrary, Mike would have heard me out."

"I was disturbed when I read it, but not shocked," Nichols said, recalling a critical scene in which Owen, under the impression he is corresponding via the Internet with a woman (it is actually Law), engages in dialogue so dirty it might scorch Eminem's ears.

"It's hard for me to imagine that there is anyone who hasn't heard these words, unless they are born-again Christians who are forced to make an enormous effort to disconnect from what's being said and done in this society. That's not to stereotype anyone—only to say this sort of thing is pervasive. You turn on your computer, and it's there."

Nichols then recalls a brutal rape scene from Gaspar Noe's *Irreversible*, saying the rawness of it shocked him. "One's natural reaction is to turn away, turn it off and pretend it didn't happen. ... Movies tend to avoid reality when possible."

After *Carnal Knowledge* was released, he remembers, he expected some people to be offended by its portrayal of the relationships two men become involved in. But one woman Nichols knew had a much different reaction, telling him she "always knew men were like that."

"She knew it, but she hadn't seen those men in movies."

Nichols admits that when he was casting the movie, he was more concerned about the female actors than the men. Neither Roberts nor Portman had ever appeared in any movie so sexually frank—even though *Closer* contains only brief, partial nudity and no sex scenes.

Steven Soderbergh (who directed Roberts to a best actress Oscar in *Erin Brockovich*) "told me he believed she would be brilliant in this, but that I had to be careful because there were some roles audiences simply don't like to see her in," Nichols said.

"I thought about that and finally decided it would hardly be fair to deny a lot of people a fine performance because a few couldn't accept it. She's perfect, I think. I've been telling people that Julia is like those CNN reports with the scroll under-

neath: You put the camera on her face, and it reveals absolutely everything that's going on inside."

Nichols' concern for Portman was more paternal. Her character in *Closer* is a stripper, and in one scene, Owen hires her for a private show. The script called for Portman to remove her bra in full view of the camera, and when Portman didn't speak up, Nichols, who had become friends with Portman after directing her in a stage production of "The Sea Gull," asked her if she was OK with it because he was willing to try the scene another way.

"Even though she's an old pro by now, I still felt a bit protective. So I said, 'Look, we'll shoot it. If you don't like it, we'll take it out.' We did, and she saw it and thought about it a while and finally decided she was uncomfortable having her [breasts] out there on display, and so I cut the one shot."

"It would sound self-serving now if I said the scene worked better without it, but the fact is, it does."

Marber said the changes have improved the story.

"I'm too close to say for certain, but I think what Mike has done is terrific. He and I may have been the only two people who thought the play could make a good

"It's hard for me to imagine that there's anyone who hasn't heard these words, unless they are born-again Christians..."

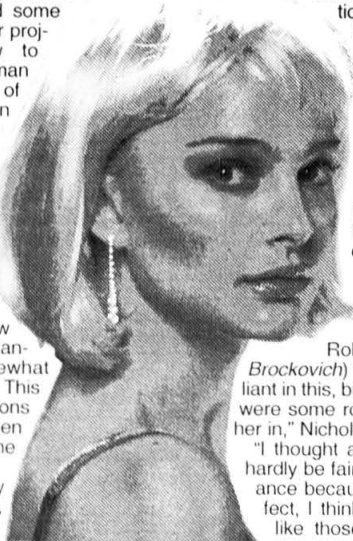
movie, but then my dramatic inspiration for it was, in fact, a movie, *Sex, Lies, and Videotape*."

"I have no doubt this movie will make a lot of people uncomfortable," said Nichols, who is in rehearsals for "Spamalot," a theatrical version of Monty Python and the Holy Grail. "But I also believe it has the capability to make

men and women start talking to each other in ways they haven't. And that can only be good."

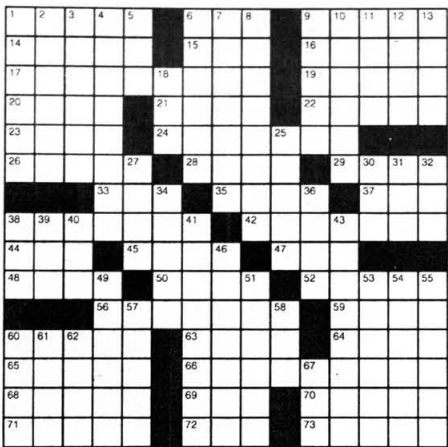
"I was remembering the other day something about when Elaine (May, one half of the pioneering comedy team Nichols and May) and I first hooked up and started writing together, and how Elaine, being the person she is, would regularly say something to me that made me reconsider everything I thought was true about the world and relationships. I'd say, 'Is this how women actually think?' And Elaine would say, 'Of course, do you never listen?' I know I tried to after that."

—Terry Lawson/Knight Ridder Newspapers



Crossword

- ACROSS
- 1 Sufficiently polite
 - 6 Stroke gently
 - 9 Opera songs
 - 14 Empress of Byzantium
 - 15 Stein filler
 - 16 Haute, IN
 - 17 One who contrives
 - 19 Snivel
 - 20 Not pro
 - 21 Adult male pig
 - 22 Ancient fabulist
 - 33 Poor grades
 - 24 Ol' Blue Eyes
 - 26 Ababa
 - 28 Painful
 - 29 Infrequent
 - 33 Almond or cashew
 - 35 Melon coat
 - 37 Heifer
 - 38 Theater troupes
 - 42 Former orphan
 - 44 At this moment
 - 45 Deitalizes
 - 47 Big CA
 - 48 Spike and Robert E.
 - 50 Promissory notes
 - 52 Find a new tenant for a flat
 - 56 Mayberry matron
 - 59 Rescue
 - 60 Prison chambers
 - 63 Response times
 - 64 At that time
 - 65 Pontificate
 - 66 Volcanic events
 - 68 Cruise ship
 - 69 Behold
 - 70 Be of one mind
 - 71 Estate documents
 - 72 Morose
 - 73 Lager and ale
- DOWN
- 1 Noisy insect
 - 2 Pressed
 - 3 Aired
 - 4 Carving
 - 5 August sign
 - 6 Vernacular
 - 7 Beatles song, "___ Rigby"



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Solutions

- 8 Lizard containers
- 9 Fighting battles
- 10 Listen to an appeal
- 11 Garden bloom
- 12 Florence's river
- 13 Ooze
- 18 Natl. TV network
- 25 Looks after
- 27 Litigates
- 30 False front
- 31 Caviar
- 32 Ram's dam
- 34 Work at getting in shape
- 36 Gloomy
- 38 L. Michaels' show
- 39 End of a sock
- 40 Stupefied state
- 41 Impeccable
- 43 Level of esteem
- 46 Section in a section
- 49 Like some peanuts
- 51 Made a smooth transition
- 53 City near Rawalpindi
- 54 More level
- 55 Past, present and future
- 57 Operators
- 58 Psychic's gift
- 60 Chilly
- 61 Toledo's lake
- 62 Highway subdivision
- 67 Hunter of films

Jackasses of the Week

By Jené Shaw/Copy Editor

Pamela Anderson thought she was in the clear when she left actor Stephen Dorff's house the morning of Nov. 28. But she should know you can never sneak your "sex hair" past a New York Post spy that spots you wearing the same outfit as the night before!

The "Baywatch" star was spotted leaving Dorff's Malibu home around 10:30 a.m., according to the Post.

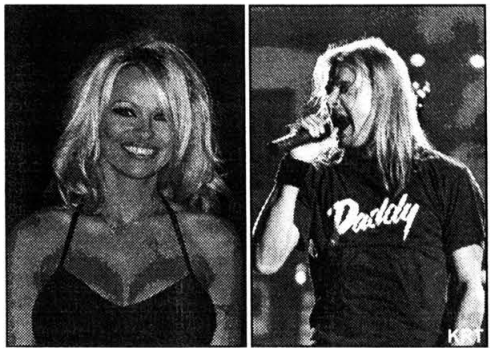
"Her hair was a bird's nest—it was obvious she had just gotten out of bed," a witness told the paper. "She was wearing knee-high boots, black leggings, a sweater and dark sunglasses—the same outfit she was wearing when she came over the night before. It looked like she had a rough night."

Neither Dorff's nor Anderson's reps would confirm or deny their suspected romp. A friend of Dorff's told the Post, "As far as I know, they're still just friends."

We wouldn't put it past Anderson to have a "rough night" as her sexual relationships with former husband and rocker

Tommy Lee and Detroit-native Kid Rock were anything but private. And speaking of the dynamic duo, Rock pulled a jackass move Nov. 26 when he showed up at Lee's Rokbar in Miami and demanded a DJ session.

After a few rounds of drinks, the bawitaba badass sauntered up to the DJ booth where he was stopped by security. When asked who he was, he said, "I'm Kid Rock and I want to spin."



Weekly Web

Some days, just listening to The Cure or Bauhaus isn't enough to Goth you up. If you really want to connect with the pale, makeup-wearing world of the living dead, poetry is the way to go.

And if vampire verse isn't your forte, fear not: *Mad Libs for Goths* is here.

Thanks to the Arctic Chaos Gothic Off-Ramp's Goth-O-Matic Poetry Generator (available at www.deadlounge.com/poetry), non-Goths can now indulge their depressive side, even if they don't drive a hearse or paint their room black.

"Express your inner abyss of pain and angst!" the website cries. "Convey your suffering in a morbid opus that will rival the deepest, darkest works of real Goths!"

The best part about the Goth-O-Matic Generator is that, like *Mad Libs*, most of the work is already done. Users just tap into their bleak side for a word here and there.

For those who can't muster the gloominess to remember these words: *Don't have fun with the Darkly Gothic Poem Generator. Being Goth isn't about having fun.*

The Half Funny Page

Out of My Head



by **Scotty Carlson**

The Family Monster by Josh Shalek



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NEWS BRIEFS

Stories from colleges across the country

Utah considering legislation to ban firearms on college campuses ...

SALT LAKE CITY—Since the Columbine High School and other high-profile school shootings in the 1990s, most lawmakers have worked diligently to keep firearms out of the hands of students.

But in Utah, with its frontier roots and reverence for the Second Amendment, the Legislature told the university it had no authority to carve out its own weapon-free zone.

In polls conducted among students, alumni and citizens, the majority favored maintaining the no-guns policy.

A ruling from the state Supreme Court is expected in December.

Until then, activists on both sides are watching the Beehive State, saying that what happens here could affect other public universities, especially those in states with a strong pro-gun lobby.

In Utah, any resident 21 or older who can prove "good character" can get a concealed-weapons permit. Firearms can be carried anywhere except airports, prisons, courthouses, police stations and mental hospitals.

A homeowner who doesn't want guns in his or her home, for example, must post a notice that concealed weapons are forbidden on the premises.

WICHITA, Kan.—A sort of academic scarlet letter—the XF grade—may soon adorn the transcripts of Wichita State University students caught plagiarizing or cheating.

The Student Government Association began pushing for the grade last year and the proposal has gained steam with additional support from the university's faculty senate.

It wasn't the sort of request that faculty expected to come from students.

The XF grade has been used at Kansas State University since 2000, and first emerged in the early 1990s at the University of Maryland.

Most colleges that use it allow students to reform and have the mark removed.

At WSU, faculty and students are finalizing the proposal, which must be approved by the president. They may offer an ethics seminar that students could attend to remove an X from their transcript—but not from their permanent file on campus.

For students to remove the X from their grade at KSU, they must take a semester-long academic integrity course. The F is permanent. Each academic dishonesty case is posted online at www.ksu.edu/honor.

BECKLEY, W. Va.—A group working to boost economic development in southern West Virginia plans to study the feasibility of establishing a Mountain Music Hall of Fame in hopes of luring tourists interested in the music's origins and performers.

Congress has allocated \$97,000 to Forward Southern West Virginia for the study.

"The question is, why not take a look at mountain music that originates in the mountains and is the heart and soul of people living in the mountains?" said Rev. Thomas Acker of Forward Southern West Virginia.

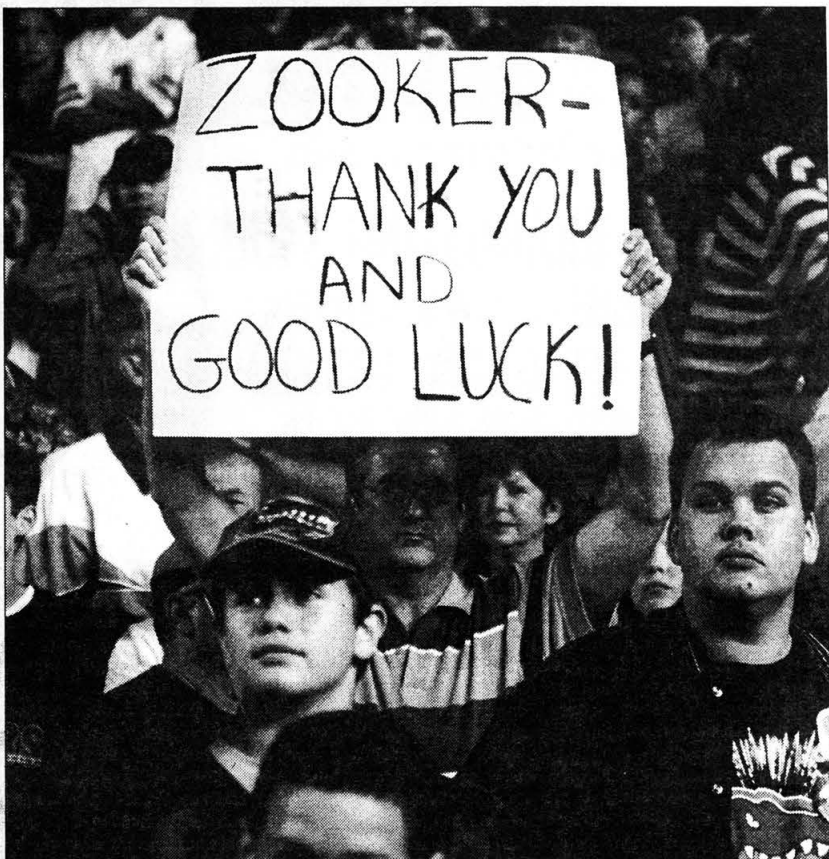
Acker said the hall could serve not only as a venue for concerts, but also as a site for visitors to learn about the music's origins and examine research.

"It's just a feasibility study," Acker said. "Obviously we're going to have to first define [its] origin."

He said he wants to move quickly on the study, providing President George W. Bush approves the funding.

LONG BEACH, Calif.—*Star Wars* creator George Lucas donated \$100,000 to California State University in Long Beach for film department scholar-

So long, and good night.



A University of Florida fan shows his support for former head coach Ron Zook during his last home game against the University of South Carolina at Ben Hill Griffin Stadium in Gainesville, Fla., on Saturday, Nov. 13, 2004.

ships and equipment.

Lucas donated the money at the request of the Department of Film and Electronic Arts. Although Lucas attended the University of Southern California, his close friend and director Steven Spielberg went to Cal State Long Beach.

The university needed the money to fix or repair equipment damaged by an October storm. A satellite dish on the department's building fell through the roof during the storm, allowing water to seep in.

The department may not have been able to restore damaged

cameras, projectors and videotape machines without the Lucas donation, department chairman Craig Smith said.

SOUTH BEND, Ind.—With three years left on the biggest football contract in Notre Dame's history, paired with three less than satisfying seasons, head coach Ty Willingham was informed Nov. 30 that he wouldn't be around to see his first recruiting class graduate.

The decision to fire Willingham was made by the university higher-ups after what

was reported to be an emergency meeting of the school's board of trustees. Falling to Athletic Director Kevin White to explain why, White chose not to explain the school's decision, saying only that "we've been up and down and sideways a little bit."

Notre Dame's program has won more national titles than any other team, although it has failed to win one in more than 16 years. In addition, it's been 17 years since Notre Dame has won a Heisman Trophy Award.

—Compiled by Adam J. Ferington

Raunchy *Continued from Page 10*

dining halls and academic buildings.

"We are an envelope-pushing paper," said Stanley, a senior from Scotch Plains, N.J. "From speaking with students, I've realized we're an integral part of Wednesdays on campus."

This isn't the first time that the paper has been the center of controversy.

Last year, there were more student protests over the profane personals, which routinely slur many groups. This spring, editors apologized for publishing a cover-page cartoon that mocked the Holocaust. It featured a man throwing a ball at another who sat atop an oven. The text read: "Knock a Jew in the oven!" Editors said the drawing was not intended to be anti-Semitic but was "meant to

amuse through extraordinary absurdity."

The cartoon sparked outrage from many students, school officials and outside groups. Nonetheless, Rutgers President Richard L. McCormick, in a letter to the university community, said not much could be done.

"It's understandable that many students want to shut down the paper because of its content," McCormick wrote. "To do so would clearly break the law."

The nation's courts have allowed a wide latitude for speech on college campuses. Language that incites (there was a suggestion in *The Medium* that those who stole the papers be "hung" in the middle of campus) likely doesn't cross the legal standard of "fighting

words," some experts say.

Obscenity is mitigated by whether the material has redeeming artistic, social or political value. The *Medium* purports to be political and cultural satire, which is protected, legal experts say.

"There is a pretty strong threshold for obscenity," with all but hard-core pornography being exempt from protection, said David Hudson of the First Amendment Center at Vanderbilt University. Similarly, a U.S. Supreme Court decision in 2000 found that universities could not withhold student-fee funding from registered student groups.

In a unanimous ruling involving a case at the University of Wisconsin, the U.S. Supreme Court said that student funds can go to diverse groups, even

over the objections of individual students. A majority of the justices said that a student-fee program is constitutional as long as it is applied with "viewpoint neutrality," meaning that the views of any registered student group, no matter how objectionable, can't be used to deny funding.

That protection can be tough to swallow. "We've gotten a lot of complaints from those who feel their student funds should not go to the publication," said Gus Sara, president of the student government association at Rutgers' Livingston College.

Efforts to rescind that funding last year were met by threats of a lawsuit and warnings from university attorneys that the case could not be won, Sara said. The process has been frus-

trating, but ultimately a learning experience.

And that's part of the point, said administrators at Rutgers.

"The purpose of student activity fees is to create a marketplace of different and diverse student viewpoints," said Brian Rose, vice president of student affairs. "And the expectation is that we do it in a viewpoint-neutral way."

"Over several years, there have been different articles, cartoons and editorials [in *The Medium*] that have created various controversies on campus," Rose said. "What we have generally tried to do is facilitate dialogue between the students and the people responsible for content. The hope is that people learn from these experiences."

[C]

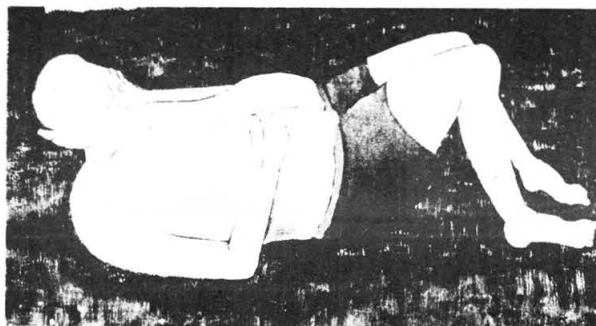
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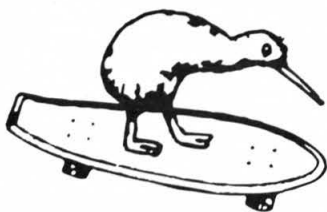
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The Manifest 05 Marketing Intern will concentrate on marketing and promoting end-of-year events to the Columbia College and South Loop communities and will play a vital role in organizing the festival. This is a paid, part-time internship.

For complete job description and qualifications, email Ania Greiner, Manifest Coordinator, agreiner@colum.edu

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Time for a security review

In many Loop office buildings, security is very tight.

In order to enter or exit a building, employees have to show clear identification. Visitors, depending on the building's security policies, often have to show ID, wear a visitor's badge and sometimes have to be escorted by a host employee.

And if trying to get something like, say, a copy machine, out of the building, you may need the proper forms, a contractor's badge, and have your identity verified by your employer before being allowed onto the premises.

That's because, for many downtown companies, security—both for employees and equipment—is a paramount concern.

Is Columbia any different? Perhaps, judging from the news of the theft of three copy machines from campus and Columbia-leased properties on Nov. 23.

The machines were taken from two departments in the 1006 S. Michigan Ave. Building, which Columbia rents, and the photography studio in the 11th Street Campus, 72 E. 11th St.

All signs point to an experienced thief, particularly since he was dressed in the appropriate repair uniform.

Anybody can be fooled by a dedicated thief, and Columbia's campus is far

different from a corporate office: More people move more freely—and with good reason—on a college campus than they ever do in an office environment.

But the theft raises at least one question in our minds: Just how secure is our school?

From all accounts, the thief was able to set fake maintenance appointments with Columbia employees inside individual departments where the machines resided, arrive in a rented van, gain access to locked areas and wheel machines out without being asked to produce ID, paperwork or have his identification independently verified.

There are a couple of likely reasons for this. In the 1006 S. Michigan Ave. Building, the college is a renter, and not an owner, of the building, and does not control security.

In the 11th Street Campus, people are coming and going all the time, pushing everything from carts filled with photographic equipment to theater props and lighting in and out of the building throughout the day.

But, unfortunately, part of the reason for the theft may be that there is currently no set policy in place to cover the day-to-day receiving of supplies and equipment nor, to the best of our knowledge, are there any policies

concerning who is allowed on Columbia property.

Anyone, judging from the recent copier thefts, can gain access to departments deep inside the school, even without a legitimate reason.

Which, if true, is disappointing and potentially disturbing.

Disappointing when we consider that during the summer, Columbia signed a two-year, \$1 million contract with Wackenhut, the firm that currently supplies the security guards who dot the campus.

A cursory review of day-to-day lobby operations in a number of Columbia buildings shows that even at substantial cost, security guards are, by and large, a passive presence in entryways and often nonexistent elsewhere on campus.

Which leads us to the potentially disturbing part.

Like any business, knowing who is on campus and who isn't has to be of critical importance to Columbia.

While there's no reason why the theft of some relatively unimportant property should raise unnecessary alarms, perhaps recent events can serve as an opportunity to re-examine whether we're doing everything to keep Columbia as secure as possible.

And make sure all the copy machines are safe and accounted for.

Walking a fine line

While it hasn't gotten much play, particularly when compared with Abu Ghraib, another sign that America has lost its moral bearings as it conducts the global War on Terror came across newswires last week.

The New York Times reported Nov. 30 that the International Committee of the Red Cross has charged in a confidential report that the U.S. military intentionally used psychological and sometimes physical coercion, "tantamount to torture" on prisoners at a U.S. military base at Guantanamo Bay, Cuba.

The report cites "solitary confinement, humiliating acts, temperature extremes" and the use of "forced positions" as part of a system designed to break the will of the 550 or so prisoners captured on the battlefields of Afghanistan and elsewhere.

If we take a moment and reflect on the report's implications, we can hardly be pleased.

In accusing the military of torture in Guantanamo Bay, the International Committee

lumps the United States with all of the dictators and banana-republic despots that have used torture and extra-legal means for political ends throughout history.

In the span of a few short years, America has gone from being a country that was viciously attacked on 9/11 to a country that flouts basic human rights by practicing secret detentions, illegal interrogations and torture to get what it wants.

How did this happen? Much of the blame can be laid at the feet of the Bush administration that, faced with a dilemma over how to obtain useful intelligence on the battlefield and elsewhere, convinced itself that the rules didn't apply to its particular brand of warfare.

In fact, in this regard, there's even a smoking gun: In 2002, former White House counsel Alberto Gonzalez (now a nominee for U.S. attorney general) wrote a memo suggesting that the Geneva Conventions, which detail the treatment of prisoners of war, no longer applied to the United States while it

fought against terror.

Unfortunately, in a democracy like America's, the ultimate responsibility lies more with the governed than with the government.

For many Americans, the War on Terror, particularly the part where the U.S. military invades and occupies other countries, serves as a comforting example of how American military might responds to an unwarranted attack.

What the military has to do to subdue a nation or its people, or what it has to do to identify and stop terrorists, is beyond many Americans' understanding or concern, just as long as they can believe somebody, somewhere is taking action. Unfortunately, there's a thin line between fighting terrorists and practicing your own form of terror.

The problem is, every time another report comes out saying Americans have participated in torturing prisoners, it comes a little bit closer to blurring the distinction between exactly who are the terrorists and who are the victims.

BACK FROM THE DRAWING BOARDS



Adam Rust/The Chronicle



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Christmas shopping no bargain if we exploit others

By Mark W. Anderson
Commentary Editor

Everybody loves a bargain, especially during the holiday shopping season.

In fact, that seems to be part of the fun of Christmas: finding that perfect gift for Uncle Fred on sale, or picking something up for little Timmy at half off.

Many of us have a lot of folks to buy for, after all, and a limited budget, so paying full price is out of the question.

But for every dollar we save by trolling the aisles of our local shopping mall or giant retail store, somebody, somewhere else is probably picking up the tab.

Shopping in the United States, long considered a national pastime, comes with its own hidden costs, especially when we start talking about the mega-retailers like Wal-Mart, Target or Sears.

Just because many of these costs are hidden from the average consumer doesn't mean they're not there.

Take wages, for example. One of the key ways to sell a product cheap is to keep costs down, and for most big retailers, that means paying employees the very least they can.

Retail giant Wal-Mart is perhaps the most notorious in this regard, paying its 1.3 million employees as much as 25 percent less than the industry average, according to a 2004 study out of the University of California at Berkeley.

Women seem to get special treatment, being paid a third less than men and suffering regular discrimination when it comes to training and promotions, as detailed in a new book, *Selling Women Short: The Landmark Battle for Workers' Rights at Wal-Mart*.

Wal-Mart also regularly

forces employees to work off the clock, rarely offers health insurance and is known to lock employees and contractors inside stores during overnight shifts.

How's that for a holiday bonus?

Even if you don't work for Wal-Mart, or some other retailing behemoth, you can still end up paying for their low prices, particularly in higher taxes and fewer public services.

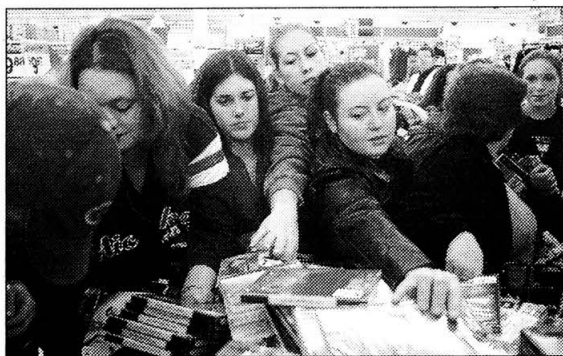
Many, if not most, of the "big box" stores like Lowe's, Home Depot and Target, receive tax

even though it made more than \$9 billion in profit last year.

And then there's the problem of where the cheap products come from.

While it's a lot of fun to get a pair of running shoes for less than \$20 or a brand-new DVD player for under \$50, it's less exciting when you find out that they may have been assembled by workers in Asia, making little more than a dollar a day—or by prisoners who had no other choice.

For example, it is suspected that a substantial amount of the



AP

breaks just to open up shop on the edge of town, mostly because politicians believe that bringing any activity and jobs—no matter how low-paying—to their town is better than nothing.

The problem is, if you give tax breaks to a corporation that already makes billions in profits, there's that much less to take care of your community.

Again, Wal-Mart tells us the story all by itself. In a May 2004 study, Good Jobs First, an economic development advocacy group, determined that since 1990 the world's largest retailer received more than \$1 billion in local and state subsidies for its 3,500 stores around the country,

products stamped "Made in China" and sold here may be the result of prison labor.

Many outside observers believe China's vast prison system includes forced labor camps where inexpensive consumer goods are produced before being shipped to the United States.

In 2003, the U.S. bought more than \$103 billion in consumer goods from China. Wal-Mart alone imported \$12 billion of that, making it almost certain that products made by prisoners found their way onto American shelves.

And beyond how these cheap products affect our pocketbooks is how they affect our spirits.

In many parts of the country, shopping malls and mega-retailers have almost completely replaced public gathering places, turning the town square into a corporate profit center.

In doing so, the brightly-lit Target or Super K-Mart by the highway has put many of the smaller, independently-owned department stores and general merchandisers out of business, just like the Home Depot or the Lowe's did to all of the mom-and-pop hardware stores that used to line Main Street.

Meanwhile, we only see our neighbors when we're in the car on the three-lane off ramp leading to the IKEA parking lot, and not in a post office, city hall or while window-shopping on our neighborhood Main Street.

And we spend more time and energy talking to the salesman in the appliance department than we do the cop on the beat.

We feel proud of ourselves, and think we've accomplished something as a citizen, when we find the best bargain and end up paying less than the other guy.

And we suffer for it, somehow, in ways we may not be aware of on a day-to-day basis.

We like to think of the holiday season as a time when we put aside the cares of the workaday world, and practice warmth and fellowship for those around us and mankind as a whole.

But every time we spend our hard-earned dollars on a cheap product that cut somebody's wages, stole tax dollars away from a classroom or senior citizen's center, helped support a ruthless, repressive regime or kept us from knowing our neighbor a little better, we make a mockery of those ideals we believe we're celebrating.

In the end, that's no bargain. No matter how much money we've saved ourselves.

Let's face it—things are too quiet around here

By Scott Carlson
Campus News Editor

I loathe sports, but some days I wish Columbia had a football team, just so we could jeer our rivals.

Actually, I'd love to have something—anything—that made my time at Columbia more like other college experiences.

Taking classes in the heart of a big city is a thrill, but there are many things I miss that most college students take for granted.

Not having a football team, for example, means Columbia has no homecoming, no tailgate parties, no off-campus keggers after the big game and no big, stupid mascot to decorate every piece of clothing I own.

At the heart of the problem is the fact that, despite being located in the middle of one of the biggest cities in the country, right next to DePaul and Roosevelt universities and Robert Morris College,

Columbia has no inter-collegiate rivalries to speak of.

Madness, I tell you!

As a Columbia student, I often wonder how many age-old college traditions I am missing out on.

Case in point: During the Nov. 20 football game between two of America's most famous Ivy League schools—Harvard and Yale—20 or so Yale students donned pirated Harvard Pep Squad T-shirts and took to their opponents' side of the stadium during the game.

While cheering with 1,800 Harvard alumni, they passed out pieces of red and white construction paper to the Harvard fans. The "pep squad" told the Harvardites the papers would spell "Go Harvard" when displayed properly.

But when the undercover Yale students gave the signal with less than five minutes to go in the second quarter, the Harvard alumni lifted their construction

paper to spell out "We suck." The roar of laughter from the Yale side of the field was probably deafening.

I harbor no sentiment for either university, but I must say, "Bravo!" I can only imagine how much pride Yale felt, because I will likely never have a similar experience.

Which is a shame, if you think about it. After all, Columbia could have a rivalry, too, if we just worked on it. And it would be stupidly easy—all we have to do is start picking on a neighboring school.

Think about all the joy a rivalry would bring. How about the time-honored fistfight between sports mascots? We could certainly make up a costume for a Columbia character.

I think a giant "Create Change" logo would probably beat the crap out of DePaul's Blue Demon.

Or maybe we'd need to go further across town and find a

school we can't identify with—say, perhaps, the University of Chicago.

And why not take them down a peg or two? The perfect rival is your complete opposite. With UC students going around town performing plays and dance programs at their University Theater and reading poetry while drinking coffee in cafés, they couldn't be more different than us. Right?

I'll go buy the eggs.



Ryan Duggan/The Chronicle

Roamin' Numerals

\$10,000

The cost of a single gin martini, made with a loose diamond at the bottom, as part of a promotion for the Algonquin Hotel in New York, site of the famous Algonquin Roundtable.

1,497

The number of valid credit cards owned by a Pismo Beach, Calif., man who has the Guinness World Record for most credit cards. His total available credit is estimated at \$1.7 million.

\$1.7 billion

The sum total expected to have been spent from all sources seeking to influence the outcome of the 2004 U.S. presidential election, according to reports filed with the Federal Election Commission.

Choice Cuts

"Some artillery guns fired white phosphorous rounds that create a screen of fire that cannot be extinguished with water."

Indications that the U.S. military recently used napalm, a flammable, gasoline-based weapon designed to melt skin, while fighting in Fallujah, Iraq, as reported in the Washington Post and elsewhere.

"Treasury Secretary John W. Snow can stay as long as he wants, provided it is not very long."

An unidentified Bush administration official, as quoted in the Nov. 29 Washington Post while discussing the future of the current cabinet chief.

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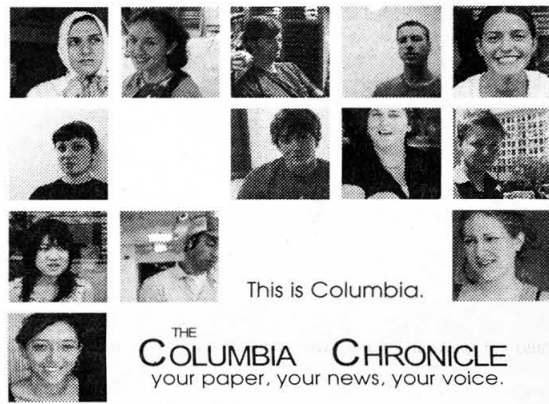
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Grilled Cheese \$4.25

served with a small soup and potato chips

soups

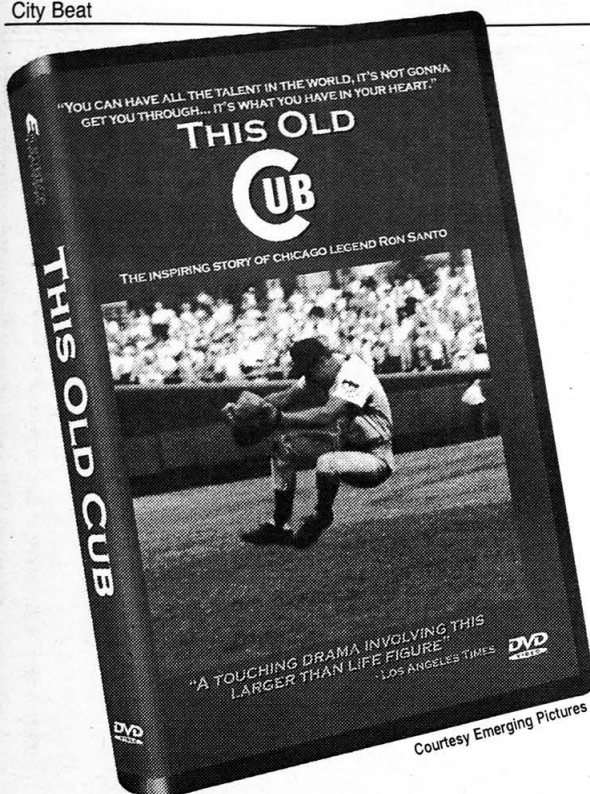
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French Onion

tuesday
Cream of Mushroom

wednesday
Southwestern Chicken
Vegetable

thursday
New England Clam
Chowder

the underground cafe
basement - 600 south michigan



'This Old Cub' goes to bat for juvenile diabetes

○ Documentary on Ron Santo's life raises more than \$100,000 for charity

By Andy Cline
Associate Editor

To most Chicagoans, former Cubs third baseman Ron Santo is a household name. He is known for his charity work, famed radio broadcasting and intense love for the Chicago Cubs. For this, a movie has been made in his honor.

This Old Cub is a documentary of the courage and determination of Santo throughout his life. The documentary was released on DVD in November after a six-month run in theaters, according to Courtney Karnes of Big Joe productions.

Santo, 64, played for the Cubs from 1960 to 1973 and for the White Sox in 1974.

The documentary focuses on Santo's battle with Type I Juvenile Diabetes as it interfered

with many aspects of his life. However, it was a story that almost went untold.

"The idea was originally thought of by my mother," Ron's son and producer of the film, Jeff Santo, said. "She said it was such an inspirational story and that it could touch so many people."

Ron was originally opposed to the idea of the movie until he realized the affect it could have and what it could do for diabetes patients, Jeff Santo said.

Ron has had a strong relationship with the Juvenile Diabetes Research Foundation for more than 40 years, during which time he has helped the organization make great strides.

Ron sponsors a walk every year to raise awareness for JDRF and also holds banquets that are frequented by Chicago celebrities

who share a similar goal.

"This will be the 27th year we hold the walk for JDRF," Ron said. "The response has been wonderful."

Through these events Ron, in conjunction with the JDRF, has raised more than \$60 million for diabetes research. However, with the release of the DVD, those figures could increase.

According to Thisoldcub.com, a significant percentage of the proceeds will be donated to the JDRF. With the documentary's theatrical run and its DVD sales, the Santos have already raised in excess of \$100,000 for diabetes research. Even with his prestigious career and amazing contributions to JDRF, Ron remains humble.

See **Santo**, Page 19

Mission *Continued from Back Page*

size the mission's place in the community.

The Pacific Garden Mission has become synonymous with its location on State Street, McCarrell said. It is so well known that McCarrell receives mail addressed simply to "Mission, State Street, Chicago."

"The mission has been there longer than any of us," said Ed Shurna, executive director of the Chicago Coalition for the Homeless. "Everyone else is a newcomer. It's really the housing of last resort for those who don't have any money."

And to hundreds of homeless, the mission is a valuable resource in its current location. Because of its proximity to downtown, the mission attracts a portion of the homeless population of the Loop. It is a place where people in need can work to turn their lives around or just receive temporary shelter and a meal.

"I can remember when 250 guys coming in off the streets was a milestone," said McCarrell, who has been president of the mission for seven years. "Last winter, there were days when there were 680."

Mission officials estimate they aid 700 to 800 homeless people a day between their men's and women's facilities, and 800 to 900 people sleep at the mission each night. During the winter, McCarrell

said, the building is so packed at the end of the day that some people must sleep on mats on the floor rather than in beds.

Of those people the Pacific Garden Mission serves, about 120 are part of a rigorous one-year program that helps them find jobs, kick drug and alcohol habits and learn to live less desperate lives, McCarrell said. In this program, people learn tasks that will help them in the working world such as how to establish bank accounts and how to put together résumés.

The mission also hires some of the people who are enrolled in the program, a practice McCarrell said the mission hopes to expand should it move to a new facility. Right now, the Pacific Garden Mission employs about 80 people, and McCarrell estimates 70 percent of the employees are enrolled in or have graduated from the program.

Leroy Williams, 44, graduated from the program in 2001 and has worked as a part of the mission's food service for the past two and a half years. Recently, he was promoted from cook to kitchen coordinator.

Williams came to Chicago from the U.S. Virgin Islands six years ago and became absorbed in a culture of drugs and alcohol. The director of food service at that time knew Williams' sister, and through

this connection Williams opted to adjust his lifestyle through the mission.

Since then, Williams has given up his old ways in favor of a more religious way of life. After he graduated from the mission's program, he went to culinary school, which he said helped him land his current job.

Should the Pacific Garden Mission move, Williams hopes the new facility will expand the services that helped him in order to reach out to more people. And, as an employee, he would like to continue to spread the mission's message of change through religion, he said.

"It's not just the food service [I love]," Williams said. "While I'm on the floor working, guys come in, and I continue to minister to them."

For transient residents, the mission's current location is convenient for making quick money working odd jobs and panhandling, said Kenneth Nash, 43, who has resided at the mission for about four years.

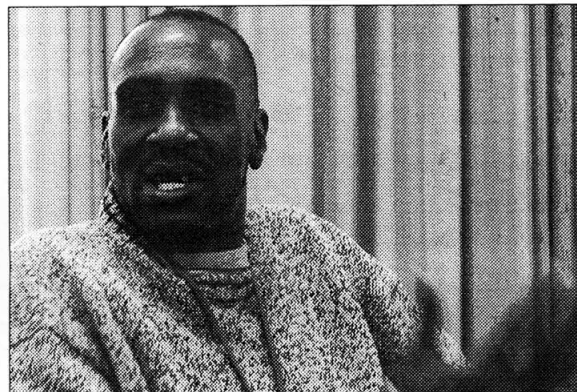
Nash said he came to the Pacific Garden Mission when the city began to carry out its plan to transform his former residency, the Robert Taylor Homes, into mixed-income housing. Like Williams, Nash gave up his drug and alcohol dependencies in favor of a spiritual and sober lifestyle.

Occasionally, while living at the mission, Nash finds work here and there. He prefers to perform small tasks, such as helping people move furniture, instead of searching for handouts. These jobs, he said, can bring in about \$30 to \$40.

While Nash said he no longer uses his money for substance abuse, he sees other mission residents doing just that. If a new facility is built away from businesses and residences, though, he thinks this practice will dwindle.

"There would be less drinking and getting high in the new location," Nash said. "There would be less opportunities to ask for money."

Nash also said he believes that South Loop residents would benefit from the mission's move. He understands that for some residents, homeless people can be a nuisance.



Eric Davis/The Chronicle

Leroy Williams, 44, a graduate of the Pacific Garden Mission's yearlong self-help program, looks forward to having a state-of-the-art facility to house the mission.

"You've got to give people the chance to walk down the street without being hustled," he said.

However, it is this mentality that concerns Shurna.

Shurna said he understands Jones College Prep's need to expand, but he feels the South Loop's residential boom could be an underlying factor in the Pacific Garden Mission's possible relocation.

"There's a general feeling that the homeless make people uncomfortable, and I think [the mission's potential move] is part of that mood," he said. "Poor people have the right to live downtown just as much as rich people. They just don't have the money to buy their way in."

Students living near the mission have mixed feelings about its place in the community and the possibility of it being displaced.

Casey Kessler, a sophomore at Roosevelt University living in the University Center of Chicago, 525 S. State St., a block north of the Pacific Garden Mission, said she believes that if the mission moves, the number of homeless people hanging around "Superdorm" could drop.

She said she has had problems with homeless people near the University Center in the past. On one occasion, a homeless man tried to grab her and take her purse, prompting her friend to call the

police. Kessler also said homeless people frequently ask her for cigarettes and harass her when she declines.

On the other hand, Nick Nahorski, a first-year law student at DePaul University living in the University Center, said the homeless people in the area have never given him any trouble. He said he rarely notices a large number of homeless people in the area except early in the morning when a group leaves the mission after spending the night.

His friend Matt Canty, also a first-year law student at DePaul University living in the "Superdorm," said he doesn't think the area's homeless population would diminish if the mission relocates, an idea Shurna agreed with.

"Homeless people like to be downtown," Shurna said. "That's where the money is."

While McCarrell also believes homeless people would gravitate to the Loop even if the Pacific Garden Mission moves farther from the business district, he still thinks a new facility at 14th Place and Canal Street would be capable of conveniently serving those who have made the Loop their neighborhood.

"Whenever you move an organization like us, it takes some time to adjust, but in the long run, I think we'll be able to serve more members," McCarrell said.



Eric Davis/The Chronicle

Kenneth Nash, 43, a transient resident of the Pacific Garden Mission, believes the mission's possible move could benefit South Loop residents.

Illinois going back to basic latex—sans color, flavor

○ Blagojevich administration choosing to concentrate on education, testing

Associated Press

The Blagojevich administration defended its decision to stop distributing flavored and colored condoms that health activists consider helpful in fighting AIDS, even as dozens of people rallied at the Capitol to remember victims of the disease Dec. 1.

At the Capitol and other state buildings, lights were dimmed to mark World AIDS Day. Blagojevich called it "a time to reaffirm our commitment to promoting HIV/AIDS awareness, education and prevention."

Some health workers said they were disappointed that Blagojevich ordered the Illinois Department of Public Health not

to buy any more condoms in bright colors or flavors for distribution to clinics and local health agencies.

"It catches the younger people's eye, and that's the genera-

"We're not encouraging sex. They're going to do it anyway. What we're promoting is safe sex."

—Dante Bryant, outreach specialist at the Sara Center in Springfield

tion we're trying to get, because they're engaging in risky behavior," said Dante Bryant, an outreach specialist at Springfield's Sara Center.

He said the center gets flavored and colored condoms from the state and then distributes them at bars or areas frequented by drug users to promote safe sex.

The Public Health Department has given clinics and local health agencies about 360,000 flavored condoms and 910,000 colored condoms this year. That's in addition to the millions of ordinary condoms it provides annually. This year, the state has spent more than \$117,000 in federal funds on condoms.

After learning about the special condoms, the governor ordered the department not to

buy any in the future.

"He just felt it was inappropriate," said Blagojevich spokeswoman Rebecca Rausch. "It's one thing to promote safe sex. It's another thing to encourage sexual activity."

The administration is spending more on AIDS education in minority areas and stepping up testing and education programs for prison inmates who are about to be released, said Louanner Peters, the governor's deputy chief of staff for human services. Those efforts, combined with distribution of ordinary condoms, make a sound program for fighting the spread of AIDS.

"We have to help people make better choices rather than, in some instances, almost encouraging people to be a little more lax in their choices," Peters said after speaking at a World AIDS Day ceremony at the Statehouse. But others rejected the idea that bright colors or special flavors encourage sexual activity that otherwise would not take place.

"I haven't seen any indication of that," said Don Hunt, a supervisor at the Springfield Public Health Department.

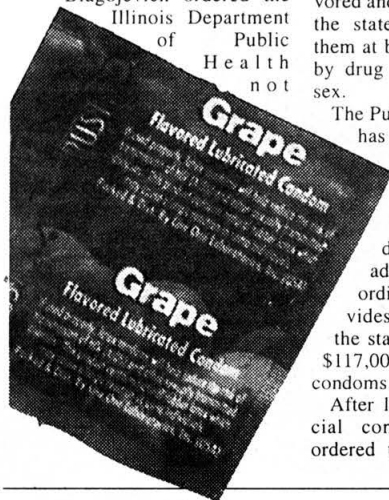
"We're not encouraging sex. They're going to do it anyway," said Bryant, from the Sara Center. "What we're promoting is safe sex."

X-mas x-press



Eric Davis/The Chronicle

Daley Plaza, at the corner of Washington and Dearborn streets, is dressed up for Christmas. Block 37's Christkindlmarket spills over into the plaza.



Eric Davis/The Chronicle

The Barnes & Noble will feature a café, study space and a marketplace area. The store will also sell textbooks to DePaul students, replacing Follett as the school's official textbook provider.

B&N Continued from Back Page

the school's main book provider.

Bob Janis, vice president for facility operations for DePaul, said that a Barnes & Noble would provide students and South Loop residents with a place to congregate.

"We expect it to become another amenity for our students, but it will also provide [the area] with a quiet reading and study space, which there is a limited amount of downtown," Janis said.

As for the space problem, Janis said that the school added a few classrooms on the concourse level. The Barnes & Noble is seen as a different way to help its constantly growing student population, according to Janis.

The store will also generate revenue for DePaul, Janis said. Aside from that, having Barnes & Noble as an anchor will also draw more customers to the area, which will help the development in Pritzker Park, across from the center, in 2005.

DePaul is looking at options on how to fill the remaining space in the building. Janis said the school is looking to provide additional internal food service, welcome centers and more classroom space. Aside from that, there are options for other non-school food service and retail stores.

According to Janis, there is a

lot of interest due to Barnes & Noble, and for the most part, the space is spoken for. Larry Frazin, owner of Zanzara Jewelry in the center, said he is glad to see the stores filled.

"Anything is better than empty space," Frazin said. "Barnes & Noble will be a good draw."

Janis agreed that the new store will be a significant help to those retailers. Despite this, the school

investing in my customer base and providing a community [in the center], they are asking me to leave," Khalifa said.

According to Khalifa, DePaul strongly encouraged him to move his business to the University Center, where there is already a 7-Eleven and Panera Bread slated to open. It is not a viable option for GiGi's to try to compete with these businesses, Khalifa said.

At the center, GiGi's sales are running 20 percent above last year, a feat Khalifa said he accomplished without raising prices. Khalifa does not want to incur the cost of moving, but does not want to lose his customers' business.

"I'm just looking for a win-win situation without complications for the students and customers," Khalifa said.

The store had a 10-year lease with DePaul that gave the university the choice on whether to keep it at that location. DePaul did not offer the café the option of moving into the other empty spaces in the building. Khalifa said that he has a lawyer and is still in negotiations over the situation, but Janis said GiGi's will have to go.

"The simple fact of the matter is that GiGi's sits right in the middle of where the Barnes & Noble's first floor will be and it has to move out," Janis said.

"We expect it to become another amenity for our students, but it will also provide [the area] with a quiet reading and study space, which there is a limited amount of downtown."

—Bob Janis, vice president of facility operations

has received criticism for their decision to let the other stores go. Now GiGi's café on the first floor has been asked to leave within six months. Students and faculty have written to DePaul officials, asking to allow the small coffee and smoothie shop to remain, but Barnes & Noble has an exclusive contract with Starbucks.

GiGi's owner Mohamed "Moe" Khalifa was surprised by the decision, saying that DePaul sought his business out in 2001 for the space.

"After almost three years of

Christkindlmarket sets up shop on State Street

○ Traditional German holiday market spends last season in current location

By Frank Life
Staff Writer

Chicago's Christkindlmarket has enough beer, chocolate and fresh baked goods to satisfy anyone's appetite for a German-style holiday season.

The ninth annual seasonal market at Block 37, 108 N. State St., attracts people from all over the world to sample and purchase authentic food, drink and décor from Germany, as well as from other parts of the world. It has a Christmas feel and is set in an old-world style, with traditions such as bread baked in brick ovens, which dates back to the first Christkindlmarket in Germany in 1545.

"[Christkindlmarket] is appealing to people because of that old traditional, old-world charm," said Veronica Woods, assistant manager for the German-American Chamber of Commerce.

Another reason people may attend is the strong German heritage around Chicago. About 20 percent of people in Illinois claim a German ancestry, which is the largest in the state, according to the

U.S. Census Bureau.

"[Christkindlmarket is] a little bit like home to them," said Frank Rauscher, who runs Frank's Bavarian Gift Shop from a tent at the market and comes from Sachrang, Germany. "They remember their childhood."

"We just come here and have a fun time," said Barbara Griggs, a visitor to the market from North Barrington, Ill.

Eric Dinkel agrees. Dinkel runs Dinkel's Bakery from a tent at the market which is based from the oldest German bakery in Chicago.

Whatever the reason people come, Christkindlmarket is expected to break last year's record of 1.3 million visitors, according to Woods. She said the market is also good for Chicago tourists.

"It brings additional visitors to State Street that [would] usually not have come," Woods said.

"It's one of the many things that make State Street exciting every Christmas," said Laura Jones, associate director for the Greater State Street Council.

Visitors can get out of the cold and still enjoy the market. Enclosed tents feature attractions such as

Franz Straub, a glassblower from Lindberg, Germany, who demonstrates his craft, using a furnace and glass-blowing tube at Bayrische Glasstrasse.

Other ways to warm up include hot wine cider and authentic German beer to wash down the bratwursts.

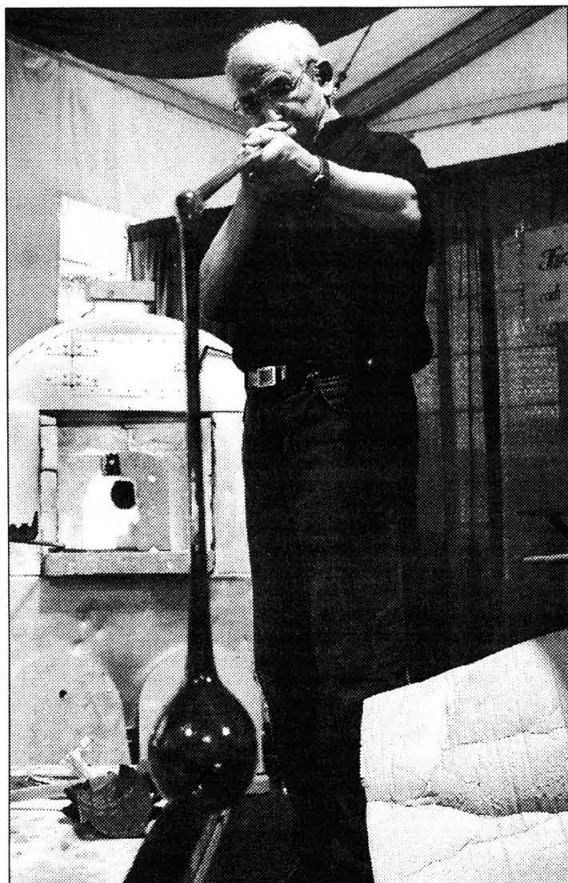
For those with a sweet tooth, there is Sweet Swabian and other shops that have boxed chocolates starting at \$3, and roasted almonds and gourmet chocolate truffles for as much as \$32 per pound.

Another enclosed tent, Kerzen Studio Wolfgang Pönnighaus from Bad Oeynhausen, Germany, features handmade candles that will into flowers when burned.

Besides German attractions, Christkindlmarket showcases vendors from Africa who sell ethnic jewelry and gifts.

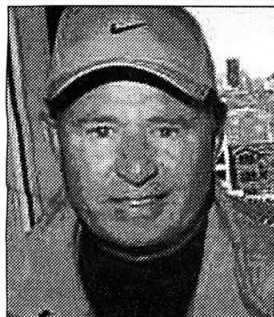
Next year, on its 10th anniversary, the market will be moved once construction begins on Block 37. Woods said several news locations are being considered, but was unable to give specifics.

This year's Christkindlmarket will be at Block 37 through Dec. 22.



Eric Davis/The Chronicle

Murat Namli from Zwiesel, Germany, demonstrates the traditional Bavarian art of glass blowing at Christkindlmarket. The market at Block 37, 108 N. State St., also offers beer, food and small gifts.



Courtesy Big Joe Productions

Ron Santo, former Chicago Cubs third baseman.

Santo *Continued from page 17*

"My father is a throwback," Jeff Santo said. "He has always appreciated what he does and what he has, never taking it for granted."

As a player, Ron amassed impressive figures during his 15 seasons. He was a .277 hitter with 342 homeruns, 2254 hits and 1331 runs batted in, according to *Baseball Reference Book*.

Since his playing days, Ron has experienced many difficulties due to his battle with Type I Juvenile Diabetes. The experience of making the film brought back many

memories for Ron, both good and bad.

"It was unbelievable to spend a year with my son," Ron said. "It amazed me how they put everything together."

To Ron, however, it isn't just the story of his life, it is a story that many can relate to even if they do not suffer from diabetes.

"It was overwhelming to me because I lived it," Ron said. "But it is a story about life in general, the good times, the tears and sad times, the laughter and the quiet

times—it is just wonderful."

For Ron's son, the story was one that hit home for him as well.

"As a filmmaker, I wanted to tell the story as a filmmaker, but as a son I wanted it from the heart," Jeff Santo said. "I have such an appreciation for what diabetes can do, and what my dad did as a ballplayer and the obstacles he has overcome is a large inspiration."

For an independent film in select cities and markets, it fared well, according to Jeff Santo. The film grossed more than \$400,000.

However, the filmmaker expects relatively substantial revenue from DVD sales to put toward JDRF as well.

As of right now, *This Old Cub* is available in select Chicago-area Cub Foods grocery stores. The DVD is most easily accessible, according to Big Joe Productions, by ordering it from Thisoldcub.com.

"The main thing is that I wanted to tell my dad's story," Jeff Santo said. "The story of a courageous man."

• A black 2003 vehicle of unknown make and model was stolen from a parking lot at 651 S. Clark St. between 11 p.m. on Nov. 26 and 1:40 a.m. on Nov. 27. No one has been arrested in connection with this incident.

• An unidentified male believed to be in his 30s and a 35-year-old male were arrested and taken into police custody for a kidnapping that occurred in an apartment building at 1212 S. Plymouth Court at 11 p.m. on Nov. 25.

One of the two victims, a 27-year-old male, was exiting an elevator in the building when the offenders pushed him back on the elevator and took him to the 35-year-old offender's apartment. There, the unidentified offender grabbed the victim by the neck and threatened to kill him. The offenders then took the victim to the apartment of a second victim, a 28-year-old female, who attempted to call police. The 35-year-old offender grabbed the phone, bruising the victim's hand. The offender threatened the female victim, and poured a bottle of Pinesol cleaner on her and her computer.

When the offenders left the apartment, police apprehended

them. The victims told police the second offender was a known drug dealer, and the female victim was doing computer work for him. She said that several items were also missing from her apartment after the offenders left, including \$700 cash and a Christian Dior purse valued at \$200.

• A 28-year-old male was arrested and taken into custody for a simple domestic battery that occurred in an apartment building at 41 E. 8th St. at 11:33 p.m. on Nov. 27. The victim, a 29-year-old female, told police that during an argument, the offender hit her in the face with a hallway door, cutting her forehead and nose. She declined to sign a complaint, but the responding officers signed on her behalf after observing her injuries. The victim said this was the second time the offender had been abusive, but she did not report the first incident. She was taken to Northwestern Memorial Hospital to be treated for her injuries.

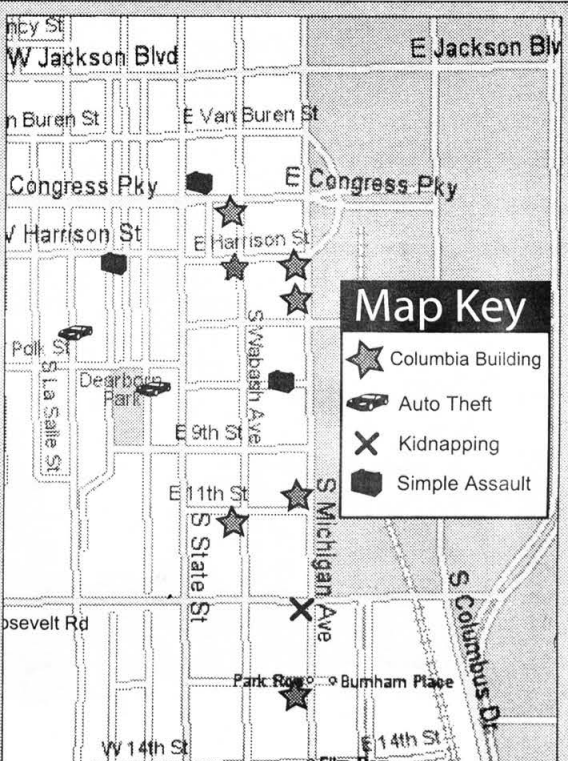
—Compiled by Jeff Danna through information provided by the Chicago Police Department.

OFF THE BLOTTER

• A 28-year-old male was taken into police custody for a simple assault that occurred at Robert Morris College, 401 S. State St., at 1:35 p.m. on Nov. 24. The offender was arguing with a 23-year-old female, and threatened to beat her up. Before a fight could break out, a Chicago Police officer who was working as a school security guard apprehended the offender.

• A gray 1991 vehicle of unknown make and model was stolen off the street at 800 S. Plymouth Court between 9 p.m. on Nov. 21 and 5:30 p.m. on Nov. 29. No one has been arrested in connection with this incident.

• Police responded to a simple battery that occurred at the White Hen Pantry at 600 S. Dearborn St. at 11:41 p.m. on Nov. 29. No one has been arrested in connection with this incident.



Ryan Duggan/The Chronicle

DECOMMISSIONED +

the first in a three-part series

Mission slated to leave home on State Street

○ Possible relocation generates mixed reactions

By Jeff Danna
City Beat Editor

For more than 80 years, the Pacific Garden Mission has stood at 646 S. State St. as a beacon of hope for Chicago's homeless population, and a social service staple of the city for 127 years.

But with educational and residential development booming in the South Loop, the community may no longer have the capacity to keep the Pacific Garden Mission in its current location. Officials from the mission and Chicago Public Schools are negotiating a deal that could move the mission to a new facility at 14th Place and Canal Street to allow for Jones College Prep, the Pacific Garden Mission's neighbor at 606 S. State St., to expand.

Chicago Public Schools and mission officials have been negotiating Jones' expansion and the mission's relocation since August 1998 when Jones College Prep converted from a two-year vocational school to a four-year high school with a selective admission policy, said Mike Vaughan, spokesman for CPS. It was that year that the city filed eminent domain against the mission in an attempt to acquire the mission's property and to add onto Jones.

Since then, Vaughan said, mission officials, CPS officials and the Chicago Department of Planning and Development have sought alternate locations for the mission. Several months ago, the parties found and agreed upon the property at 14th Place and Canal Street, which is currently occupied by the

vacant state of Illinois vehicle emissions testing facility.

On Nov. 17, the Board of Education voted to authorize CPS to begin negotiations on purchasing the Canal Street property, Vaughan said. Should CPS acquire the land, school and mission officials would discuss swapping their properties.

"Our relationship with the city, contrary to what people believe, has been very good through this whole thing," said David McCarrell, president of the Pacific Garden Mission. "We never dug our heels into the sand and said we won't move."

McCarrell said he has thought for some time that a move was inevitable. Mayor Richard M. Daley envisions the South Loop becoming an educational center,

"The mission has been there longer than any of us. Everyone else is a newcomer."

—Ed Shurna, executive director of the Chicago Coalition for the Homeless

and the Pacific Garden Mission would not fit into that concept, McCarrell said.

The potential move sits well with mission officials for several reasons. In its current location on State Street, the Pacific Garden Mission has no room to expand its facilities or its programs, and the planned 168,000 square-foot building would give the mission about 50,000 more square feet to work with, McCarrell said. The new



Eric Davis/The Chronicle

Officials from the Pacific Garden Mission, 646 S. State St. and Jones College Prep, 606 S. State St., are negotiating a deal that would involve the mission relocating to a new facility at 14th Place and Canal Street and the school expanding onto the mission's current property.

building would serve residents of the Pacific Garden Mission's State Street men's facility as well as its women and children's facility at The Gospel League Home, 955 W. Grand Ave.

Also, he explained, the mission would only move a few blocks and would still be close enough to the Loop that it could conveniently serve the business district's homeless, so its residents could easily look for work.

What excites McCarrell the most, though, is that the new facility would be designed by renowned Chicago architect Stanley Tigerman, who is known for his commitment to designing state-of-the-art social service facilities. The building will not only give the mission more room to expand services such as its computer lab, GED program and free medical facility, but it would also feature 60,000 square feet of gardening space, environmentally friendly design and an open-air courtyard.

Mission officials estimate the cost of the building to be slightly more than \$25 million, but neither

McCarrell nor Vaughan could comment on how much the entire process would cost each party.

"It won't be opulent, but it will be functional and it will be nice," McCarrell said.

According to Pete Scales, spokesman for the Chicago Department of Planning and Development, negotiations between CPS and the mission could take a few more months. If the plan to move the mission and expand Jones College Prep is finalized, Scales does not expect work to begin on the new mission facility for another year.

Although McCarrell is enthusiastic about the proposed new building, moving from the place the mission has called home for the past 80 years will not be easy.

"We've tried to be a really good neighbor, and I think we've been a really good neighbor," he said.

McCarrell explained that, especially in the last few years, mission officials have attended meetings of various South Loop organizations to establish relationships with other neighborhood residents and empha-

MISSION HISTORY

- + 700-800 homeless men and women receive aid each day
- + 800-900 sleep at Pacific Garden Mission nightly.
- + 450-500 patients are seen each month at the facility's clinics
- + 39,000-42,000 plates of food are served monthly
- + 56,000-60,000 articles of clothing are distributed each month
- + Career Development program has placed 300 former homeless men and women in jobs

Ryan Duggan/The Chronicle

See Mission, Page 17



Eric Davis/The Chronicle

A Barnes & Noble superstore will be opening in mid-2005 at the DePaul Center, 1 E. Jackson Blvd. DePaul will fill other empty space in the former Music Mart, which closed early this year.

DePaul books Barnes & Noble to open in former Music Mart

○ Students, faculty criticize DePaul for breaking lease with center's café

By Alicia Dorr
City Beat Editor

After months of sitting empty, the former Music Mart will have a new tenant by mid-2005—a Barnes & Noble superstore.

The announcement comes after DePaul cited lack of classroom space as the primary reason for not renewing six leases in

the former Music Mart, now referred to as the DePaul Center, 1 E. Jackson Blvd. The university has left such storefronts formerly occupied by merchants such as Carl Fischer Music and the Crow's Nest vacant since January.

Barnes & Noble will replace the old tenants, as well as the

DePaul bookstore already in place. The bookstore will add a café, a marketplace and reading area to the 30,000-square-foot space, principally on the first floor. The store will provide the university's Lincoln Park campus, 2425 N. Sheffield Ave., with textbooks, replacing Follett as

See B&N, Page 18