

10-24-2005

## Columbia Chronicle (10/24/2005)

Columbia College Chicago

Follow this and additional works at: [http://digitalcommons.colum.edu/cadc\\_chronicle](http://digitalcommons.colum.edu/cadc_chronicle)



Part of the [Journalism Studies Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

---

### Recommended Citation

Columbia College Chicago, "Columbia Chronicle (10/24/2005)" (October 24, 2005). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. [http://digitalcommons.colum.edu/cadc\\_chronicle/656](http://digitalcommons.colum.edu/cadc_chronicle/656)

This Book is brought to you for free and open access by the College Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Columbia Chronicle by an authorized administrator of Digital Commons @ Columbia College Chicago.





## Columbia's got game starting in Spring 2006

### Columbia to join gaming industry with new design major

By Cyril Jakubowski  
Staff Writer

Thanks to the rise in sophisticated technology, a growing interest in gaming, and the popularity of characters such as Duke Nukem, Sonic the Hedgehog, the demon slaying Marine from "Doom" and games such as "Halo," the once-small market of video games has boomed into the \$7 billion gaming industry of today.

Now that the days of the hedgehog are over, this growing industry has created a new need: more talented game designers to create the video games of tomorrow.

In an attempt to fill that void, Columbia's board of trustees recently approved the addition of a new major that will offer a Bachelor of Arts degree in Game Design, which begins in the spring.

The major was in development for more than a year after Columbia president Warrick L. Carter asked Doreen Bartoni, dean of Columbia's School of Media Arts, to look at the gaming industry and try to develop a program tailored to Columbia.

"What's unique about our program is that we are teaching our students to balance creativity, storytelling, collaboration and technology," Bartoni said.

The new Interactive Arts and Media department will administer the major and expand the curriculum previously offered by the Interactive Multimedia and Academic Computing Departments.

"It's not all fun and games; it's a lot of hard work," said Annette Barbier, chair of the

Interactive Arts and Media department.

Stemming from the idea that game developers and designers spend more time creating the games rather than playing them, the new major is designed for students who are serious and passionate about the craft of designing games.

With concentrations in game development, programming, animation and audio, students will be required to take courses such as media theory and design, intro to programming theory, game culture and digital image design, as well as courses in the liberal arts and sciences core curriculum, electives and concentration requirements.

Math is also required for the major.

Besides the math requirements required of all Columbia students, and depending on a student's area of concentration, physics, linear algebra, and discrete math will be needed in the game design major.

"It's clear to the high levels of administration that this is a really important 21st century art form that we as an arts and communications college need to be considering and incorporating into our menu of things that we offer to students," Barbier said.

Courses in video game design can already be found at the University of Illinois at Chicago, and DePaul University has offered a game design major since last fall.

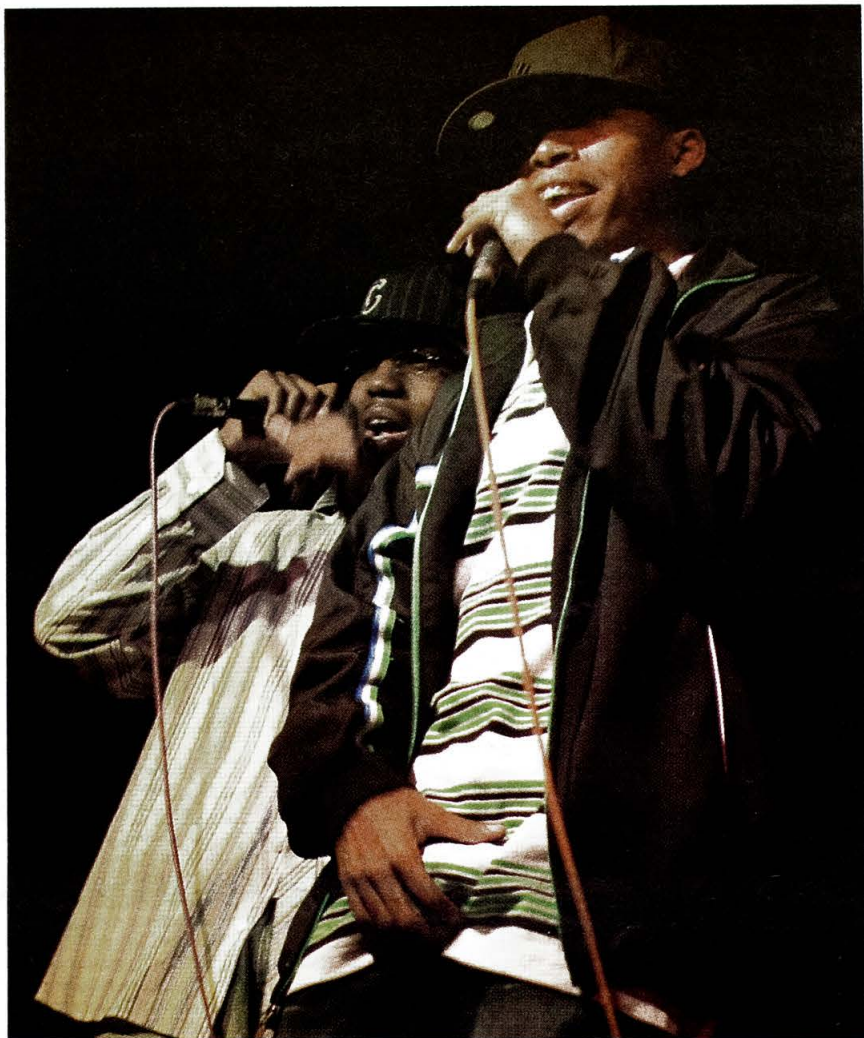
But breaking into the video game industry is hard work. Columbia will offer internships in the program, but if students can secure an independent internship elsewhere it could be beneficial to their future careers in the field.

Day 1 Studios designs and develops interactive entertainment for game publishers, with two locations in Chicago and Maryland, and many people who end up working at the company had internships there.



Columbia students can create video games like 'Halo 2' with the new game design major, debuting spring 2006.

See Gaming, Page 9



Mauricio Rubio/The Chronicle

Rap duo Issac (front), a freshman music business major, and CHY, a sophomore business marketing major, rile-up the crowd at Big Mouth Band Night on Oct. 19 at the Hokin Gallery.

## Big Mouth turn out drops

By Amanda Maurer  
Staff Writer

The second Big Mouth Open Mic Night of the year jammed to a smaller than expected crowd during Band Night, Oct. 20, at the Hokin Annex of the Wabash Camps Building, 623 S. Wabash Ave.

Big Mouth provides young performers an opportunity not only to test their material on an audience, but also to network and improve their stage presences, said Sharod Smith, programming director of C-Spaces.

The night's attendance numbers were lower than

usual, Smith said. About 100 people turned out compared to the 170 that came in September to the first open mic night of fall semester.

Last year, Big Mouth had its largest turnout during the final open mic night of the year, a competition that drew 400 people to the HotHouse, 31 E. Balbo Drive.

Despite the low turnout on Oct. 20, Big Mouth's popularity has continued to grow since it first started, Smith said. Big Mouth started in 1999 when Smith

See Big Mouth, Page 7

## Columbia buys Spertus building

### Renovation of new campus building to begin by Fall 2007

By Hayley Graham  
Campus News Editor

Columbia signed the contract to buy the Spertus Institute of Jewish Studies building for \$8 million Oct. 17 after a year of negotiations.

The building, at 618 S. Michigan Ave., located next to Columbia's South Campus Building, 624 S. Michigan Ave., will add another 100,000 square feet to Columbia's campus.

"It was an obvious purchase; it's in the middle of our campus," said Micki Leventhal, director of media relations at Columbia.

Negotiations had been underway for about a year since Spertus decided to relocate just north of their current location. Spertus broke ground at 610 S. Michigan Ave., Oct. 9 and is planning to begin construction within the next few weeks. The construction will continue through summer 2007.

"We are very happy to have the building purchased by another educational organization," said Betsy Gomberg, director of institutional outreach at Spertus. "It's part of the growth of the South Loop as an educational and cultural corridor."

Currently Spertus is on a lease-back agreement with Columbia, which will have

access to the building no earlier than fall 2007. At that time, Columbia will begin renovating the space. Alicia Berg, vice president of campus environment, said that it is unknown how long the construction will take.

Exactly which departments will be housed in the new location is uncertain, according to Leventhal. Although she does suspect predominantly academic departments will move in. There is a possibility that the new building could house a temporary student center, according to Berg.

Right now Columbia is in the process of closing off the north windows of the Spertus building and the south wall of the

See Spertus, Page 7





## "Carter" and Carter

By Jeff Danna, Editor-in-Chief

Someone at Columbia is pissed off and wants everyone else to know it.

By now, many people at Columbia have seen the creepy caricatures of the college's president, Warrick L. Carter, hanging in the hallways around campus for the past several weeks. One depicts a nude Carter striking a John Travolta-like faux disco pose. An enormous Columbia logo on a chain dangles from his neck, masking his nether regions. Next to the drawing are cryptic, peculiar remarks: "Carter goes platinum: November 2005."

Another picture shows Carter again in his birthday suit, this time with his teeth gritted and a snare drum in front of his pelvis. "Carter beats it: November 2005," it reads.

The fliers certainly are puzzling. What is happening in November? Who is distributing these pictures? Why would anyone want to draw Carter naked? These questions and countless others had been nagging me since I saw the first picture, and I had no clue where to begin to find the answers.

My luck changed, however, when I opened a Myspace account two weeks ago. (For those who don't know, Myspace is a website that allows users to create personal profiles and exchange messages with other members.) While I was browsing the members of the Columbia group on the site, I came across the drawing of Carter with the platinum chain.

Clicking the picture, I found the solution to the mystery of the presidential parody. Someone had created a profile under the name "Warrick L. Carter" that included all of the college president's personal information, including his age, his alma matter and an estimate of his salary.

But that wasn't the end of the profile. Also posted were links to

profiles of 75 of "Warrick L. Carter's" friends, most of who appeared to be Columbia students—and many of which posted comments that ridiculed the school and the real Carter.

So I sent "Warrick L. Carter" a message requesting an interview, and a couple days later I found myself conversing with the phony person via AOL Instant Messenger. Two things were strange about this conversation: One was that "Warrick L. Carter" was actually speaking to me like he or she was Warrick L. Carter; and the other was that this person was well-versed in Columbia current events.

I learned that the fliers are promoting an upcoming film that will address, among other issues, how administrators are using Columbia's money.

"Some students and faculty have shared concerns with me in the past about my spending practices," the Carter impostor said. "I want the students to understand that I am here for them and this film will be the epitome of my love and adoration."

Later in the conversation, my source broke character slightly: "Hopefully this film will mobilize everyone to take a more hands-on approach to the issues that affect them here at the college."

"Warrick L. Carter" certainly had a point. Columbia's spending habits have definitely been less than satisfactory. Take the corridor blitz project, for example, a topic my source brought up during our interview: Last year, the college spent \$1.2 million painting the hallways of its buildings obnoxiously bright colors. While this might have made Columbia a more "pleasant" work environment for students, it did not make the time they spend at school any more beneficial.

Instead of spending money on

paint and other frivolous expenses, the college could try spending money to try to reduce the mandatory faculty workload. Hire more full-time faculty and let them spend some time working in their fields. This ought to give students the opportunity to have more one-on-one time with instructors who are actually doing what they teach.

Spend some extra money to make Columbia more affordable. Offer more scholarships; help students who would like to attend this institution but cannot afford to do so. The school's African-American student population is declining; take part of the \$12 million that was set aside for projects around the college this past summer and put it toward keeping Columbia the ethnically diverse school it aspires to be.

"Warrick L. Carter" is right. Columbia's money—students' money—is not being spent wisely, and according to him, when this film is released next month, everyone at Columbia will see that.

Whoever is on this crusade, armed with eye-catching fliers and political savvy, seems to be doing something at the school that has been a long time coming. It's refreshing to see students speaking out against questionable practices at their college—even if it is through the ostensible security of Myspace. However, the method by which "Warrick L. Carter" is going about spreading his message is cowardly and immature. He needs to be direct about his concerns—the school will take him seriously.

That said, at the same time, the school should not be fooled by the silly drawings and catch-phrases that adorn Columbia's halls.

"Warrick L. Carter" is no joke.

—jdanna@colum.edu

## IN THIS ISSUE

1/9

Campus News

12/13

Commentary

Pullout

The Word

15/20

City Beat

## Announcements

### MoCP Appraisals Day

Appraisers from Leslie Hindman Auctioneers will be at the Museum of Contemporary Photography, 600 S. Michigan Ave., Saturday, Oct. 29 from noon to 2 p.m. to examine photographs, drawings, paintings and jewelry from students. Small items only, and please limit items to five. For more information, call the Museum of Contemporary Photography at 312-663-5554.

### C-Spaces Halloween Party

Get down and get scary at the C-Spaces and Student Programming Board's annual Halloween party. The party commences Thursday, Oct. 27, from 6:30 p.m. to 10 p.m., in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. Enjoy free food, a DJ, giveaways and a costume contest with prizes up to \$200. Each Columbia student is allowed to bring one non-Columbia guest. For more information, call Sharod Smith at 312-344-7188.

### Human Exhibit

Greg Allen, founder of the Neo-Futurists theater ensemble, will lead a collaborative performance-based evening with selective Columbia students. The "Human Exhibit" will end a two-week residency at Columbia, in which students under Allen's guidance created work using their lives and experiences. The event will be at the Glass Curtain Gallery, 1104 S. Wabash Ave., Friday, Oct. 28 from 7 p.m. to 9 p.m. For more information, call Ronda Dibbern, at 312-344-6650.

### Mental Health on Campus

Join colleagues from University of Illinois at Chicago and DePaul and Roosevelt Universities to discuss mental health on campus. The workshop will be Friday, Oct. 28, at the Film Row Cinema, 1104 S. Wabash Ave., from 9 a.m. to 4 p.m. The event is free, but participants must register beforehand. The workshop will discuss topics such as depression, suicide, drug abuse and addiction. For more information, or to register, call 1-866-600-CARE (2273).

### Inconvenient Stories

The Museum of Contemporary Photography, 600 S. Michigan Ave., presents "Jeffrey A. Wolin: Inconvenient Stories," running through Dec. 13. The exhibit brings together images and interviews from veterans of the Vietnam War. The photographs chronicle vets who have survived with memories that have affected them since the war ended. For more information, call the Museum of Contemporary Photography at 312-663-5554.

## IN YOUR OPINION

### What do you think of the new video game major?



"It's an interesting career path, but I think a lot of kids who are going to get into it are going to be gamers."

—Bill Snow, junior,  
audio arts and acoustics



"I think it's going to be good for a lot of students; they'll have a job they can look forward to."

—Deborah Smith, sophomore,  
fine arts



"It's cool because a lot of people are into it. It's good that there's a major."

—Yuko Uemura, senior,  
graphic design



"I think it'll be hard to have purely as a major."

—Braden Selsback,  
freshman, audio arts and acoustics

## THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-8964 or e-mail [chronicle@colum.edu](mailto:chronicle@colum.edu).



## New website expands tuition services

By Eric Kasang  
Staff Writer

Toss aside those checkbooks. Now students can add Columbia to their list of places accepting online payments.

CCCPay, a new online billing and payment system, is designed to streamline invoice mailings and reduce administrative costs. Depending on the type of payment used, however, the payer could end up incurring a service fee.

Jennifer Waters, service operations director for Student Financial Services, said that Columbia already has an online payment system, but the college was looking to expand these services. She said the newer services would include e-checking and e-billing.

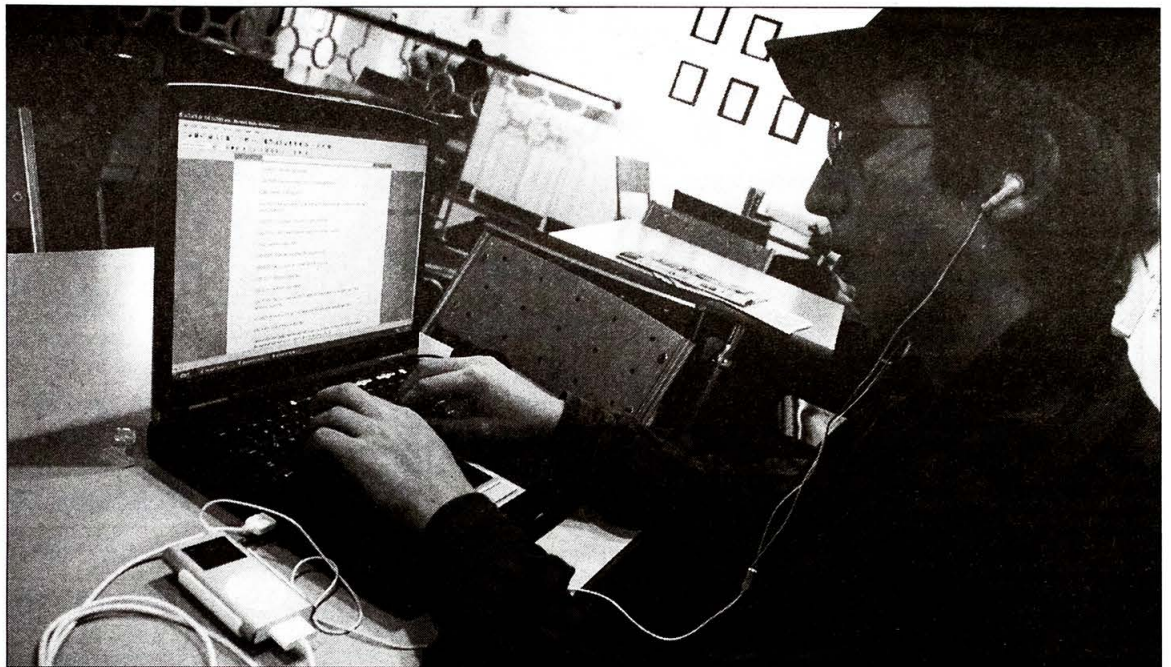
"We're going to be able to e-bill thousands of students and authorized payers," said Waters.

Along with receiving bills through their OASIS accounts, students will be able to pay their bills through infiNet, the service provider handling the payment transactions. Waters said that infiNET is charging Columbia about 5 cents per transaction but the payers won't incur these costs.

Waters said that the infiNET transaction costs will reduce the current expenses of sending out paper bills. She said that an average of 7,000 bills are mailed every month, costing \$3,000 to \$4,000.

If the authorized payers decide to use the e-checking service, they can choose the amounts deducted from their checking or

See CCCPay, Page 7



Eric Davis/The Chronicle

Freshman film major Luke Zintak does homework on his laptop while listening to Switchfoot on his iPod in the Hokin Gallery, 623 S. Wabash Ave.

## Students go-go get gadgets

By Dionne Joseph  
Staff Writer

Freshman film and video student Norman Futrell loves technology. Like others in his generation, this 18-year-old is an expert multitasker with a penchant for all things technical—he's writing a "suspense action adventure" while listening to A Perfect Circle on headphones connected to his personal laptop.

"I'm using the music as a guideline for my story," Futrell said. "It helps me think."

More and more Columbia students like Futrell have gone wireless, yet remain plugged-in to the growing techno-culture.

Labeled the Net Generation, those born in the early 1980's rely on technology in a way that is unprecedented. According to a study conducted by the consumer

market intelligence firm BIGresearch for the National Retail Federation, college kids and their parents spend \$8.2 billion annually on electronics and computer-related equipment.

"My parents bought all my stuff," Futrell said of the approximately \$1,200 spent annually on electronic gizmos and accessories.

Susie Jendro, a junior photography major, works two jobs and uses student discounts to finance her \$3,000-a-year investment in electronics, including a laptop and digital camera.

"I upgrade my computer every year [and] try to keep up with the times," Jendro said. "The more photographs I take, the more storage I need."

Computers, cell phones, digital cameras and MP3 players—specifically the iPod and the diminutive

new iPod nano—are currently the hottest electronic gadgets for college students.

James Peterson, a junior arts, entertainment and media management major, works as an equipment specialist in one of the college's private computer labs to finance his techno-habit.

"I'm paying for it out-of-pocket," Peterson said of his laptop, cell phone, PDA and iPod—all of which he uses daily.

Journalism faculty member Barbra Iverson said about half her students have camera phones and attributes phones' popularity to social culture—and a lack of sticker shock.

"The costs have come down so much," Iverson said.

Technology advances rapidly and Columbia is keeping pace. Currently, the college has five open-lab facilities featuring both

Macintosh and Windows computers, various major-specific private labs and wireless capability at five locations on campus.

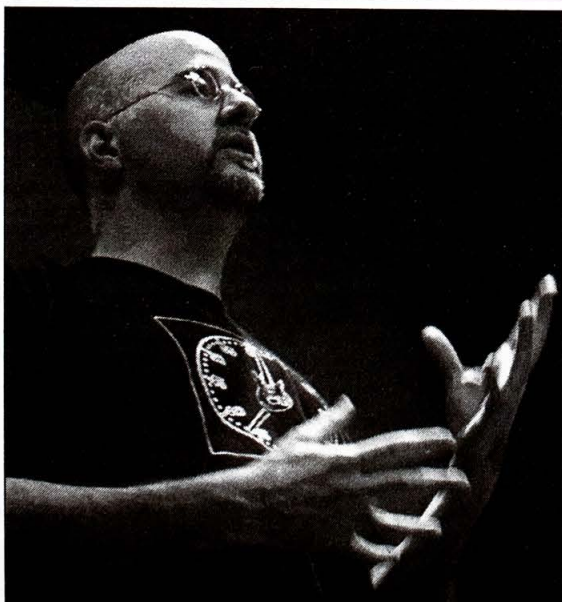
Rebecca Courington, the director for the Center of Instructional Technology, said Columbia's technical infrastructure is important because it helps improve the teaching and learning environment and exposes students to current technology.

"We are working to expand wireless connectivity," Courington said.

David Morton, the director of the Science Visualization and Communication Laboratory, said gadgets can be detrimental when relied on exclusively.

"Sometimes, an over-reliance on technology allows us to become lazy," Morton said.

"Things can break. I'm not savvy with how to fix stuff and it can get expensive," Futrell said.



Erin Mash/The Chronicle

Founder of the Neo-Futurists Greg Allen brings his version of performance art to Columbia students in his Human Exhibit on Oct. 18 at Columbia's 1104 Center, 1104 S. Wabash Ave.

## Neo-Futurist promotes real theater

### 'Human Exhibit' showcases nonfiction performances

By Jessica Pearce  
Assistant Campus News Editor

A.J. Sacco, a junior cultural studies major, was standing in front of an audience holding a chair with one hand, arm extended at a 90 degree angle to the floor. As he did this, Greg Allen talked to him, asking about his breakfast, how his day had gone so far and what he planned to eat for dinner. Sacco's replies became increasingly strained; his arm bowed in the middle as the chair—previously light—seemed to add weight the longer he held it. Before Sacco, another student got in front of the audience and acted as though the chair was incredibly heavy. She strained and pulled, before finally holding the chair over her head.

The difference between the two students, Allen said, is also the

difference between what he calls performance theater and acting theater. One is real; the other relies on the audience's ability to suspend their disbelief to enjoy the show.

Allen is conducting a two-week residency at Columbia with the TICTOC Performance Art Series that will culminate in a public performance at the Glass Curtain Gallery, 1104 S. Wabash Ave. He says his goal is to give the five students a new opportunity for self-expression. He intends to do this by stripping away the usual layers of live theater. There will be no costumes, no sets, no acting. He's calling the performance a "Human Exhibit."

"The idea," Allen said, "is to try to break through all the pretense that is in contemporary theatre and try to get back to what theater really is."

Allen has had 17 years to experiment and attempt to perfect what he calls Neo-Futurism. He leads a collective of performers called the

Neo-Futurists, who act, direct and perform their own lives every week in a show called "Too Much Light Makes the Baby Go Blind," the longest running show in Chicago.

Neo-futurism, according to Allen, does not pretend, or rely on the concept of suspension of disbelief. Everything that is said on stage is true. For instance, if one of the performers says she was on the el sitting beside a man in a red hat, then she really was on that train.

"You are you who are," Allen said. "Your name is your name. Your age is your age. Your appearance, physical condition and way of speaking, as well as your personal history and life experiences, are none other than your own. You know who you are and what you've done. Use it."

The five Columbia students taking part in the workshop are not acting majors. Allen said that when he held auditions, he wasn't

See Exhibit, Page 7





## "Carter" and Carter

By Jeff Danna, Editor-in-Chief

Someone at Columbia is pissed off and wants everyone else to know it.

By now, many people at Columbia have seen the creepy caricatures of the college's president, Warrick L. Carter, hanging in the hallways around campus for the past several weeks. One depicts a nude Carter striking a John Travolta-like faux disco pose. An enormous Columbia logo on a chain dangles from his neck, masking his nether regions. Next to the drawing are cryptic, peculiar remarks: "Carter goes platinum: November 2005."

Another picture shows Carter again in his birthday suit, this time with his teeth gritted and a snare drum in front of his pelvis. "Carter beats it: November 2005," it reads.

The fliers certainly are puzzling. What is happening in November? Who is distributing these pictures? Why would anyone want to draw Carter naked? These questions and countless others had been nagging me since I saw the first picture, and I had no clue where to begin to find the answers.

My luck changed, however, when I opened a Myspace account two weeks ago. (For those who don't know, Myspace is a website that allows users to create personal profiles and exchange messages with other members.) While I was browsing the members of the Columbia group on the site, I came across the drawing of Carter with the platinum chain.

Clicking the picture, I found the solution to the mystery of the presidential parody. Someone had created a profile under the name "Warrick L. Carter" that included all of the college president's personal information, including his age, his alma matter and an estimate of his salary.

But that wasn't the end of the profile. Also posted were links to

profiles of 75 of "Warrick L. Carter's" friends, most of who appeared to be Columbia students—and many of which posted comments that ridiculed the school and the real Carter.

So I sent "Warrick L. Carter" a message requesting an interview, and a couple days later I found myself conversing with the phony person via AOL Instant Messenger. Two things were strange about this conversation: One was that "Warrick L. Carter" was actually speaking to me like he or she was Warrick L. Carter; and the other was that this person was well-versed in Columbia current events.

I learned that the fliers are promoting an upcoming film that will address, among other issues, how administrators are using Columbia's money.

"Some students and faculty have shared concerns with me in the past about my spending practices," the Carter impostor said. "I want the students to understand that I am here for them and this film will be the epitome of my love and adoration."

Later in the conversation, my source broke character slightly: "Hopefully this film will mobilize everyone to take a more hands-on approach to the issues that affect them here at the college."

"Warrick L. Carter" certainly had a point. Columbia's spending habits have definitely been less than satisfactory. Take the corridor blitz project, for example, a topic my source brought up during our interview: Last year, the college spent \$1.2 million painting the hallways of its buildings obnoxiously bright colors. While this might have made Columbia a more "pleasant" work environment for students, it did not make the time they spend at school any more beneficial.

Instead of spending money on

paint and other frivolous expenses, the college could try spending money to try to reduce the mandatory faculty workload. Hire more full-time faculty and let them spend some time working in their fields. This ought to give students the opportunity to have more one-on-one time with instructors who are actually doing what they teach.

Spend some extra money to make Columbia more affordable. Offer more scholarships; help students who would like to attend this institution but cannot afford to do so. The school's African-American student population is declining; take part of the \$12 million that was set aside for projects around the college this past summer and put it toward keeping Columbia the ethnically diverse school it aspires to be.

"Warrick L. Carter" is right. Columbia's money—students' money—is not being spent wisely, and according to him, when this film is released next month, everyone at Columbia will see that. Whoever is on this crusade, armed with eye-catching fliers and political savvy, seems to be doing something at the school that has been a long time coming. It's refreshing to see students speaking out against questionable practices at their college—even if it is through the ostensible security of Myspace. However, the method by which "Warrick L. Carter" is going about spreading his message is cowardly and immature. He needs to be direct about his concerns—the school will take him seriously.

That said, at the same time, the school should not be fooled by the silly drawings and catch-phrases that adorn Columbia's halls. "Warrick L. Carter" is no joke.

—jdanna@colum.edu

## IN THIS ISSUE

1/9

Campus News

12/13

Commentary

Pullout

The Word

15/20

City Beat

## Announcements

### MoCP Appraisals Day

Appraisers from Leslie Hindman Auctioneers will be at the Museum of Contemporary Photography, 600 S. Michigan Ave., Saturday, Oct. 29 from noon to 2 p.m. to examine photographs, drawings, paintings and jewelry from students. Small items only, and please limit items to five. For more information, call the Museum of Contemporary Photography at 312-663-5554.

### C-Spaces Halloween Party

Get down and get scary at the C-Spaces and Student Programming Board's annual Halloween party. The party commences Thursday, Oct. 27, from 6:30 p.m. to 10 p.m., in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. Enjoy free food, a DJ, giveaways and a costume contest with prizes up to \$200. Each Columbia student is allowed to bring one non-Columbia guest. For more information, call Sharod Smith at 312-344-7188.

### Human Exhibit

Greg Allen, founder of the Neo-Futurists theatre ensemble, will lead a collaborative performance based evening with selective Columbia students. The "Human Exhibit" will end a two-week residency at Columbia, in which students under Allen's guidance created work using their lives and experiences. The event will be at the Glass Curtain Gallery, 1104 S. Wabash Ave., Friday, Oct. 28 from 7 p.m. to 9 p.m. For more information, call Ronald Dibern, at 312-344-6650.

### Mental Health on Campus

Join colleagues from University of Illinois at Chicago and DePaul and Roosevelt Universities to discuss mental health on campus. The workshop will be Friday, Oct. 28, at the Film Row Cinema, 1104 S. Wabash Ave., from 9 a.m. to 4 p.m. The event is free, but participants must register beforehand. The workshop will discuss topics such as depression, suicide, drug abuse and addiction. For more information, or to register, call 1-866-600-CARE (2273).

### Inconvenient Stories

The Museum of Contemporary Photography, 600 S. Michigan Ave., presents "Jeffrey A. Wolin: Inconvenient Stories," running through Dec. 13. The exhibit brings together images and interviews from veterans of the Vietnam War. The photographs chronicle vets who have survived with memories that have affected them since the war ended. For more information, call the Museum of Contemporary Photography, 312-663-5554.

## THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-8964 or e-mail [chronicle@colum.edu](mailto:chronicle@colum.edu).

## IN YOUR OPINION

### What do you think of the new video game major?



"It's an interesting career path, but I think a lot of kids who are going to get into it are going to be gamers."

—Bill Snow, junior,  
audio arts and acoustics



"I think it's going to be good for a lot of students; they'll have a job they can look forward to."

—Deborah Smith, sophomore,  
fine arts



"It's cool because a lot of people are into it. It's good that there's a major."

—Yuko Uemura, senior,  
graphic design



"I think it'll be hard to have purely as a major."

—Braden Selsback,  
freshman, audio arts and acoustics



## New website expands tuition services

By Eric Kasang  
Staff Writer

Toss aside those checkbooks. Now students can add Columbia to their list of places accepting online payments.

CCCPay, a new online billing and payment system, is designed to streamline invoice mailings and reduce administrative costs. Depending on the type of payment used, however, the payer could end up incurring a service fee.

Jennifer Waters, service operations director for Student Financial Services, said that Columbia already has an online payment system, but the college was looking to expand these services. She said the newer services would include e-checking and e-billing.

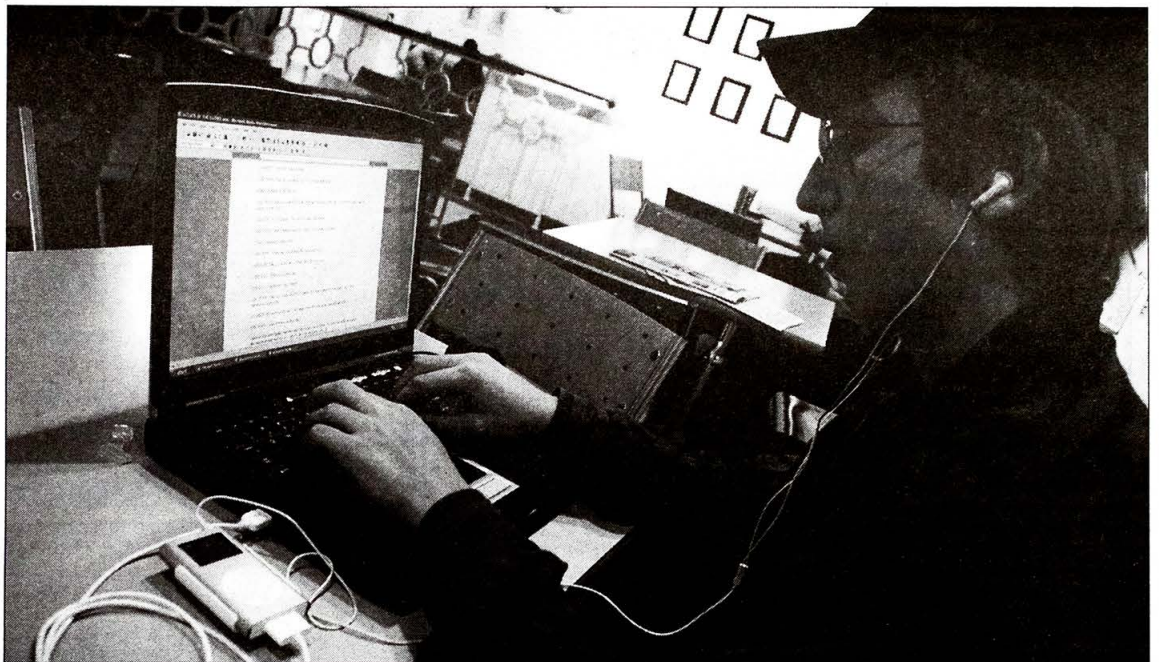
"We're going to be able to e-bill thousands of students and authorized payers," said Waters.

Along with receiving bills through their OASIS accounts, students will be able to pay their bills through infiNet, the service provider handling the payment transactions. Waters said that infiNET is charging Columbia about 5 cents per transaction but the payers won't incur these costs.

Waters said that the infiNET transaction costs will reduce the current expenses of sending out paper bills. She said that an average of 7,000 bills are mailed every month, costing \$3,000 to \$4,000.

If the authorized payers decide to use the e-checking service, they can choose the amounts deducted from their checking or

See CCCPay, Page 7



Eric Davis/The Chronicle

Freshman film major Luke Zintak does homework on his laptop while listening to Switchfoot on his iPod in the Hokin Gallery, 623 S. Wabash Ave.

## Students go-go get gadgets

By Dionne Joseph  
Staff Writer

Freshman film and video student Norman Futrell loves technology. Like others in his generation, this 18-year-old is an expert multitasker with a penchant for all things technical—he's writing a "suspense action adventure" while listening to A Perfect Circle on headphones connected to his personal laptop.

"I'm using the music as a guideline for my story," Futrell said. "It helps me think."

More and more Columbia students like Futrell have gone wireless, yet remain plugged-in to the growing techno-culture.

Labeled the Net Generation, those born in the early 1980's rely on technology in a way that is unprecedented. According to a study conducted by the consumer

market intelligence firm BIGresearch for the National Retail Federation, college kids and their parents spend \$8.2 billion annually on electronics and computer-related equipment.

"My parents bought all my stuff," Futrell said of the approximately \$1,200 spent annually on electronic gizmos and accessories.

Susie Jendro, a junior photography major, works two jobs and uses student discounts to finance her \$3,000-a-year investment in electronics, including a laptop and digital camera.

"I upgrade my computer every year [and] try to keep up with the times," Jendro said. "The more photographs I take, the more storage I need."

Computers, cell phones, digital cameras and MP3 players—specifically the iPod and the diminutive

new iPod nano—are currently the hottest electronic gadgets for college students.

James Peterson, a junior arts, entertainment and media management major, works as an equipment specialist in one of the college's private computer labs to finance his techno-habit.

"I'm paying for it out-of-pocket," Peterson said of his laptop, cell phone, PDA and iPod—all of which he uses daily.

Journalism faculty member Barbara Iverson said about half her students have camera phones and attributes phones' popularity to social culture—and a lack of sticker shock.

"The costs have come down so much," Iverson said.

Technology advances rapidly and Columbia is keeping pace. Currently, the college has five open-lab facilities featuring both

Macintosh and Windows computers, various major-specific private labs and wireless capability at five locations on campus.

Rebecca Courington, the director for the Center of Instructional Technology, said Columbia's technical infrastructure is important because it helps improve the teaching and learning environment and exposes students to current technology.

"We are working to expand wireless connectivity," Courington said.

David Morton, the director of the Science Visualization and Communication Laboratory, said gadgets can be detrimental when relied on exclusively.

"Sometimes, an over-reliance on technology allows us to become lazy," Morton said.

"Things can break. I'm not savvy with how to fix stuff and it can get expensive," Futrell said.

## Neo-Futurist promotes real theater

### 'Human Exhibit' showcases nonfiction performances

By Jessica Pearce  
Assistant Campus News Editor

A.J. Sacco, a junior cultural studies major, was standing in front of an audience holding a chair with one hand, arm extended at a 90 degree angle to the floor. As he did this, Greg Allen talked to him, asking about his breakfast, how his day had gone so far and what he planned to eat for dinner. Sacco's replies became increasingly strained; his arm bowed in the middle as the chair—previously light—seemed to add weight the longer he held it. Before Sacco, another student got in front of the audience and acted as though the chair was incredibly heavy. She strained and pulled, before finally holding the chair over her head.

The difference between the two students, Allen said, is also the

difference between what he calls performance theater and acting theater. One is real; the other relies on the audience's ability to suspend their disbelief to enjoy the show.

Allen is conducting a two-week residency at Columbia with the TICTOC Performance Art Series that will culminate in a public performance at the Glass Curtain Gallery, 1104 S. Wabash Ave. He says his goal is to give the five students a new opportunity for self-expression. He intends to do this by stripping away the usual layers of live theater. There will be no costumes, no sets, no acting. He's calling the performance a "Human Exhibit."

"The idea," Allen said, "is to try to break through all the pretense that is in contemporary theatre and try to get back to what theater really is."

Allen has had 17 years to experiment and attempt to perfect what he calls Neo-Futurism. He leads a collective of performers called the

Neo-Futurists, who act, direct and perform their own lives every week in a show called "Too Much Light Makes the Baby Go Blind," the longest running show in Chicago.

Neo-futurism, according to Allen, does not pretend, or rely on the concept of suspension of disbelief. Everything that is said on stage is true. For instance, if one of the performers says she was on the el sitting beside a man in a red hat, then she really was on that train.

"You are you who are," Allen said. "Your name is your name. Your age is your age. Your appearance, physical condition and way of speaking, as well as your personal history and life experiences, are none other than your own. You know who you are and what you've done. Use it."

The five Columbia students taking part in the workshop are not acting majors. Allen said that when he held auditions, he wasn't

See Exhibit, Page 7



Erin Mash/The Chronicle

Founder of the Neo-Futurists Greg Allen brings his version of performance art to Columbia students in his Human Exhibit on Oct. 18 at Columbia's 1104 Center, 1104 S. Wabash Ave.



# HALLOWEEN

## party

Oct. 27th, 2005 - Hokin Annex

6:30 - 11PM

SPECIAL PERFORMANCE BY  
J-Records artist  
**RHYMEFEST**

### COSTUME CONTEST!

\$200 ~ Most Creative  
\$200 ~ Scariest  
\$200 ~ Best Impersonation

### WIN PRIZES!

Pumpkin Pie eating  
Contest

Halloween Trivia



Columbia College Chicago  
**SPB**  
Student Performance Bureau

Columbia   
COLLEGE CHICAGO

[C]  
SPACES  
THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

GLASS  
OUTRIG  
GALLERY

C33  
GALLERY

HOKIN  
CENTER

CORANWAY  
CENTER





Mauricio Rubio/The Chronicle

Melody Angel, a senior marketing major, and her brother Malcolm Banks perform at Big Mouth band night on Oct. 20 at Columbia's Hokin Annex, 623 S. Wabash Ave.

## CCCPay: New system to streamline online tuition bill paying

*Continued from Page 3*

savings accounts. Students can also register additional payers to receive and pay bills through infiNET.

In terms of security, certain portions of CCCPay will be controlled by either Columbia or infiNET. According to Alyssa Kattner, the marketing director for infiNET, Columbia will control the authorized payer's login data and PIN information through OASIS. The student's address will be accessible for billing purposes, but the student's phone number will not be listed.

Kattner explained that infiNET handles its own firewall and intrusion detection, but added that a third-party security firm scans infiNET's systems for vulnerabilities.

She also said that infiNET keeps a student's information for only 18 months.

However, if a person decides to pay with a credit card, there will be a 2.75 percent service charge with every transaction. The school will accept American Express, Discover or MasterCard.

Waters said that Columbia paid nearly \$250,000 during the last fiscal year in credit card fees. She also noted that credit card use is down.

"We found that people really weren't financing their education through credit cards," said Waters.

"[Visa] still wants [Columbia]

***"The college has been growing at a phenomenal rate. We're trying to move jobs to be more service oriented."***

**—Jennifer Waters, service operations director for student financial services**

to pay [the service fees] and not pass it along to the consumer," Waters said, in regards to the absence of the company among the list of accepted credit cards.

For some Columbia students, having of service fees would keep them paying their online

bills by credit card.

Vanessa Mendoza, a sophomore marketing major, said that she wouldn't use a credit card to pay for any outstanding charges.

"They should charge [a flat fee of] \$20, that's it," Mendoza said, adding, "2.75 percent is a lot."

Mendoza also said that she had heard about CCCPay through a mailing from Columbia.

Christopher Graham, a sophomore interactive multimedia major, said that he hadn't heard of CCCPay, but that his expenses are covered by loans. However, Graham said that since some students still pay by credit card, the service fee doesn't make it much more convenient for them to pay online.

Still, if students or authorized payers don't want to pay online, Waters said they can always pay in person at the Cashier's Office, located on the 5th floor of the 600 S. Michigan Ave. building.

Waters also said that there won't be any layoffs at student financial services and those employees will be reshuffled due to Columbia expansion.

"The college has been growing at a phenomenal rate," Waters said. "We're trying to move jobs to be more service oriented."

## Allen: Actor brings his version of performing art to campus

*Continued from Page 3*

expressing themselves."

According to the C-Spaces website, the TICTOC Performance Art Series is an "ongoing performance art and installation project created by C-Spaces." The festival presents artists working in the acting arts, and also sponsors workshops by local performance artists.

Sacco, one of the five students chosen for the workshop, is no stranger to performance art. He's worked as what he calls a "close-up" magician, using props such as pens by making the cap disappear and reappear or making the pen itself vanish and reappear.

pear sitting comfortably behind his ear.

"I've always been interested in performance art," he said, "but the theater major isn't my style."

Allen came up with the title of the performance, "Human Exhibit," after a plan he has for if he ever goes broke. He wanted to be a man exhibit a zoo he could live and be observed, just like any of the other animals. The concept goes along with Allen's idea of nonfiction theater.

"I've always thought that actual, unadorned people are much more interesting than people who are trying to pretend to tell you something," he said. "So our actual lives and our actual stories are what we're going to use as material for this workshop."

Allen also thinks of the show as having the theme of public people and private people. At what point are people public? When are people private?

"We'll be exploring the idea that we are going to be ourselves in this space," he said. "And we'll be humans on exhibit."

## Big Mouth: Band night brings a smaller crowd than expected

*Continued from Front Page*

attended Columbia as a freshman.

"It was hot, like hot off the press, and everyone had to be there," Smith said. "I was the student who would wait in line at the front door before the doors opened just to get in and get the first spot."

However, Oct. 20's smaller than usual crowd may have been due to the band night theme.

"When people see that the flyers are talking about bands, they decide that since they aren't a band they're not going to show up," Smith said.

Although six open mic nights take place each year, some vary by taking on a particular genre. Big Mouth themes include band night, hip hop, spoken word, women's night and a general open mic night that is open to all genres.

A general night attracts a much larger turnout, because people won't be turned away by the night's specific genre, Smith said.

Others had different opinions about why the turnout was smaller than expected.

Whitney Cullens, a sophomore graphic design major, worked the front desk at Big Mouth and said she thought that the event's flyers were to blame for the low attendance.

"The flyers aren't as appealing," Cullens said. "I had people asking

me today if there was Big Mouth tonight. A lot of people didn't even know."

Of the 20 performers on the roster, only one group played previously at the open mic night.

That group consisted of Melody Angel, a senior marketing major at Columbia, and her brother Malcolm Banks. The siblings have played music all their lives. They took part in Big Mouth without their usual band, playing only a guitar and trumpet.

Angel and Banks don't think that they will directly pursue their majors as careers. However, they may apply what they learned in college to their music career—Angel will manage their band, and Banks plans to take care of security.

However, many of the artists that played Thursday night were newcomers.

Emcees I.B. Focuz and Colasoul Structure, freshmen audio acoustic majors, believe they "represent the essence of hip hop." The pair, who

had met as sophomores in high school, decided to combine their similar tastes in music to try to elevate hip hop to the next level.

"[We're trying to bring hip hop] to an abstract realm," I.B.

Focuz said. "We're trying to be original because a lot of people only follow the images they see on BET or MTV."

While on stage, I.B. Focuz began to free-style, a move he made to engage the crowd and show the audience that he loves the music enough to take a risk.

"When you see that love, you can't deny it; you have to respect it," I.B. Focuz said. "Even if you don't like the genre, you gotta respect it."

***"It was hot, like hot off the press, and everyone had to be there."***

**—Sharod Smith, programming director of C-Spaces**



Eric Davis/The Chronicle

Columbia will begin renovation of Spertus building, 618 S. Michigan Ave., by fall 2007 according to Alicia Berg, vice president of campus environment.

## Spertus: New addition to Columbia's campus

*Continued from Page 3*

Alexandroff Campus Center, 600 S. Michigan Ave., since those windows will be blocked off by the new Spertus campus. The grout and mortar between the bricks will be replaced and fixed the on those walls as well.

The purchase is part of Columbia's campus master plan, which is being developed by the Office of Campus Environment and the Institutional Research, Evaluation and Planning Department in partnership with an outside consulting group led by Valerio Dewalt Train Associates. One of the aspects of the campus master plan is to increase Columbia's capacity.

"We're finding that we definitely need Spertus, but we need more space," Berg said. "We always have our eye out, so that one day, we don't get landlocked."



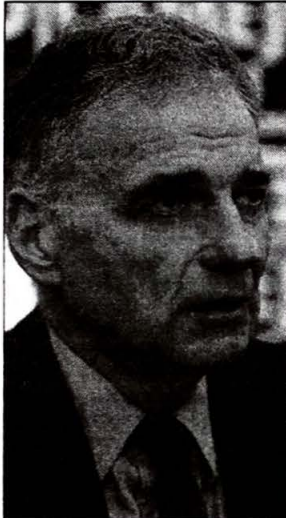
# Nader questions corporate role at Northwestern

By Laura Pond  
Daily Northwestern (KRT)

Northwestern University could become a less free-thinking university as a result of its recent alliances with Boeing and Ford Motor Company, three-time presidential candidate Ralph Nader said recently in a speech about corporate influence in the United States and what students can do to fight it.

The funds Ford and Boeing have pledged to conduct nanotechnology research at Northwestern could commercialize topics of study, he said. He suggested publicizing the contract.

"After a while, which dominates: the university or the corporation?"



Ralph Nader speaks at Northwestern University on Oct. 14.

he said. "Who's the progenitor? Who's the one that has the money? ... Down the pipe, you start losing the independent integrity of the university, one of the last remaining institutions of intellectual freedom in our country."

On Oct. 14 Nader's skepticism about the alliance came during a two-hour speech and Q-and-A session about how corporations such as automobile companies have gained control in the country, depleted the environment and limited independent thought. About 550 students attended the sold-out speech, held in Tech Auditorium and sponsored by campus environmental organizations.

The speech drew a crowd of students and members of the community. One avid supporter wore an Uncle Sam hat covered in political buttons and a cape made out of an American flag. About one-third of the audience walked out during the Q-and-A session. At the auditorium entrance, a man handed out flyers for the 2005 Midwest Socialist Conference before the speech, and a woman showed a video of a cow being slaughtered.

Nader urged students to take action at the university level against corporations. He advised students to investigate corporate influence at Northwestern by posting university contracts online and meeting with trustees. He also suggested establishing a discourse with professors and learning how to lobby, access city documents and build coalitions.

Weinberg College (located at Northwestern) freshman Ben Farah said Nader highlighted issues that were important to students, like the impact of corporate financial con-

tributions to universities.

"I don't think students really know who's running the university," Farah said.

Nader has run as a Green Party or independent candidate, in 1996 and 2000 respectively, and has spoken out against spreading corporate influence and dwindling environmental protections. He discussed several different types of corporations and their appearance in everyday life. He said students have grown up in the shadow of corporations, which are often tied to universities, like Ford's recent deal with Northwestern.

Nader said advertisers pound audiences with messages of speed, sex and status, and the tobacco industry caused 400,000 American deaths last year.

Corporations aren't human, but

they have taken on human attributes, he said.

"They are able to lobby, they are able to contribute to political campaigns, they are able to influence universities and they are able to buy elections," Nader said. "They are able to do all kinds of things that non-human beings should not be allowed to do."

By wielding this power, corporations have hurt the environment, Nader said. There has been little progress toward more efficient cars because gas companies would lose business, which is also why solar energy has not been completely adopted, he said.

"You know what the holdup is?" Nader asked. "ExxonMobil doesn't own the sun."

Nader encouraged students to make Northwestern a model of eco-

logical excellence.

"If you do it where you live and work and study, you're going to be more likely to do it as a matter of habit when you graduate," he said.

Nader's corporate and political insights to environmental problems are perceptive, said Panah Bhalla, co-chair of SEED (Students for Ecological and Environmental Development).

"It's important to address the environment in the context of economics, politics and globalization, because the environment is everywhere," said Bhalla, a Weinberg senior. "It's not something that's isolated."

Previous fall speakers have included Paul Krugman of The New York Times and Eric Schlosser, author of *Fast Food Nation*.

## No charges planned in SIU hoax

By Kevin McDermott  
St. Louis Post-Dispatch (KRT)

A woman who fabricated an elaborate story about a non-existent soldier in Iraq may have embarrassed the student newspaper at Southern Illinois University at Carbondale, but she apparently did not break any laws.

Jackson County State's Attorney Michael Wepsiec said he would pass on pursuing any criminal charges against Jaimie Reynolds. Reynolds is the Marion, Ill., woman who admitted she made up the story of a little girl whose published letters to her father overseas riveted readers of the campus newspaper, The Daily Egyptian, for two years.

"I can't see a crime here," Wepsiec said after reviewing a report from the SIUC campus police department, which was compiled after Reynolds' story finally collapsed this summer.

The Daily Egyptian first wrote in 2003 about 8-year-old Kodee Kennings' struggle to deal with her father's departure to Iraq. Reynolds, going by the name Colleen Hastings, presented the girl as her niece, and they became close friends with students and faculty at the newspaper. Over the next two years, the paper published stories about, and columns by, "Kodee."

When confronted after the hoax was exposed, Reynolds told

reporters she carried it out to help the career of a friend on the campus newspaper staff. That friend, former student editor Michael Brenner, vehemently denies he was in on the scheme and maintains he was among those Reynolds duped with the story.

Wepsiec said his review of the police report on the incident focused on the question of whether there was any money involved in the hoax, which could have elevated it to criminal fraud.

SIUC's School of Journalism is reviewing the incident, but director Walter Jaehnig said Monday there has been no disciplinary action of any student or faculty member in connection with the hoax.

**PRESS** at your finger tips.  
[WWW.COLUMBIACHRONICLE.COM](http://WWW.COLUMBIACHRONICLE.COM)

YOUR PAPER  
YOUR NEWS  
YOUR VOICE

**The Game Design Major is Official!**

**YOU can now become a Game Design Major!**

Interested?  
To find out more, talk with us about it (some pizza) on:  
**Tuesday, Oct. 25 at 5 PM**  
**Wednesday, Oct. 26 at noon**  
at 623 S. Wabash, Rm 405 (auditorium)

Interactive Arts+media department  
GAMES



## Acoustic jam session



Michael Jarecki/The Chronicle

Matthew Santos, senior music composition major, rocks out with his acoustic guitar during the lunchtime Acoustic Music Series in the Hokin Gallery of the Wabash Campus Building, 623 S. Wabash Ave. on Oct. 19.

## Gaming: Growing industry opening doors to students

*Continued from Front Page*

"Getting that internship goes a long way," said Laura Crowley, the human resources director at Day 1 Studios. "Other ways are having a fantastic demo reel or playable model. Students need to look at the games that are shipping and determine if their work is competitive with what they are seeing on the screen."

The gaming industry has expanded into many facets of American culture. According to the Entertainment Software Association's 2005 data on the computer and video game industry, nearly 75 percent of heads of households play PC or video games, and the average age of game players is 30. The average age of the most frequent game purchaser is 37, and 53 percent of gamers expect to continue playing games as much, or more, 10 years from now.

Following this trend, Game Culture, a class offered this spring, deals with studying games as a cultural by-product. One aspect of the course will be that students will be required to buy, play and complete a game from a list at the beginning of the term, said Brendan Riley, Technology & Pedagogy coordinator, who also helped develop the course and will teach it.

"The point of the course is to think about games, and how culture thinks about games," Riley said.

Students are eager to see how the program will pan out. James Stennis, a senior television major, and president of student-based game club Versus, said that having the major is a good idea "since Columbia is all about different mediums."

"It looks interesting on paper," Stennis said. "The way it works is that students will get together and work as a team to

design a game. I'm just curious if it's possible. I would like to think that Columbia students have the ability to put together something of that magnitude."

Columbia prides itself on diversity and it wants to bring that attitude to the gaming field.

"We want to make sure that there's a diversity of voices and that it's not just one single kind of game that gets produced, but that people with different agendas, different philosophies and different stories to tell come to this medium and use it for their own purposes so that there's a broader range of stuff that's available," Barbier said.

With the rise of concern about violence in videogames, Bartoni said it's important for every game design student to have an understanding of ethics and the cultural implications of what's produced.

Tim Darosa, public relations manager for Midway Games, agreed. He said that no one will make a game in which the character stalks the neighborhoods and kills people for the sake of killing because it is considered immoral. He added that video games have a ratings system and most stores won't sell mature-rated games to kids who don't meet the age requirements.

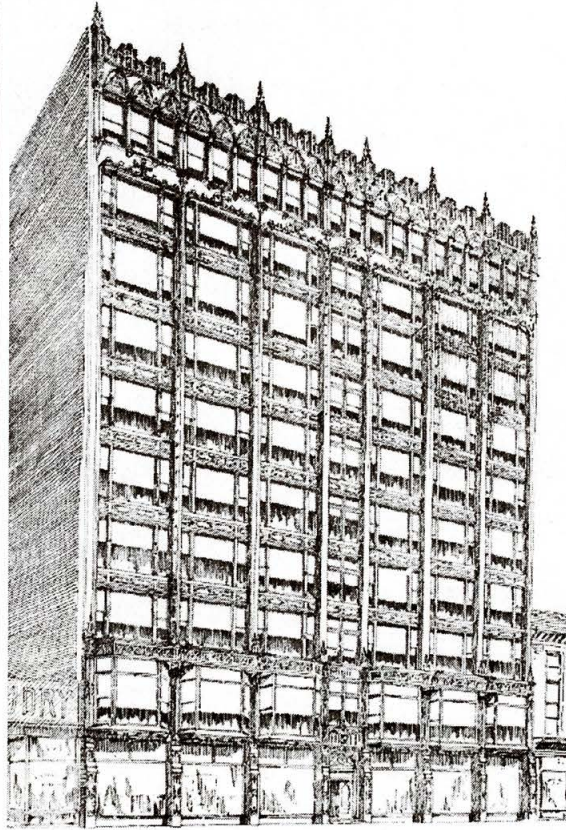
"Video games are not cheap to make," Darosa said. "No company will spend \$10 million just to do it [for the sake of making a violent game]. Storyline in games along with Internet play will be the two biggest changes in video games [in the future]. I think storyline is huge."

The game design major at Columbia has been planned with the students in mind, whether the games are violent or not.

"You could say that Dante's *Inferno* was violent, right?" Bartoni said. "I think that's an aspect of any medium, but I would say that it's not exclusive to games. You don't come to school to do something derivative, but you're here to see what you can do with the medium."

Students interested in the new game design major can learn more in an informational meeting on Oct. 25 at 5 p.m. or Oct. 26 at noon at Columbia's Wabash Campus Building, 623 S. Wabash Ave., in room 405.

## COLUMBIA COLLEGE CHICAGO AND CHICAGO'S SOUTH LOOP: PAST, PRESENT AND FUTURE EXHIBITION AND LECTURE SERIES



Wednesdays  
October 26th & November 2nd  
6:00 - 8:30 pm  
Columbia College Chicago Library  
624 S. Michigan Ave.  
3rd Floor  
Wine and cheese reception will follow each lecture



OCTOBER 26  
**Planning for the Preservation  
of Our Campus Buildings**  
Ann McGuire  
principal architect with McGuire Igleski and Associates

NOVEMBER 2  
**The Future of the South Loop**  
panel discussion by members of the preservation, development,  
architectural and residential communities

Accompanying Gallery show will be up until November 3rd

<http://www.lib.colum.edu/archhistory/>

Columbia  Library 624 S. Michigan Ave.

Made possible through a 2004 Getty Foundation Grant.



# [C]Spaces...Your Spaces



**GLASS**  
curtain  
**GALLERY**

**C33**  
GALLERY

**HOKIN**  
CENTER

**conaway**  
center

THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

## Current [C]Spaces Exhibitions    Current [C]Spaces Events

### GLASS CURTAIN GALLERY

1104 S WABASH AVENUE

HOURS: 10 AM - 5 PM TUESDAY, WEDNESDAY AND FRIDAY AND  
10 AM - 7 PM ON MONDAY AND THURSDAY

### Visual Constructions: Photography by International Alumni

September 1 - October 14

Anni Holm, Masaru Nakamoto, Camila Olarte

An international exhibition primarily exploring the medium of digital photography through the works of Columbia College Chicago alumni Anni Holm (Denmark), Masaru Nakamoto (Japan), and Camila Olarte (Colombia). Curated by Greg Weiss.

### HOKIN GALLERY

623 S WABASH AVENUE

HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

### Sketchy IV

October 17 - November 4

Reception: October 19, 5-7

Sketchy will include work from students, staff, and faculty of Columbia College Chicago. Loose paper sketches and sketchbooks will be exhibited. The exhibition intends to show the process of making art, and provides an opportunity for all of Columbia to share one of their artistic processes. Work collected will represent 2D portraits, landscapes, abstractions, and graphics as well 3D sketches including theater, set, and fashion design

### HOKIN ANNEX

623 S WABASH AVENUE

HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

### Columbia Florence

October 17 - November 23

Reception: October 19, 5-7

This summer Columbia College Chicago students traveled to Florence, Italy with the Columbia Arts/Florence Summer Program. The work on view in Columbia Florence: The Derive en Film was produced during this summer of intensive study where students collaborated on photography, video and collage.

### C33 GALLERY

33 E CONGRESS AVENUE

HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

### Alumni Permanent Collection: Fifteen Years of Painting and Photography

October 17-November 14, 2005

Reception: October 19, 5-7

For the first time [C] Spaces will present a selected body of work from its 15-year collection in an exhibition setting. This small, but worthy selection of painting and photography is a retrospective of some of the finest and most notable pieces in the collection.

### HUMAN EXHIBIT

A PERFORMANCE-BASED EVENING WITH GREG ALLEN AND  
SELECTED COLUMBIA COLLEGE CHICAGO STUDENTS

### Collaborative Performance

Friday, October 28, 7pm

Glass Curtain Gallery

1104 S. Wabash

Join us for Human Exhibit, a collaborative performance-based evening with selected Columbia College Chicago students, led by Greg Allen, founder of the internationally-renowned Neo-Futurists.

Human Exhibit will serve as the culmination of a two-week long residency where students, under the guidance of Allen, will be asked to create work using their own actual lives and experiences while exploring the lines between truth/fiction, acting/performing, and art/exhibitionism.



Greg Allen is the founder of The Neo-Futurists and creator of "Too Much Light Makes The Baby Go Blind" and over 50 other performances that have been seen nationwide. He has taught Neo-Futurism at universities and theater programs across the country. He is an award-winning playwright/director and the recipient of three

### Halloween Party

October 27, 2005

Hokin Annex

7-11 PM

### COSTUME CONTEST!!

Most Creative, Scariest, and Best Impersonation

### WIN PRIZES!!

Pumpkin Pie Eating

Halloween Party

Special Performance by **RHYMEFEST**

**FREE FOOD, FORTUNE TELLER, CARICATURES, HENNA ARTIST**



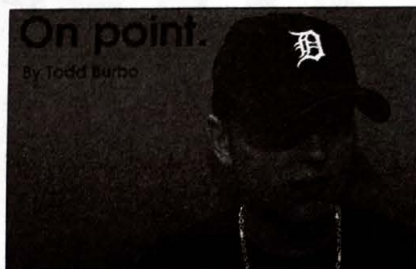
# THE WORD

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

## Let's Talk Shop.

Claire Danes and Jason Schwartzman talk about their new film *Shopgirl*.





## Soundtrack of our lives

A few weeks ago, I was given the opportunity to see an advance screening of Cameron Crowe's latest film, *Elizabethtown*. Being a huge fan of Crowe's past work, such as *Almost Famous* and *Singles*, I was really looking forward to it. Unfortunately, it was a piece of crap. I'm not going to justify my opinion, this isn't a movie review. It was crap, and that's that.

However, it did have some redeeming qualities, among which was its soundtrack. Crowe is renowned for compiling emotionally striking soundtracks, and *Elizabethtown* follows suit. In fact, the movie seems to know that it's a complete piece of crap, and relies even more heavily on the sound-

track to provide emotion than Crowe's previous films.

Since I think my life is more compelling than that piece of crap movie, I think I deserve a soundtrack to rival one of Crowe's. On a day to day basis, any given moment would be better with the proper song rising in the background. Let's go through a day in my life and provide a few examples.

7a.m.: Alarm clock goes off. I would like to say that "Here Comes the Sun" by the Beatles would play as I hopped out of bed for an early morning jog, but in reality, it would probably be "Needles In My Eyes" by The Beta Band, which opens optimistically enough with birds chirping, but stays fairly quiet and avoids any unnecessary cheer. Early morning cheer is obnoxious.

9a.m.: By now, I've had my coffee and am struggling to keep focused, in order to write for my deadline. Wired with caffeine, anything by At The Drive-In, the band that embodies frantic sporadic energy, blares in the background. Any sort of concentration is impossible.

Noon: Lunchtime. Depending on how my morning went, this period can go either way: depression and anxiety,

or relief and sheer joy. On the depression side, the song would be Beck's "I Guess I'm Doing Fine," on which he sounds anything but fine. If the morning went well, the title track from Gorillaz' *Demon Days* would work beautifully, with its gospel-choir vocals singing an uplifting melody about rising above the world's problems.

5p.m.: Whether my mood was good or bad pre-class, it's bound to be dreary afterward. At this point, I need all the encouragement I can get, so I'd opt for The Streets' "Stay Positive." Everything seems better when you remember that you're not a heroin junkie.

9p.m.: Getting ready to go out. Although I usually end up in a relaxed, quiet social scene, I like to pretend that it's going to be a wild, crazy night. A song with energy is essential, and ridiculous hip-hop is often in order. "Friday Night" by Ugly Duckling is almost too perfect.

2a.m.: I'm sorry if it's been done, but at this point in the night, 50 Cent's "In the Club" is ALWAYS the perfect song. Don't deny it. It's the perfect motivation to stay out as late as possible, thereby ensuring that you'll be hearing "Needles in My Eyes" come sunrise. This time, I ignore the alarm clock, just like you should ignore the release of *Elizabethtown*. It's a piece of crap.

## CALENDAR OF EVENTS

### MONDAY

Bruce Cockburn  
Park West, 322 W. Armitage Ave.  
7:30 p.m. \$25

### TUESDAY

Liz Phair  
Vic Theatre, 3145 N. Sheffield Ave.  
7:30 p.m., \$30

Margaret Cho signs and discusses  
*I Have Chosen to Fight*  
Borders Books, 830 N. Michigan Ave.  
7 p.m.

### WEDNESDAY

Fatlip  
Abbey Pub, 3420 W. Grace  
9 p.m., \$10 to \$12

Ted Allen signs and discusses  
*The Food You Want to Eat*  
Borders Books, 830 N. Michigan Ave.  
7 p.m.

### THURSDAY

Marah  
Abbey Pub, 3420 W. Grace St.  
9 p.m., \$12

### FRIDAY

Broken Social Scene with Feist  
Metro, 3730 N. Clark St.  
8 p.m., \$22

Gwen Stefani with Black Eyed Peas  
Allstate Arena, 6920 N. Mannheim Rd.  
7:30 p.m.  
Sold Out!

Hold Steady Crew  
Logan Square Auditorium,  
2539 N. Kedzie Ave.  
8:30 p.m., \$13 to \$15

### SATURDAY

Guster  
Riviera Theatre, 4746 N. Racine Ave.  
7:30 p.m. \$30

### SUNDAY

Jamiroquai  
Congress Theater,  
2135 N. Milwaukee Ave.  
7:30 p.m.  
Sold Out!



## Relationships of the damned

I am not the most financially sound person in the world, and have quite a reputation for being one of those people who never return movies or books on time upon borrowing them. So, you can imagine my delight when our dear assistant A&E editor Hunter loaned me his copy of Joe Meno's much-acclaimed *Hairstyles of the Damned*. The book is fabulous—which 90 percent of the population already knows, but I digress. Aside from Meno's obvious gift for storytelling, it takes me back to my years of growing up around punk-rock kids on Chicago's South Side. I even went to the same high school as the book's heroine, Gretchen, and worked in the same, shitty mall as her sister. As I became further and further entranced with the book's characters and storyline, it got me think-

ing about this loser guy I dated when I was about 16.

It's really sad, but some of the trashy lowlifes the female (and male) characters come across in the book hit a little too close to home for me. I don't know why it happens, but when young people get into relationships, it seems to be more about the love of the game than a genuine interest in the person. Why is it that in order to keep someone you love around, you have to pretend not to like them at all? And when is it time to sit down and realize that relationships surrounded by games are really not relationships at all?

"I'm so fucking tired of the game," my roommate Tracey recently told me. "Why is it still going on?"

Until recently, I was the last person who should be answering that question. Back when I made minimum wage selling cookies in the mall, I decided it would be my personal goal to make the sales-boy at an awful, tacky store fall in love with me. With slews of mallrats fawning over him, and an ego far too big for a boy of his size, I decided I would play hardball until he was mine.

I eventually was "lucky" enough to call him my boyfriend. He ignored my calls most of the time, flirted with other girls in front of me and grabbed my boobs in public. It must have been love.

Well, I thought it was. He bullshitted

me enough to get me in the sack. Poof! went my virginity, and six days later, he was gone too.

As catastrophic as it was for me at the time, I eventually realized that my brief love affair was no more than an adolescent boy's quest to get laid and that putting up with someone's bullshit did not constitute a relationship. As much as I regret losing the V-card at such a young age, I appreciate the fact that he was the last guy to treat me that way and make me feel so unappreciated—and quite possibly the last guy who ever will.

While I feel that I have finally found someone to have a pseudo-adult relationship with for a while, I see the people around me caught in the game of cat and mouse. And there's really nothing I can do about it.

Until you find someone on your wavelength, games are inevitable. Call screening, canceling plans, confusing behavior—all of the things that make you want to scream and cry while leaving you just enough hope to stick around. Ugh. It's pretty awful.

The fact of the matter is, as cheesy as it sounds, until you decide you're done putting up with assholes, douchebags and losers, those are most likely the people you are going to attract.

So, while I will revel in the fact that my aforementioned virginity-stealer is now a burnout loser, you should all devour my wisdom, get out there and kick all of the game players you know out of your life—or just go read Meno's book. It's real good. And, Hunter, I promise I'll give it back soon.



Love us or hate us...

We'd love to hear from you. How to contact The Word:



Todd Burbo - [tburbo@chroniclemail.com](mailto:tburbo@chroniclemail.com) - (312) 344-8969

Hunter Clauss - [hclauss@chroniclemail.com](mailto:hclauss@chroniclemail.com) - (312) 344-8970

Tiffany Breyne - [tbreyne@chroniclemail.com](mailto:tbreyne@chroniclemail.com) - (312) 344-8971

### Ratings Guide

So, is that movie worth watching?  
That CD worth buying? Count the hearts in each review and use this handy chart to find out.



Complete Crap



Download It



Pretty Entertaining



Very Good



Word Up.



# 'Street Angel' battles evil, raises social awareness

Collection shows that homeless can be heroes

By Hunter Clauss/Assistant A&E Editor

They're the forgotten citizens, the ones standing out in front of convenience stores and on street corners asking for money. For one reason or another, the homeless have slipped through the cracks of society, and in some ways they represent how dreams and plans for the future can easily go wrong.

A new comic book published by Slave Labor Graphics, however, uses the traditional superhero format to tell a much deeper and personal story by incorporating the homeless.

*Street Angel Volume One: The Princess of Poverty*, which is drawn by Jim Rugg and written by Rugg and Brian Maruca, follows skateboarding orphan Jesse Sanchez, also known as the crime fighter Street Angel. With her kung fu moves and her deadly skateboard, Jesse not only saves the world from time-traveling conquistadors, but also has to dig through dumpsters in order to find something to eat.

This juxtaposition of Jesse's personal challenges and that of her superhero persona drive many of the stories collected in this collection. In one particular storyline, Jesse is called on by the mayor of the fictional Angel City to stop the mad scientist known as Dr. Pangea, whose master plan is to unite all of

earth's continents into the gigantic land mass that it once was.

This mad scientist is so dedicated to his bizarre plan that he kidnaps the mayor's bratty daughter—who is pampered to the point where Dr. Pangea has her seated in a reclining chair and drinking out of a champagne glass as one of her hands is chained to a wall.

While Jesse fights her way through all of Dr. Pangea's ninja henchmen, she never gets so much as a simple "thank you" from the mayor's daughter. In fact, the daughter repeatedly makes rude comments about Jesse's appearance. The fact that Jesse is homeless and smells funny is more important to the daughter than the fact that Jesse killed a bazillion ninjas in order to save her.

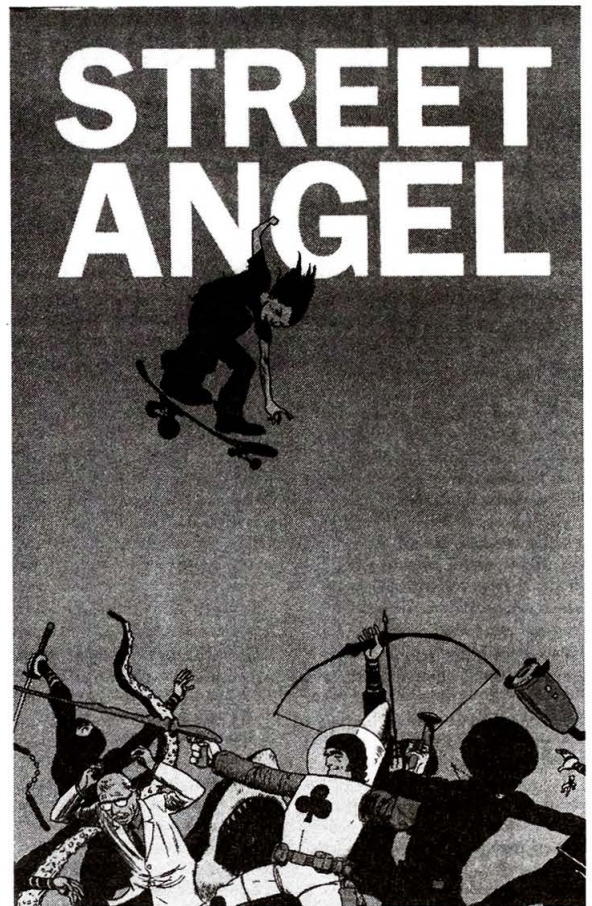
In some ways readers have to ask themselves who the real antagonist of the story is. While Dr. Pangea is the typical superhero, comic-book villain, the mayor's daughter acts as a foil to the heroic Jesse, who never once responds to any of the daughter's insults. Since she doesn't even have a name, the mayor's daughter represents the general ungrateful human being many of us encounter from time to time, and the fact that Jesse is able to calmly ignore the rude and

insulting comments with ease makes Jesse even more noble and endearing.

It is in this way that *Street Angel* captures the essence of what made comic books like *The Uncanny X-Men* and *The Amazing Spiderman* such iconic and highly-regarded pieces of work. Titles like these take the concept of the outsider as the superhero and, aside from battling super villains and saving the world, show how the main character deals with personal issues that readers can easily relate to.

While Jesse's adventures are enjoyable to read, the validity of her accounts must be taken into consideration. In one story, Jesse rumbles with a satanic cult that is attempting to pillage a Roman Catholic Church. Jesse takes such a beating from the leader of the cult that Jesus Christ steps into the fray. While Jesse manages to pull through, the story ends with her waking up in a classroom to her teacher's insistent nagging.

Sure, this could be a *deus ex machina* if it weren't for the fact that Jesse leads two different lives: one of a crime fighter and one of a homeless young woman struggling to get by. Because the stories are amazingly imaginative, it's hard to determine whether or not her battle with the satanic cult was real or if Jesse is



The adventures of Jesse Sanchez, aka Street Angel, include a cast of colorful characters.

making all of this up as a way to control some aspect of her life.

The over-the-top stories, which unfold the seemingly simple life of Jesse, are so delightful to read that the reader can tell Rugg and Maruca really enjoy what they do. Rugg's artwork complements the stories so well that one gets the feeling that *Street Angel* is definitely on the

road to becoming something like Will Eisner's *The Spirit*. For a

**Street Angel Vol. One:  
The Princess of Poverty**  
by Jim Rugg and Brian  
Maruca



Graphics courtesy SLG Publishing



Left: Jesse Sanchez often takes a beating when saving the world from ninja street gangs. Right: The mayor's daughter gives Jesse a hard time for being homeless.



# Movie marathon a 'massacre' on patrons' sleep patterns

Horror movie classics rise from the dead at Music Box Theatre

By Hunter Clauss/Assistant A&E Editor

There's an old man sitting two aisles up, kicking back a few beers. Off to the left is a middle-aged man dressed to impress in his own vampire costume, and a young man outfitted as the late Hunter S. Thompson is sitting with a lady friend to the right, both looking through the contents of Thompson's briefcase.

All of them have their 3-D glasses on, and are all watching the 1954 horror movie classic *Creature from the Black Lagoon*, which was just one of the many movies screened during the Music Box Massacre, a 24-hour horror movie marathon that started on Saturday, Oct. 15 and ran until Sunday, Oct. 16 at the Music Box Theatre, 3733 N. Southport Ave.

The most remarkable thing about the Music Box Massacre wasn't so much the odd collection of people who showed up for the event, but how the audience interacted with the films. During each of the movies, for instance the dated *Creature from the Black Lagoon*, the audience

was daring enough to roll jokes off of the movie, and they were willing to laugh with it. By the end of each movie, the audience members clapped and cheered as if they had just seen a musical performance.

"Horror movie crowds are always great," said Rusty Nails, who hosted the event and did not sleep for the whole 24 hours.

One horror fan who showed up for the event was local film director Gary Sherman of *Poltergeist III* fame. One of Sherman's films, *Death Line*, is about the mysterious—sometimes hilarious—disappearances of passengers waiting for a train in the London Underground.

Sherman said that he likes to mix comedy with horror into his films because it "disarms people."

"You're setting people up for horror and you release it with humor," Sherman said.

In addition to *Death Line* and *Poltergeist III*, Sherman just finished his new film, *39—A Film by Carroll McKane*, which is about a serial killer who kidnaps

a prominent psychologist to film his own death. Sherman said it was his scariest movie yet, because the film is shot like a documentary through the killer's own camera.

"What you see is what he wants you to see," Sherman said. "What you hear is what he wants you to hear. You're watching a documentary of a guy who gets as evil as he gets."

Other films that were included in the marathon were *Nosferatu*, George Romero's *The Crazies*, David Cronenberg's *Scanners* and another horror movie classic, *The Howling*.

Some of the movies showed during the festival raised awareness of pressing social issues such as gun control.

"I think people in the Amazon should own guns in case there are creatures in their lagoons," said Laura Schatz, a horror movie enthusiast.

Other issues that were discussed during the movie marathon were HIV and AIDS. Money collected throughout the Music Box

Massacre was donated to Open Hand Chicago, 1648 W. Howard St., which is a volunteer-based organization that provides assistance for low-income individuals with HIV/AIDS who are living in the Chicagoland area.

"I like to choose charities people might not know about," Nails said.

Nails said the Music Box sold about 200 tickets for the event, which he considers to be reason enough to have the event next year.

That may be too long a wait for some of the Massacre survivors such as Wes Stokes, who is a film major at Columbia.

"I'd do it next week," Stokes said. Stokes stayed the entire 24 hours with his friend, Jude MC, who is an audio major at Columbia. Both stayed overnight and slept at the Music Box Theatre.

"Falling asleep was cool

because I would wake up at the most intense parts," MC said outside the theater after the event.

While they did not bring sleeping bags, some of the items in their supplies were rice cakes, lightly salted popcorn and chocolate covered espresso beans for caffeine.

"I think I've reached my limit in caffeine," Stokes said.



The Music Box Theatre, 3733 N. Southport Ave., hosted a feast of fright for horror fans.

A NEIGHBORHOOD HOT SPOT

**SOUTH LOOP CLUB**

Sun-Fri: 11am- 4am  
Saturday until 5am

701 S. State Street  
312.427.2787

HOT BARTENDERS / ROCKIN WINGS

Stop in for a bite to eat, watch your favorite sport team on the big screen, listen to tunes on the jukebox or just stop in for a drink.

WE ARE OPEN WHEN YOU ARE!

10% off with food purchase  
show ID everyday-thursdays

**Delilah's**  
2771 N. Lincoln • (773) 472-2771

**PUNK ROCK MONDAYS**

**BUCK BEER  
FREE POOL**

**DELILAHSCHICAGO.COM**

Apartment & Roommate Marketplace

**SUBLET.com**

1-877-FOR-RENT

Chicago &  
All U.S. Cities

Long Term  
Short Term

List Apartments  
& Rooms Free

No Broker Fees

Furnished & Unfurnished

**www.sublet.com**

MINIMUM \$5,000 COMPENSATION

**EGG DONORS NEEDED!**

Help Make A  
**Dream  
Come True.**



Our egg donor program is completely anonymous and is owned and operated by our professional and caring nursing staff. We are in need of healthy, non-smoking females between the ages of 20-30 years old. Local physicians are available.

• Matches made quickly. • 24/7 donor support.

**847.656.8733  
773.490.EGGS**  
**www.egg411.com  
info@egg411.com**





**COMING OCTOBER 2005**

A new way for Columbia College students and parents to access  
billing statements and pay online.

**WHAT CAN CCCPAY DO?**

- The flexibility to view your bill electronically 24 hours a day, 7 days a week via the internet through the Oasis Portal
- The ability to pay your bill electronically 24 hours a day, 7 days a week via the internet through check or credit card\*
- The option to authorize third parties to view and pay the bill, such as a parent, guardian or sponsor anywhere or anytime
- Email notification when a new bill has arrived
- View your current bill plus a history of bills online
- Ability to access and print a PDF of the paper bill
- Immediate confirmation of your payment

PLEASE CHECK YOUR OASIS EMAIL  
FOR UPDATES ON WHEN CCCPAY WILL  
BE AVAILABLE AND HOW TO USE IT  
OR VISIT OUR WEBSITE AT  
[www.colum.edu/sfs](http://www.colum.edu/sfs) for more details.

CCCPAY IS A SERVICE  
BROUGHT TO YOU BY:  
Student Financial Services  
Columbia College Chicago  
600 S Michigan  
Chicago, IL 60605  
1-866-705-0200  
[sfs@colum.edu](mailto:sfs@colum.edu)

\*Credit cards accepted will include MasterCard, Discover and American Express and will be subject to a 2.75% service charge.

**Columbia**   
COLLEGE CHICAGO

create...  
change



# Three's a crowd

Steve Martin's *Shopgirl* brings new emotional depth to the classic love triangle

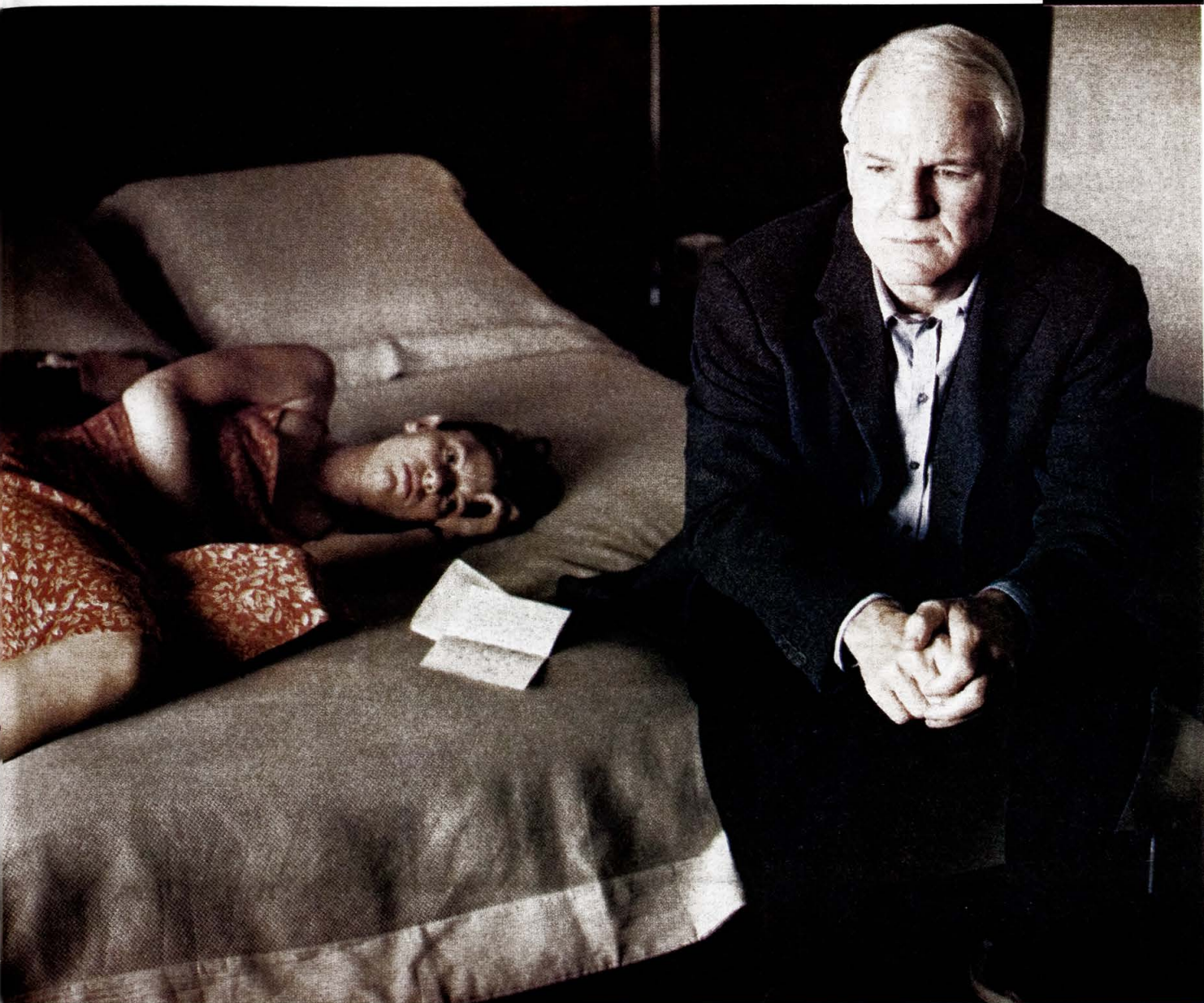
By Todd Burbo/A&E Editor

**I**t seems insulting to have a Yale graduate battling cyborgs alongside Arnold Schwarzenegger, but despite her Ivy-League pedigree, Claire Danes found herself doing just that. Sure, she volunteered for her part in *Terminator 3*, but one can't help but think she was somehow tricked into it. Just look at her resume leading up to *T3*: There was her debut as Angela Chase on TV's "My So-Called Life," her take on Shakespeare in *Romeo + Juliet*, her work in the U.S. version of the anime masterpiece *Princess Mononoke* and her appearance in indie film *Igby Goes Down*. It's a body of work filled with art-house fare, not Hollywood



"I wasn't trying to do anything Steve Martin-esque. I wouldn't dare."





With the release of *Shopgirl* on Oct. 28, Danes returns to the sort of material that has built her career. The film is a delicate balance of intelligence, humor and emotional depth—a romantic comedy of such high caliber that it almost defies the label.

*Shopgirl* is clearly a superior piece of filmmaking that is nevertheless in danger of being overshadowed by its direct competition, the higher-profile Cameron Crowe film *Elizabethtown*, a horrible mess of generic romantic-comedy cliché. Both premiered at the Chicago International Film Festival this Oct., with Susan Sarandon making a public appearance on behalf of *Elizabethtown*. Danes and her *Shopgirl* co-star Jason Schwartzman were in town representing their film, hoping that their combined star-power would be enough to out-shine Sarandon.

They needn't worry; their work speaks for itself. Based on the Steve Martin novella of the same name, *Shopgirl*, which is directed by Anand Tucker, tells the story of Mirabelle (Danes), a starving artist torn between two men—Jeremy (Schwartzman), a perpetually broke free-spirit, and Ray (Steve Martin), the suave, well-to-do older gentleman who represents a lifestyle

she can only dream about. On the surface, the story seems incredibly shallow, with a cute girl trying to choose between money and love, but Martin's remarkable writing and a well-chosen cast bring an incredible depth and reality to the screen. What sets this love triangle apart is that all three characters are sympathetic—there is no villain to root against.

Danes, who had read Martin's novella long before the film was conceived, said that she saw Mirabelle's depth despite the seemingly clichéd plot. She is an ever-changing character, which Danes said both attracted her to the role and provided a constant challenge for her during the shoot. As Mirabelle evolved, Danes said she was forced to essentially play a different role from day to day. "She really has a trajectory; it's pretty clearly defined within the script," Danes said. "In the beginning, I was careful to play her as someone who was really stagnant.

Anand was actually telling me to appear kind of plastic. And in the end, when she becomes more expressive and functional, we can enjoy that satisfaction, that evolution."

Visualizing that evolution was perhaps the most important aspect of the film's production. According to Danes, the movie is very much about setting an atmosphere and tone, yet is very plot-driven, detailing a series of events that leads to change for every character involved.

The story was supported by a stellar production crew, including costume designer Nancy Steiner, who dressed the fashionable cast of *Lost in Translation*, and production designer William Arnold, who worked on the visually gorgeous *Punch Drunk Love*. While the crew almost ensured that the movie would look beautiful, the responsibility of creating an interesting, yet static character fell on Danes.

"It was a challenge for me to play someone who was so quiet and depressed, because she's also on the screen all the time," Danes said of her character, a Saks Fifth Avenue employee. "I was really nervous that people were not going to stay with me when I was just standing behind that bloody counter."

The stoicism of Mirabelle is offset beautifully by the upfront humor of Schwartzman's character, Jeremy. Schwartzman excels at playing misunderstood geniuses, as he proved with his role as Max Fischer in Wes Anderson's *Rushmore*. Many will be quick to classify his character as a slacker, but Schwartzman disagrees, saying that his character is very motivated.

"I think he has ambition, I just don't think he's familiar with how it feels," Schwartzman said. "I think [Mirabelle] harnesses it or funnels it into some sort of point. All of a sudden he has a goal."

Schwartzman and Danes are quick to deny credit for the film's quality. Both cite Martin's writing as the work's primary strength, but also shower each other with endless praise.

"It was such a thrill to work with Jason," Danes said. "I was just following him, just trying to keep up. We always talk about how important it is to be in the moment, and I felt like I didn't have a choice because what he was doing was so compelling. He kept me really engaged."

The majority of the film's laughs come from Schwartzman's skill at improvisation, which lends an invaluable spontaneity to

the dialogue. He said that Martin's script provided an excellent framework to his character, but scene by scene, he brought Jeremy to life through spur-of-the-moment lines and mannerisms.

It could be suggested that Schwartzman was emulating Martin himself, who was a major comedic presence in the '80s. Schwartzman acknowledges that Martin had a huge presence in the films of his childhood, and probably provided a subconscious influence, but says that he doesn't try to emulate any comedian.

"I wasn't trying to do anything Steve Martin-esque. I wouldn't dare," Schwartzman said, laughing. According to Schwartzman, it was Danes, not Martin, who had a major influence on his performance. He claims that working with Danes brought out his inner-Jeremy, and went so far as to say that he wasn't sure he could play the role without her. "I don't know what happened, but to work with her was so natural," he said. "When I started to act with Claire, that was when the character came out of me. I might have had Jeremy's skeleton, but she was the X-ray machine."

Where Schwartzman filled the gaps in his character's façade with improv, Danes chose to accentuate the details of Martin's writing, which focused much more heavily on her character. From the writing, she took details such as her character's posture and mannerisms.

"Steve created such detailed portraits of these people," she said. "That's a huge gift, because a lot of times writers are not so skillful or imaginative."

Despite the fact that it portrays an emotionally crippling love triangle, Schwartzman and Danes swear that *Shopgirl* is actually a positive look at life and love. Schwartzman emphasizes the journey, not the end result, as the most inspiring aspect of the movie. Danes, on the other hand, seems most excited by the film's finale. She sees it as overwhelmingly positive, but acknowledges that many won't share her point of view.

"I'm so reassured by the ending," Danes said. "I think it's a coming of age story for everybody involved. Even the old fogey, who's supposed to be a grown up when we meet him, but is very limited and terrified of surrendering control, and investing in another person and loving selflessly. It's hard to call yourself a man if you can't do that."



# Follow the silk road

Chicago theater aims to dispel misconceptions and bridge cultural differences

By Tiffany Breyne/Assistant A&E Editor

On Sept. 10, 2001, Muslim-Americans were perceived as foreign and mysterious. By Sept. 12, they were seen as scary, maybe even life-threatening.

The founders of the nonprofit Silk Road Theater Project in Chicago are on a mission to break all of these misconceptions of Muslim-Americans and other cultures from Asian, Middle-Eastern and Mediterranean backgrounds. Their latest production, "Ten Acrobats in an Amazing Leap of Faith," which opened Oct. 22 at The First United Methodist Church, 77 W. Washington St., shoots directly at that goal.

"Ten Acrobats," directed by Stuart Carden, is about a Muslim-American family trying to find a place in American society while juggling its own culture's faith and values.

Inspired by the attacks of Sept. 11, founders and life-partners Jamil Khoury and Malik Gillani decided it was important to somehow make that day a memorable one for less obvious reasons.

"9/11 was a very life-defining event, and you want to take something that's really horrible and find some kind of positive response to it," Khoury said. "I'm half Arab and Malik is from Pakistan, so we were really concerned about the Arab and Muslim communities. And there was a great deal of misunderstanding from all sides about one another. We thought that

theater is such a wonderful bridge, a way to bring stories and perspective and experiences in a forum that is safe and engaging."

Before starting the theater company, Khoury was a cross-cultural and diversity teacher and Gillani was an IT consultant. Though still at their day jobs, both men also work non-stop to run the theater company. With four other productions already behind them and one coming up in the spring, the theater has managed to find stories it believes convey the message of finding similarities in cultural differences.

Khoury said that while spending months to come up with a way to spread their message, the men came up with ideas along the educational route such as lectures or educational theories, but decided that theater would reach a wider audience. Both men realized that there were many minority groups not represented on Chicago stages, and they hope to be the voice for the Middle-Eastern community.

Regina Wellner, Columbia teacher and faculty advisor for MOSAIC, a Columbia organization focused on studying Middle Eastern culture, said that Silk Road and other institutions in the city are a great way to bridge cultural differences. Wellner mentions organizations such as CAIR, the Council on American-Islamic Relations, an international group with the vision to help enhance understanding of Middle Eastern

cultures and provide mutual understanding.

Wellner also credits Chicago specifically for organizations such as Silk Road and the Council of Islamic Organizations of Greater Chicago.

"[They're] trying to find ways to breach the differences and I think it's good, that maybe when we look at the news we somehow are left with the impression that Muslim American aren't like us, even though they're Americans, too," Wellner said. "So plays like [Silk Road's] help to say that everybody's still worried about their kid going to school and getting good grades, paying the mortgage, all [those] kind of things, and we can connect individually."

While the theater company does focus heavily on the Silk Road aspect, Khoury believes that anyone can relate to the "Ten Acrobats" characters.

He hopes that the play will dispel any ideas that Muslim-Americans are different or exotic. Khoury said the family in the production is a normal, conflicted family; parents and children bicker and deal with issues of gender and sexuality.

"We've had people see the previews and they're like, 'Oh my god that's an Italian family,' or 'That's an African-American family,'" Khoury said. "They can see the parallel particularly when you're somehow stigmatized, when you're somehow bad or



dangerous."

Though "Ten Acrobats" does dip into finding similarities between cultures, it also portrays a cultural theme not often brought to the public eye before 9/11. Khoury said feedback from all the productions has been positive, with audience members thanking them for opening their eyes to new perspectives and ideas.

Wellner believes that 9/11 was the spark people needed seek out other cultures.

"One wants to hope that this isn't only coming out of 9/11, that we would have sooner or later started to recognize the need to make those connections," Wellner said. "I think in light of the heightened emotions that are associated with 9/11 that this really is important."

No matter what the inspiration is to see "Ten Acrobats" or other Silk Road productions, Khoury hopes to see some kind of effect on the audience and their perception of family and culture.

"[The play's] entertaining, but we want it to also challenge," Khoury said. "If it doesn't challenge, then we're not really interested in it. Even if it makes you uncomfortable, I think there's something to be said about being uncomfortable. But I think places like Chicago, you're gonna find people who have a curiosity or a desire to know [these things]."

"Ten Acrobats in an Amazing Leap of Faith" is playing through Dec. 30 at The Historic Chicago Temple, 77 W. Washington St. For more information on Silk Road Theater Project, visit [www.srtp.org](http://www.srtp.org)



Photos Courtesy Silk Road Theater Project

The cast of *Ten Acrobats in an Amazing Leap of Faith*; above right: Irit Levit, Monica Lopez and Jen Albert; above: Steven Gilpin and Anil Hurdadli.

## Help create a family.

Chicago's first and most highly respected program is looking for the following:

### EGG DONORS

\$5,000 compensation to healthy women between the ages of 20-29 to be anonymous egg donors. Donors will be evaluated, take medication and undergo a minor surgical procedure. Serious inquiries only.

### GESTATIONAL SURROGATES

Minimum compensation \$20,000. Healthy women between the ages of 21-35 who have given birth to at least one child.

ARR

ALTERNATIVE  
REPRODUCTIVE  
RESOURCES

[www.arrn.com](http://www.arrn.com)

773.327.7315 847.446.1001

## break From the ordinary

Acapulco  
7 nights at El Presidente  
\$839

Cancun  
7 nights at Dos Playas  
\$749

Negril  
7 nights at Fun Holiday  
Beach Resort  
\$799

be a spring  
break rep  
and travel  
FREE!

Prices based on quad occupancy. Subject to change and availability. Taxes and application fees not included. All flights out of Chicago, IL.

429 South Dearborn St. 2570 N. Clark St.  
(312) 786.9050 (773) 880.8051

STA TRAVEL  
[www.statravel.com](http://www.statravel.com)

STUDENT TRAVEL & BEYOND



# Cryptic Fright

**A**nonymity is a mysterious design, scratching out curiosities and teasing the imagination. That's what obscure horror movies and Bleeding Skull, the founder of a horror movie review website, have in common.

Known only as Bleeding Skull, the 27-year-old has a hidden identity to his advantage, allowing website visitors to enjoy the numerous movie reviews from a mystery man with one main goal: bringing to life "spooking trash from beyond the grave."

Bleeding Skull is hosted through SweetThunder.org, a website run by friends. The site started up in January 2004 and is dedicated to reviewing the obscure horror films from the '50s to the '80s, which are separated into VHS and DVD categories and feature interviews and monthly rants on specific movies. The original inspiration for the Bleeding Skull website was finding video stores going out of business and stocking up on their \$1 obscure horror movies.

"I think the whole reason I'm into these movies is that they're so much fun to watch, and it's a stress reliever to just hang out and watch them," Bleeding Skull said to *The Chronicle*. "I was really into a certain kind of review that I wasn't finding online. I thought that people were taking themselves too seriously, and that their reviews were really clinical and very 'by the books.'"

With a surplus of reviews to choose from, Bleeding Skull offers entertaining and truly sincere thoughts on his beloved horrors. In his description of *The Thrill Killers*, a 1964 film by director Ray Dennis Steckler, Bleeding Skull compares watching it to "watching an old tape of the Beatles on Ed Sullivan." His passion for the nostalgic, raw and darkly under-toned film makes the review an easy read and offers an uncommon perspective.

Yet Bleeding Skull is just one part of the cult following for classic horror movies, an underground fascination for an almost dead breed of entertainment.

"Definitely, it's a niche market," Fred Adelman said. "People either get it or they don't. There's no in-between—you either like these films or you hate them."

*Critical Condition*, an online magazine about obscure and scary movies, is founded by Adelman and started in

**Bleeding Skull website specializes in obscure horror films**

By Tiffany Breyne/A&E Editor

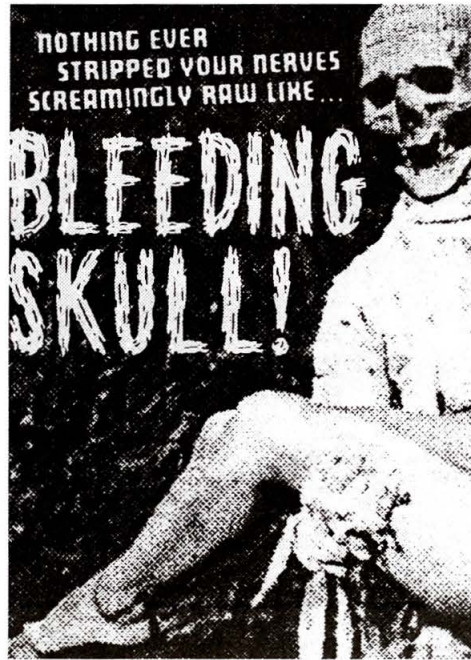


Photo Courtesy of Bleeding Skull

The Bleeding Skull website offers screams and scares with its horror movie reviews.

1982 as a newsletter to alert his friends of new horror films.

Nowadays, movies like *House of Wax* and *The Ring* are considered horror and aim more for visual effects and audience appeal, rather than pure twisted tales of terror. Bleeding Skull blames this on the introduction of movie theaters and VHS: As these entertainment formats grew more popular, the small window for independent filmmakers and companies kept shrinking.

As for why Bleeding Skull even bothers to review VHS movies, which are near extinction, his reasoning goes beyond skin-deep.

"A lot of these movies aren't available on DVD, and I've always collected big box horror movies on VHS," Bleeding Skull said. "I think there's just a romantic thing about holding these ancient, cardboard, huge boxes that are falling apart."

Bleeding Skull lists Herschell Gordon Lewis and Ray Dennis Steckler as his favorite horror film directors. He said Gordon Lewis is originally from Chicago and started making films with the intent to make money. Gordon Lewis made the first gore film in 1963 called *Blood Feast*, about an Egyptian caterer who kills women and use their body parts to bring an Egyptian goddess back to life.

Adelman thinks that the biggest boom in the obscure horror movie industry was in the '70s and '80s, though he sees a new wave of similar movies coming back in the future. He believes that this market runs in cycles, and film companies are starting to cater to the people who look toward the unrated DVD version of movies in contrast to its cleaner theater version.

Bleeding Skull said he doesn't think there will ever be a short supply of horror movies.

"Just when you think you've seen it all, you see something else," Bleeding Skull said. "It's crazy once you get into it. There's just so much out there."

For reviews and ideas on how to spend Halloween night, check out [www.sweetthunder.org/bleedingskull](http://www.sweetthunder.org/bleedingskull) and [www.criticononline.com](http://www.criticononline.com).

One-stop  
**Halloween**  
shopping

TO BUY OR RENT 100'S OF HALLOWEEN PROPS (INDOOR & OUTDOOR)  
Over 50,000 children's & Adult's Costumes Available  
PLUS 1000'S OF WIGS ON DISPLAY. BUY OR RENT  
1000's of Masks For Your Haunting Pleasure Realistic Detail, Expert Hand Finishing  
Color Spray, Make-Up, Halloween Decorations

The most  
ORIGINAL ACCESSORIES

**WE HAVE  
IT ALL!**

ONE CITY BLOCK LONG  
OVER 1 MILLION ITEMS IN STOCK  
Open 7 Days a Week

4065 N. MILWAUKEE AVE. CHICAGO IL 60641

**FANTASY<sup>HDQ</sup>  
& COSTUMES**

FANTASYCOSTUMES.COM

over 1000 new items from last year. Must see to believe

**20% off**  
11/1/05

**(773)777-0222**



# More than just candy

Chicago paints the city orange with Chicagoween festivities

By Pamela Mason, Erin O'Connor and Cathleen Stanger/Staff Writers

From haunted el rides to Broadway-inspired face paintings; Halloween in Chicago has a lot to offer this year with the ninth annual Chicagoween celebration.

One activity at the festival is the Midnight Circus, in which a team of performance artists puts on an acrobatic show three times daily in the Haunted Village at

Pumpkin Plaza, which is what Daley Plaza is called by the city during the Halloween season. With lively music and stunts, the Midnight Circus usually draws quite a crowd.

"You'd be surprised how many people come out on their lunch breaks to watch the show," said Ann Sylvester, media relations and marketing specialist for the mayor's office of special events.

The festival is estimated to draw over 250,000 people during its 17-day run that kicked off Oct. 14.

Another group of performers sets out for Daley Plaza around Halloween: members of the "Wicked" cast. The Broadway tale of the "Witches of Oz" playing in Chicago this fall proved to be a hit with Chicagoans, and the Chicagoween celebration aims to test their knowledge of the show by offering a "Wicked" singing contest for fans.

"Just by the nature and content of the show there is a strong correlation with Halloween," said Tim Boles, publicist for the musical. "It's a great opportunity, because this month also marks the show's six month anniversary."

At the preliminary rounds, 50 contestants were randomly selected. They were then asked to sing a predetermined 60-second selection from one of "Wicked"'s most popular songs. The five songs contestants chose from were, "Defying

Gravity," "The Wizard and I," "Dancing Through Life," "For Good" and "Popular."

Five contestants were chosen both days, and those ten finalists have moved on to the "Wicked" contest finals. The finals will be held on Oct. 30, in Daley Plaza.

The Wicked tent will also offer green face painting for those interested in mimicking their favorite witches from the show.

Those interested in eerie travel, need look no further than the Haunted "L," which rides through the city during the next few weeks.

The theme to this year's eighth annual Haunted "L" is author/illus-

trator Maurice Sendak's classic story *Where the Wild Things Are*. Large-scale puppets tell the story of Max, who pretends to be a monster and threatens to eat his mother after he is sent to bed without any dinner. When Max is asleep he falls into a dream world that takes him on many magical and mystical quests.

"Even though the show is based on a famous book, we put our own original spin to it," said Jason Bowen, executive director and cast member of the Quest Theatre Ensemble, which provides the theater for the el ride this year. The Quest Theatre Ensemble, which bills itself as the People's theater of Chicago, is the same not-for-profit theater company that put the show on last year.

Attendees hoping to play some dress-up of their own can participate in the official Halloween costume contest, planned for October 22. A Halloween costume parade on State Street takes place the same day.

Ana Gasteyer, the former Saturday Night Live star who now plays Elphaba in "Wicked," and Kate Reinders, who stars as Glinda in the musical, are the scheduled grand marshals of the parade.

Whether it's theater or just a few cool surprises, Chicagoween aims to bring people of all ages into the city for some fun.

"One of the mayor's objectives [was] to create year round family oriented activities," Sylvester said. "He wanted to celebrate the entire month of October, rather than focus just on Halloween. He takes it as an opportunity to celebrate with many activities all throughout the city, with all of the organizations and institutions taking part for the entire month."

Admission to all activities in Daley Plaza is free; Haunted "L" rides are on a first come, first served basis. For more information on all of the Halloween festivities happening around Chicago visit [www.cityofchicago.org/specialevents](http://www.cityofchicago.org/specialevents).

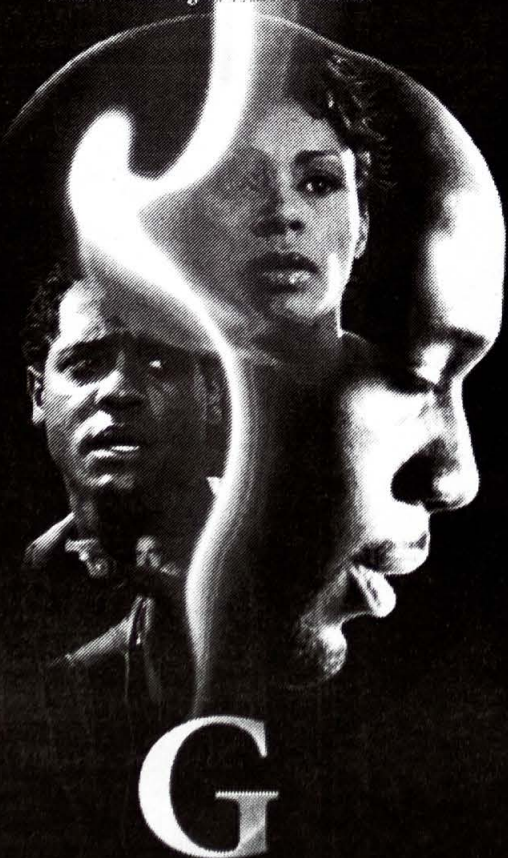


Mauricio Rubio/The Chronicle



Alison DeLuca, 16, from St. John, Ind., sings "The Wizard and I" during the "Wicked" Singing Contest at Navy Fear on Oct. 19. Left: The Haunted "L" scares riders on Oct. 20.

Some love triangles come full circle.



ANDREW LAUREN PRODUCTIONS

COLUMBIA CHRONICLE

INVITE YOU AND A GUEST TO A SPECIAL SCREENING

Stop by The Columbia Chronicle Office

33 E. Congress, Suite 224  
Chicago

Monday, October 24th, during regular office hours to pick up a complimentary pass (admits two) to a special screening of



on Tuesday, October 25th  
at AMC City North.

Passes are available while supplies last, on a first-come, first-served basis. One pass per adult. No purchase necessary. Employees of all promotional partners and their agencies are not eligible.

IN THEATRES FRIDAY, OCTOBER 28TH



"HOFFMAN AND THE FILM ARE TERRIFIC."  
-Richard Corliss, TIME MAGAZINE

★★★★★ Philip Seymour Hoffman "TWO THUMBS WAY UP!"  
-Ebert & Roeper

capote

BASED ON THE BOOK BY GERALD CLARKE. SCREENPLAY BY DAN FOTTERMAN. DIRECTED BY BENNETT MILLER.

www.sonyclassics.com SONY PICTURES CLASSICS

NOW SHOWING!

ESQUIRE LANDMARK'S CENTURY CENTRE EVANSTON CINÉ ARTS 6 RENAISSANCE PLACE  
Chicago 800/FANDANGO #719 Chicago 773/509-4949 Evanston 847/492-0123 Highland Park 847/258-7282

VIEW THE TRAILER AT WWW.CAPOTEFILM.COM

Some love triangles come full circle.

G

www.gthemovie.com

STARTS FRIDAY, OCTOBER 28!

<b>RIVER EAST 21</b> Chicago 847/780-7846	<b>LAWDALE 10</b> Chicago 773/265-1910	<b>CINEMARK</b> Metra Park 708/238-1920	<b>NORTH RIVERSIDE MALL</b> North Riverside 800/FANDANGO #923
<b>CHATHAM 14</b> Chicago 773/83-8711	<b>62ND &amp; WESTERN</b> Chicago 773/478-4959	<b>COUNTRY CLUB HILLS</b> Country Club Hills 800/FANDANGO #723	<b>RIVER OAKS</b> Carmel City 800/FANDANGO
<b>CITY NORTH 14</b> Chicago 773/294-1801	<b>CANTERA</b> Waukegan 815/478-7466	<b>MARCUS CHICAGO HTS.</b> Chicago 800/747-0000	<b>SOUTH BARRINGTON</b> South Barrington 847/765-7466
<b>FORD CITY 14</b> Chicago 312/444-FILM #567			<b>AND A THEATRE NEAR YOU!</b>

## Out of My Head

by Scotty Carlson

I CAME AS SOON AS I HEARD. WHAT'S THE PROGNOSIS?  
THERE ISN'T ONE, JOEL.

NO...IT CAN'T BE! IT CAN'T BE!  
I'M SORRY...THEY SAID THEY'D DO EVERYTHING THEY COULD.

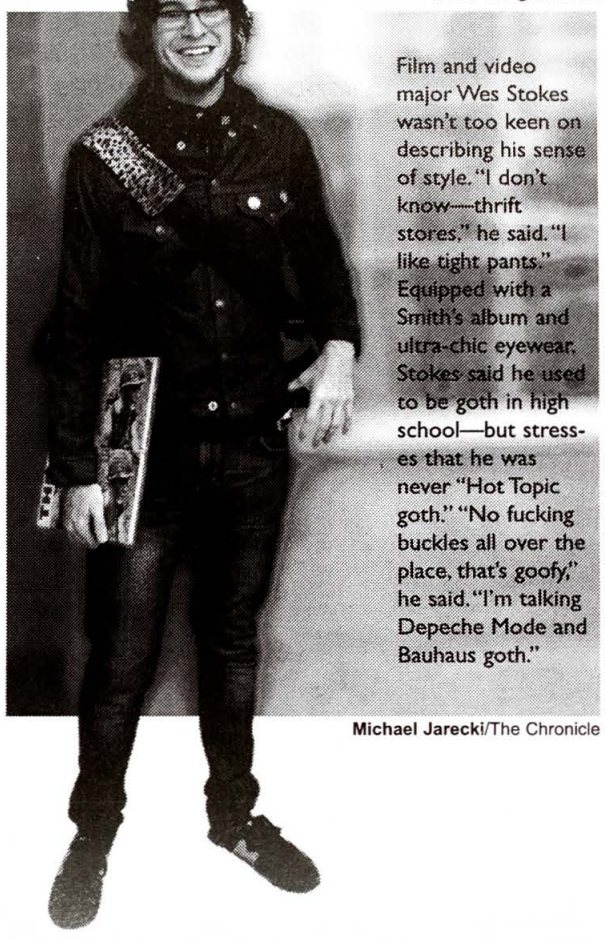
BUT - BUT I DIDN'T EVEN GET TO SAY GOODBYE...!  
I KNOW. EVERYTHING'S GONNA BE OKAY, JOEL. I PROMISE.

CALM DOWN. THE MURDER WILL BE BACK AGAIN NEXT YEAR.  
HUSH! HE NEEDS TIME TO MOURN!  
SOB!

copyright scott carlson 2005 www.cafepress.com/thepoof

## to the nines

fashion@columbia



Michael Jarecki/The Chronicle

Film and video major Wes Stokes wasn't too keen on describing his sense of style. "I don't know—thrift stores," he said. "I like tight pants." Equipped with a Smith's album and ultra-chic eyewear, Stokes said he used to be goth in high school—but stresses that he was never "Hot Topic goth." "No fucking buckles all over the place, that's goofy," he said. "I'm talking Depeche Mode and Bauhaus goth."

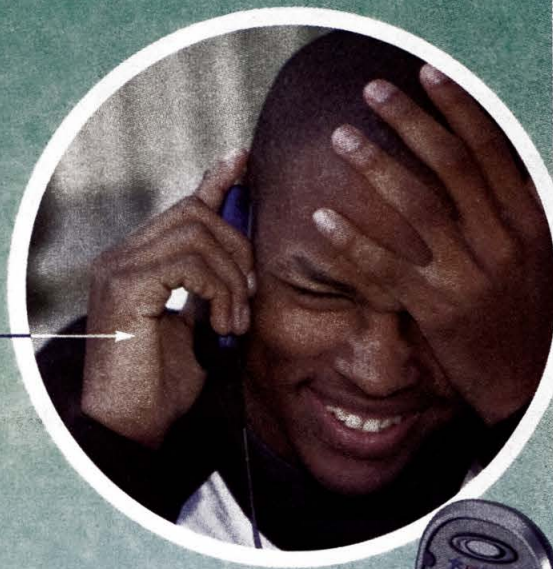
## horoscopes

by Alicia Dorf

- Aries (March 21 – April 20):** The discount you'll get from Walgreens this week will be like getting a fart for Christmas.
- Taurus (April 21 – May 21):** You will meet someone on the Internet who looks really hot in his or her pictures, but when you meet, he/she will obviously be homely. Better luck next time, Gullible von Dorkface.
- Gemini (May 22 – June 21):** You usually lie to your boss about missing your train, saying you slept in. Today however, you really will miss your train, but you'll lie and say that you slept in. It really doesn't make any sense.
- Cancer (June 22 – July 23):** By this time tomorrow, the ground will be covered in snow. Think about it.
- Leo (July 24 – Aug. 23):** You're a hero!
- Virgo (Aug. 24 – Sept. 23):** A sinking feeling in your stomach will prompt you to go on a long trip in an enclosed vehicle today to "just get out," which is unfortunate, because really you just have diarrhea.
- Libra (Sept. 24 – Oct. 23):** As the lead singer of the band, you feel like you have to break the news to your drummer that he is a spaz. Little do you know all drummers are complete spazzes; it's actually a social norm.
- Scorpio (Oct. 24 – Nov. 22):** Spice Girls say: Spice up your life!
- Sagittarius (Nov. 23 – Dec. 21):** You've been damned. I'm sorry, I wish it weren't true.
- Capricorn (Dec. 22 – Jan. 20):** Your eyes are like clear summer pools of blue and your hair has the rich smell of lilac. I'm in love with you.
- Aquarius (Jan. 21 – Feb. 19):** Are you F-ing kidding me right now?
- Pisces (Feb. 20 – Mar. 20):** Clue #2: The one you desire is actually from Canada, and has spent years in speech therapy to eliminate that annoying "eh?"



# Now, all your incoming calls can be free.



(Even ALL of Mom's.)

## Now,

when people are wasting your time, they're not wasting your money.

## Unlimited CALL ME<sup>SM</sup> Minutes

**\$39<sup>95</sup>**  
per month

- 1000 Anytime Minutes
- FREE Incoming Text Messages
- FREE Incoming Picture Messaging

Plus, ask about:

- AOL<sup>®</sup> Instant Messenger<sup>™</sup> service – FREE Trial
- Unlimited Nights & Weekends starting at 7 p.m.



LG VX6100  
Camera Phone



GETUSC.COM  
1-888-BUY-USCC

**U.S. Cellular**  
*We connect with you.*

Offer valid on two-year service agreement on local and regional plans of \$39.95 or higher. All service agreements subject to an early termination fee. Credit approval required. \$30 activation fee. \$15 equipment change fee. Roaming charges, fees, surcharges, coverage charges and taxes apply. \$0.95 Regulatory Cost Recovery Fee applies. This is not a tax or government-required charge. Local network coverage and reliability may vary. Usage rounded up to the next full minute. Use of service constitutes acceptance of our terms and conditions. Unlimited Night and Weekend Minutes valid Monday through Friday 7:00 p.m. to 6:59 a.m. and all day Saturday and Sunday. Night and Weekend Minutes are available in local calling area only. Local calling area differs from national calling area. Unlimited CALL ME<sup>SM</sup> Minutes are not deducted from package minutes and are only available when receiving calls in your local calling area. Local calling area differs from national calling area. Mobile Messaging: Users must be in their digital local calling area for service to work. Functionality may depend on other carrier's network and phone. U.S. Cellular does not guarantee message delivery or timeliness. 160-character limit per message for text messaging. U.S. Cellular not responsible for content of messages. A charge of 10¢ per outgoing message applies if no messaging package is selected or existing package limit is exceeded. By using U.S. Cellular's Mobile Messaging you agree to be bound by all terms and conditions viewable at [www.uscellular.com/messaging/terms/picture\\_messaging](http://www.uscellular.com/messaging/terms/picture_messaging). Messaging only available in easyedge<sup>®</sup> coverage area (see rate and map sheet for details). You may be charged for picture messages sent from your phone, even if not delivered to the intended recipient due to system or compatibility issues. You will not be charged for picture messages sent to your phone. U.S. Cellular is not responsible for content of picture messages. easyedge is the proprietary mark of United States Cellular Corporation. Use of the AOL<sup>®</sup> Instant Messenger<sup>™</sup> service mobile application requires easyedge data services. The AOL<sup>®</sup> Instant Messenger<sup>™</sup> service Free Trial shall not exceed more than one full day's time. Other restrictions apply. See store for details. Limited time offer. ©2005 U.S. Cellular Corporation. © 2005 Def Jam Mobile and AOL Interactive are trademarks and service marks of their respective owners. All rights reserved.



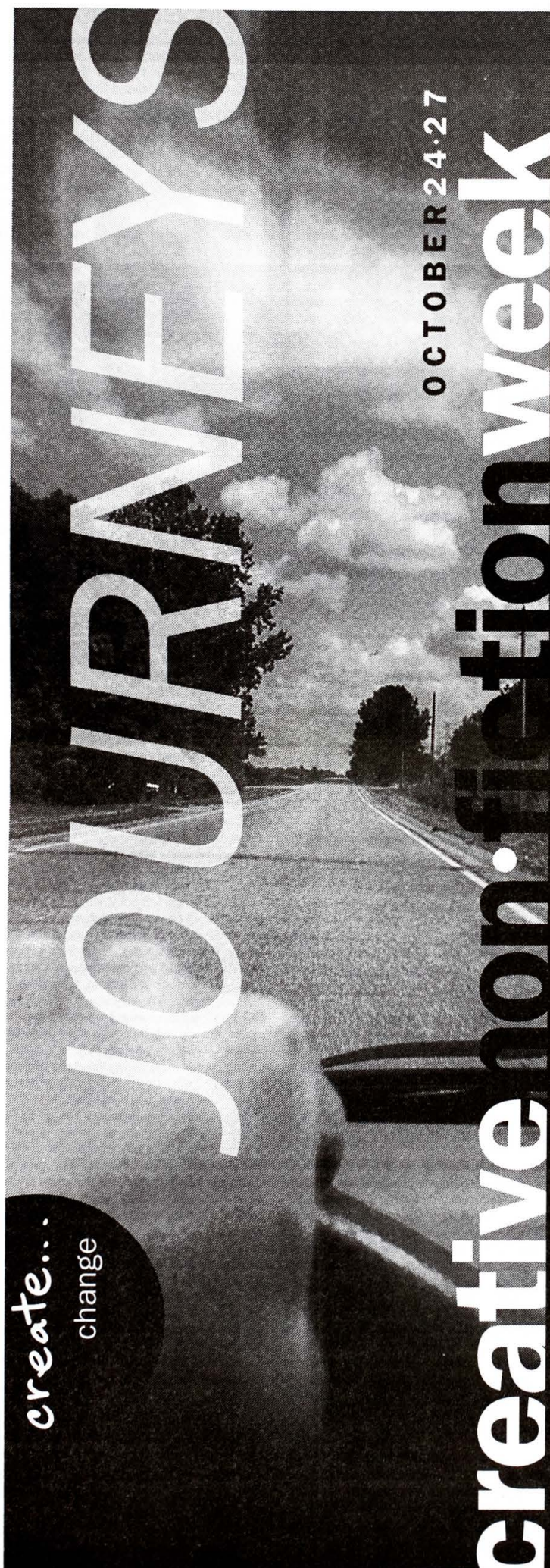


Photo: Eric Davis

## monday / OCTOBER 24

## 7 P M Mimi Schwartz

[*Thoughts from a Queen-Sized Bed*] readings and conversation.

Film Row Cinema, 1104 S. Wabash

## tuesday / OCTOBER 25

## 12 P M Student Reading

with Bobby Biedrzycki, Meochia Blount, Maria Sultemeier, Molly Each, and Tammy Wilm.

Ferguson Theater, 600 S. Michigan

## 2 P M Faculty Reading

with Norma Green, Amy Hawkins, Laurie Lawlor, Eric May, Doug Reichert-Powell, and Dan Weissman.

Ferguson Theater, 600 S. Michigan

## 7 P M Journeys Abroad

Readings and discussion with Andrew Meldrum [*Where We Have Hope*] and Steve Asma [*The Gods Drink Whiskey*] reading and discussion.

Hokin Annex, 623 S. Wabash

## wednesday / OCTOBER 26

## 11 A M Travel Writing

With panelists Andrew Causey, Lisa Lenoir, and Patty McNair. Moderated by Michael Bartlett.

Ferguson Theater, 600 S. Michigan

## 1 P M Alan Burdick

[*Out of Eden: An Odyssey of Ecological Invasion*] readings and conversation.

Ferguson Theater, 600 S. Michigan

## 7 P M Into the Brave New World

A conversation about where we're going, featuring Alan Burdick [*Out of Eden: An Odyssey of Ecological Invasion*], Joel Garreau [*Radical Evolution: The Promise and Peril of Enhancing Our Minds, Our Bodies—and What It Means to Be Human*], and Sam Weller [*The Bradbury Chronicles: The Life of Ray Bradbury*]. Moderated by Marianne Murciano.

Ferguson Theater, 600 S. Michigan

## thursday / OCTOBER 27

## 11 A M Joel Garreau

[*Radical Evolution: The Promise and Peril of Enhancing Our Minds, Our Bodies—and What It Means to Be Human*] readings and conversation.

Ferguson Theater, 600 S. Michigan

## 2 P M The Path to Publication

Editors describe the journey to publication, and provide a map. Featuring Martha Bayne [writer, associate editor, *Chicago Reader*], Sylvia M. Ewing [producer, *Eight Forty-Eight*], Jonathan Messinger [editor, *Time Out Chicago*], and Ian Morris [managing editor, *TriQuarterly*]. Moderated by Jotham Burrello.

Ferguson Theater, 600 S. Michigan

## 7 P M Adrian Nicole LeBlanc

[*Random Family: Love, Drugs, Trouble and Coming of Age in the Bronx*] readings and conversation, focused on the journalist as instrument.

Film Row Cinema, 1104 S. Wabash

Columbia 

COLLEGE CHICAGO



## Let the 'Game' begin

Columbia's board of trustees overwhelmingly approved the introduction of a bachelor of arts in game design at its Oct. 6 meeting, finally putting into place a major that has been in the works for more than a year.

Beginning in the spring semester of 2006, the results of this decision should benefit students for years to come.

As Annette Barbier, chair of the newly created Department of Interactive Arts and Media, told *The Chronicle*, "It's clear to the high levels of administration that this is a really important 21st century art form that we as an arts and communications college need to be considering and incorporating into our menu of things that we offer to students."

Offering another choice of major is crucial to bringing students to the college as well as keeping them satisfied. The addition of yet another option can only increase the potential of what our school has to offer. After all, similar courses can already be found in the curricula offered at nearby DePaul University and the

University of Illinois at Chicago.

While video games may seem to be a leisurely, dismissible form of entertainment, in fact the industry generates more than \$7 billion a year. Button-mashing thumbs are connected to the minds that make these products possible. It's only logical that Columbia offer its students classes exploring the possibilities involved in creating these games and, with them, a career.

The four areas of concentration for the game design major—game development, programming, animation and audio—certainly allow for a variety of studies that will benefit the ambitions of Columbia students. Those pursuing the major will be required to take the traditional electives, liberal arts and science core classes like the rest of us. The term student, after all, implies studying. And receiving a degree in any major should require hitting the books, not just completing the latest Mario adventure for college credit.

Still, the newly created Department of Interactive Arts and Media—follow-

ing a merger of Interactive Multimedia and Academic Computing—is prone to some questioning.

More specifically, how much could this endeavor cost Columbia for meeting the requirements necessary for equipping such classes? The college will require ample space for these lessons and these are concerns Columbia must keep in mind when it comes to meeting the needs of its other departments.

We understand that the appeal of video games does not simply disappear with the process of maturity. Rather, the technology has grown with us. Nowadays, a majority of people of all ages in the country invest what equates to big money and countless time in these games.

It only makes sense that Columbia provide its students with another avenue to explore, and keep the college competitive in what it can offer its students. In the end, the hopes of a game design major won't just be judged by the students who seek it, but the college that started the system up to begin with.

## Chicago gets painted black

A prediction made not so long ago was that the city of Houston could soon eclipse Chicago as the third-most populated city in the U.S., but few people could have predicted what we experienced this past weekend.

Indeed, the Chicago White Sox hosted their first World Series contest in 46 years, with the American League champions competing against a Houston Astros team that represents the franchise's first fall classic appearance in its 44-year history. Here's to hoping that size—be it population or the length of suffering—really does matter.

Despite the number of televisions that will undoubtedly be tuned in throughout Chicago and Houston this week, we doubt that network executives and their advertisers are salivating over the two markets involved in this year's October baseball. Their loss.

While recent years have made it seem as though the Yankees-Red Sox rivalry is the only matchup worthy of nationwide attention, it's about time two other cities basked in the spotlight. For

us here in Chicago, this past weekend was one to savor and one we'd like to partake in every year.

No longer do we need to speak in hushed tones about our interest in the post-season, as we are finally a part of it. One does not need to have been raised in the Windy City to understand its history of meltdowns, letdowns and altogether embarrassing outcomes for our professional sports franchises. And it's with that in mind that the accomplishments of this year's White Sox are all the more reason to feel invigorated.

The increasing amount of black ball caps among our pedestrians, the street vendors offering championship merchandise on the corners and the signs proclaiming "Go Sox!" in the windows of businesses throughout Chicago offer us a sense of excitement we wish the city could experience year-round.

Not since we were spoiled with the Bulls' dynasty of the 1990s has Chicago had this sort of adrenaline rush.

We had grown so accustomed to expecting the very least from our North

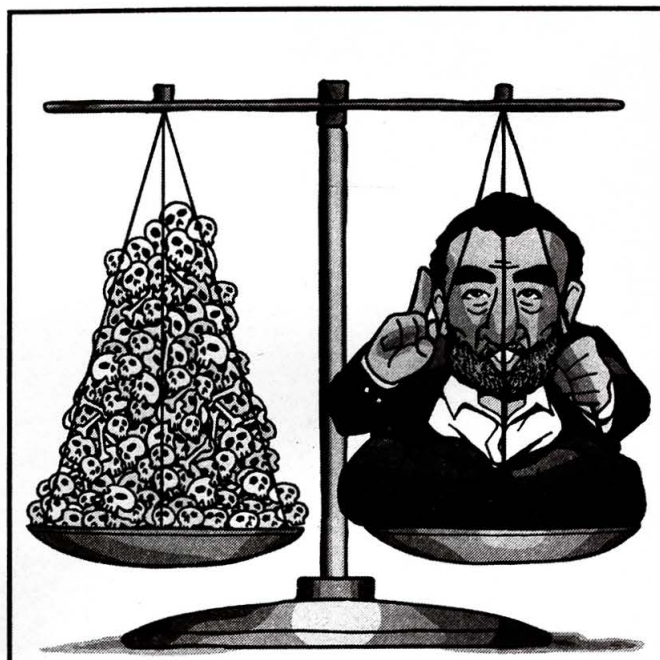
Side Cubs and South Side Sox that the very notion of hosting the fall classic became nothing short of purely hypothetical. At long last, the idea of a team from Chicago winning a league pennant has become a reality.

It's wonderful to not only be able to witness a World Series, but to finally feel that we are a part of it as well. The talk at local establishments no longer needs to be limited to cursing billy goats or Black Sox, just as we imagine Texans this week will not have to remind themselves of their own heartbreaking, extra-inning opportunities that got away in 1980 and 1986.

Perhaps no city has better shared our pain than Houston, and it only seems fitting that they share our joy. Battling it out with a team whose fans have been waiting nearly as long as the White Sox faithful provides the perfect way to settle who gets baseball's ultimate prize.

How long Chicago remains bigger is a debate for another day, but all we really want right now is just to show that we're better.

## BACK FROM THE DRAWING BOARDS

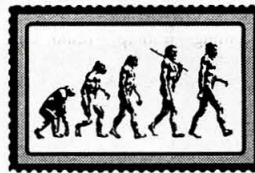


**I demand a fair and balanced trial!**

10/05 chnsgallevo.com

Chris Gallevo/The Chronicle

## LETTERS TO THE EDITOR:



**Intelligent Design provides answers where evolution asks questions**

I recently came across the article "Intelligent Design merely magical thinking" in the September 26 edition of *The Chronicle*. I was quickly disappointed with the way this article presented the opinions of its author for several reasons. It not only demonstrated a lack of understanding of the subject, but also contained a blatant ad hominem fallacy. A list of evils and hypocrisy, none of which had anything to do with the theory of intelligent design, was presented to discredit those who adhere to the theory. Resorting to this sort of defense is no defense at all because it is completely irrelevant.

I have studied the intelligent design theory both scientifically and philosophically, and I assure you that it is not what you call "magical thinking." Intelligent design offers explanations to the vast complexity found in this universe that the evolutionary theory cannot explain. Let me offer a brief explanation of one.

Darwin himself explained that the theory of evolution is entirely able to be falsified. He said, "If it could be demonstrated that any complex organ existed, which could not possibly have been formed by numerous, successive, slight modifications, my theory would absolutely break down." There are examples of such systems even within the human body.

The common process of blood coagulation is necessary to life, for without it, a minor cut could cause the victim to bleed to death. A dizzying arrangement of enzymes must activate other proteins and amino acids which, through a long chain of reactions, cause the blood to clot. Proteins with names such as Polythrombin, Accelerin, Thrombomodulin and Prekallikrein are some of the many parts that fit together in a specific sequence to perform the given function. If any part of the process from beginning to end were left out it would be worthless. It is only as a whole that anything will result from all the parts. Evolution has no answer to such a system. There is simply no way that it could originate through a series of slight, random changes to a previously existing system. The only way for it to function at all is for the entire system to appear all at once. Intelligent design provides answers for situations such as this.

The evolutionary theory has been around for nearly 150 years. Even after the massive amounts of research that has been done during that time, Darwin's theory has yet to be promoted to any status above theory. Intelligent design is not testable, but evolution faces this same obstacle. The core of the theory, that species have formed from other species through a process of macroevolution, has never been observed nor can it be tested. Scientific theories are supposed to be questioned and closely examined to discover if they accurately describe reality. Why do some people act as if evolution cannot be questioned? Why do some people react so strongly against anyone who attempts to point out the major cracks in the theory? If Darwin's theory is as sound as they propose, it should hold its own against any examination.

—Andy Shoemaker  
Junior

Audio Arts and Acoustics

**THE COLUMBIA CHRONICLE**  
WWW.COLUMBIACHRONICLE.COM

Jeff Danna  
Editor-in-Chief

Alan Baker  
City Beat Editor

Josh Kantarski  
Associate Editor

Hayley Graham  
Campus News Editor

Jessica Pearce  
Assistant Campus News Editor

Tiffany Breynne  
Hunter Claus  
Assistant A&E Editors

Eric Davis  
Photo Editor

Chad Kouri  
Charles Sievert  
Webmasters

Chelsey Klasnich  
Advertising Representative

Chris Gallevo  
Josh Covarrubias  
Graphic Designers

Jeff Cagle  
Michelle Finkler  
Jennifer Fischer  
Copy Editors

Christopher Richert  
General Manager

Jim Sulski  
Co-Faculty Adviser

Mick Dumke  
Co-Faculty Adviser

Alicia Dorr  
Jennifer Sabella  
Managing Editors

James Ewert  
Assistant City Beat Editor

Derek Strum  
Commentary Editor

Todd Burbo  
A&E Editor

Michael Jarecki  
Erin Mash  
Assistant Photo Editors



## 'Make me help you'

By Christen A. Fields  
Guest Columnist

As I watched rising water swallow my home, school and neighborhood, I felt angry, bitter and slightly hopeless. I prayed that my friends and in-laws had survived the hurricane. Remembering the poor, black neighborhoods in the 7th and 9th Wards of New Orleans caused anger to rise within me as viewers of national news stations asked, "Why didn't they leave?"

In some cases, New Orleanians did not have the means to leave the city. Others stayed because they felt a need to be faithful to their homes. But most did not leave because they never dreamed Hurricane Katrina would be as powerful as it was. My husband and I left our apartments for Baton Rouge with the notion that the storm would pass in a few hours and we would return soon. Reality smacked our preconceived notions of the storm's power as scenes of U.S. Military troops waved guns in order to deter residents from returning to the area. Crying children, grieving parents and floating corpses further limited our hopes of venturing home.

Last year, I arrived at Xavier University, located in the heart of New Orleans, from my home in Honolulu, Hawaii.

Though Honolulu is an island separated from the mainland by a five hour plane ride, I discovered that New Orleans and my homeland had few differences. For example, both receive most of their revenue from tourism. Tourists come to enjoy the beauty of Oahu, the island of Honolulu and to escape from the concrete jungles typical of mainland cities, while they come to New Orleans for the jazzy notes, booming casinos and famous bars. Many hope to quench their curiosity at Mardi Gras.

However, these tourists sometimes don't notice the minorities and indigenous peoples' civil struggles.

When my mother- and father-in-law came to rescue us from Baton Rouge following Katrina, they urged us to grab more clothes and shoes before driving north to Chicago. My father-in-law confidently drove us through the maze of fallen trees to our apartment on the Westbank, avoiding troops and road traps. My mother-in-law's

unceasing prayers renewed our spirits; the rejuvenation was necessary in order to prepare us for the trials we would meet.

As we neared our neighborhood, the damage grew worse. Buildings were completely smashed, some main roads were flooded and business establishments were completely destroyed. Power and phone lines dangled from posts above, nearly touching the pavement and the occasional car that drove past. I kept thinking about all the civil issues tourists overlooked when they visited that must be addressed. This hurricane and its aftermath demanded attention. The nation must question whether it divides its resources, even in the face of disaster, on the basis of class, color or both.



KRT

Walking through the streets of New Orleans last year, I often gazed in wonderment. The city's architectural style merged French and American influences, creating a Western Creole effect. The people were kind and welcoming—a sharp contrast to the skyrocketing crime and murder rate reported for the area.

But New Orleans is plagued with racial divides that, when noticed, blare louder than Bourbon Street. Mardi Gras, a holiday celebrated with a carnival, is a manifestation of one of the most blatant racial barriers that exist in the city. Established in 1972, the Rex parade is the largest parade during Mardi Gras. Traditionally, the mayor of New Orleans hands over a symbolic key that "unlocks the city" to the Rex, or king, on Mardi Gras day. Until 1991, neither blacks nor Jews were permitted to attend the Rex parades. In response to the discriminatory Rex parades, working class

blacks created their own parades and events. The Zulu parades, founded in 1916, satirized the Rex parades by mocking stereotypes whites associated with blacks. Members of the parade smeared their faces with black and white makeup, exaggerating implications made by contemporary blackface minstrel show performers. Whites could participate in the Zulu parades, though it was illegal under the ruling Jim Crow laws.

I attended Mardi Gras earlier this year and noticed that separate black and white Mardi Gras still exist—the implications of self-segregation afflict the city. New Orleans is branded as a brewing melting pot, encouraging all racial groups to celebrate their differences. The harm does not originate from segregation

—many would argue human nature causes people to live, work and marry people similar to them—the danger rises from one race feeling or acting superior to another.

Though many news stations, radio talk show broadcasts and papers have reported on the racial discrimination, few networks addressed the social conditions in New Orleans before Hurricane Katrina struck. I began to doubt whether the issue of race would ever be fully addressed. Passivity toward the issue may cause its perpetuation for 40 or 50 years.

Yet I received some hope on Sept. 20. My mentor, Ms. Midge Kimberly, urged me to attend a meeting given by Louis Farrakhan. Minister Farrakhan addressed so many of the issues that brewed in my heart. He started by stating that death is necessary for the advancement of human beings: suffering is not in vain. He compared the fatality and strife in New Orleans to a

sickness or a disease. When a sickness or disease plagues a group of people, scientists rush to find the cure. However, without suffering a cure will never be found. Hurricane Katrina tested the mayor of New Orleans, the governor of Louisiana, FEMA and even President George W. Bush. With the resulting high level of destruction, all of the aforementioned entities failed—miserably.

Farrakhan then informed us that the failure of our authority figures to successfully manage the aftermath of Hurricane Katrina reflects back to a principle expressed by President Franklin D. Roosevelt. When civil rights activist A. Philip Randolph asked Roosevelt for equality within the workforce, Roosevelt's reply was "Make me do it; make me help you."

Farrakhan claims that this natural disaster and its damage is an excellent starting point for government and public figures to begin helping black and poor communities.

Being in Chicago has opened my eyes to the true plight of black people within America. Chicago's Kanye West said it best during a live broadcast on NBC: "George Bush doesn't care about black people." How can the communities of America hope to move toward equality when its peoples feel that their leaders are racist? If the nation's commander-in-chief is charged with holding racist opinions toward the black population, then we should not have been so surprised when Robert Davis, a 64-year-old black man, was beaten by police officers in New Orleans weeks after the hurricane struck. The government is in need of reevaluation from top to bottom.

Columbia has given my husband and me so much hope. Our teachers, classmates and friends have only bestowed kindness upon us. We appreciate all the prayers, donations and words of encouragement members of the college have offered. It's great to know the efforts of kindhearted people have not been discouraged or suppressed by an apathetic elite.

—Christen A. Fields transferred to Columbia this semester from Xavier University. She and her husband, Karl, are both sophomores. Christen is majoring in broadcast journalism and Karl is majoring in film production at Columbia.

## Roamin' Numerals

# 19

Number of people killed in Lucknow, India after consuming free liquor from village politicians. Indian officials said Oct. 21 that one politician allegedly mixed pesticide with the liquor to increase its quantity.

# 8 in 10

Number of baseball fans who say major league umpires do an excellent or good job, according to an AP-AOL Sports poll. Only 1 percent said they do a poor job.

# 43

Number of years between the date Robert Gibson, 70, had his wallet stolen at a Pittsburgh Greyhound station and when he received an Oct. 20 phone call informing him it had been found near some pipes being inspected and cleared by an asbestos removal worker. Gibson now lives in Linwood, N.C.

## Choice Cuts

# “

"We're trying to get the assembly a bit more orderly—it got off the tracks in the last Parliament."

Deputy Speaker Len Kiely commenting on his new ruling that bans the word "buggerlugs" from Australia's Northern Territory Parliament. Politicians, however, are still allowed to refer to one another as a "dickhead," as allowed in 2001 by then-Speaker Sue Carter.

# ”

## The phantom depths of the opera

By Derek Strum  
Commentary Editor

Perhaps I always thought I was incapable of appreciating an evening at the opera. The occasional friends or relatives who raved about the various aspects of art and performance created some personal guilt, but it's still hard to picture myself emerging from an auditorium with similar enthusiasm.

So, while I'm intimidated about the possibility of fully appreciating the significance of, say, Claudio Monteverdi's "Orfeo," I sensed a completely different depth might

be found in "Nancy and Tonya: The Opera." With a story based on the figure skating rivalry between Nancy Kerrigan and Tonya Harding that engulfed the nation more than a decade ago, performances of the new show are set to begin at Tufts University in Massachusetts next spring.

Novelist Elizabeth Searle, who wrote the opera's libretto, told the Associated Press, "Tonya and Nancy was the first completely insane scandal that took over the country." That might be true if you're either overemphasizing the word insane or if the timeline for

your version of American history begins in 1994. Perhaps Watergate or Iran-Contra struck Searle as being completely sensible scandals.

Most of us have probably seen replays of the infamous sight of Kerrigan clutching her knee following practice at the 1994 U.S. Championships in Detroit and tearfully crying, "Why? Why?" more than enough times. But Searle and graduate student Abigail Al Doory, who is writing the music, had the ingenuity to transform that into an aria.

Searle explained to the Associated Press that she felt for

the story because "[g]irls in America are either raised to be Tonyas or Nancys." It seems a little hard to believe that there are exceptions to those two celebrities, but perhaps that sort of justification is what will pave the way for future operas based on other modern scandals that received round-the-clock media coverage. Because deep down, maybe there's a little Bill or Monica, O.J. or Nicole, Scott or Laci, in all of us.

And rest assured, as the bar gets set lower for creativity, I'll continue to have my reasons for never partaking in an evening at the opera.

The Columbia Chronicle is a student-produced publication of Columbia College Chicago and does not necessarily represent, in whole or in part, the views of college administrators, faculty or students.

All text, photos and graphics are the property of The Columbia Chronicle and may not be reproduced or published without written permission.

Editorials are the opinions of the Editorial Board of The Columbia Chronicle. Columns are the opinions of the author(s).

Views expressed in this publication are those of the writer and are not the opinions of The Columbia Chronicle, Columbia's Journalism Department or Columbia College Chicago.

Letters to the editor must include full name, year, major and phone number. All letters are edited for grammar and may be cut due to a limited space.

Letters can be faxed to (312) 344-8430, e-mailed to [Chronicle@colum.edu](mailto:Chronicle@colum.edu) or mailed to The Columbia Chronicle, 33 E. Congress Parkway Suite 224, Chicago, IL 60605-1996.

Press releases  
[Chronicle@colum.edu](mailto:Chronicle@colum.edu)

Advertisements  
[Crichton@colum.edu](mailto:Crichton@colum.edu)

The Columbia Chronicle  
33 E. Congress Parkway  
Suite 224  
Chicago, IL 60605-1996

Main line: (312) 344-8999  
Advertising Fax: (312) 344-8032  
Newsroom Fax: (312) 344-8430

[www.ColumbiaChronicle.com](http://www.ColumbiaChronicle.com)



## COLUMBIA COLLEGE CHICAGO COMMUNITY:



FRIDAY, NOVEMBER 4TH  
1:00 – 2:30 P.M.  
COLLINS HALL  
← 624 S. MICHIGAN #602

Please join us for the next **CAMPUS MASTER PLAN** presentation

We have some **EXCITING PLANS** (including a proposed **CAMPUS CENTER**...and much more) that we'd like to get your **FEEDBACK** about, so do please attend.

The Office of Campus Environment



# ATTENTION SCREENWRITERS: CALLING FOR SUBMISSIONS

## The 6th Annual WRITTEN IMAGE<sup>2006</sup>

Sponsored by the Columbia College Dept of Film/Video and the Screenwriting Center

**Alumni Awards:** 1st place feature length script - \$7000.00  
2nd place feature length script - \$3000.00

\*The Screenwriting Competition for  
Columbia Film Students and Film Alumni ONLY.

**Student Awards:** 1st place feature length script - \$1000.00  
2nd place feature length script - \$500.00  
1st place short length script - \$500.00  
2nd place short length script - \$250.00

**For Applications & Info:**  
**The Screenwriting Center**  
**1104 S. Wabash, Room 303**  
**Chicago, IL**  
**[www.filmatcolumbia.com](http://www.filmatcolumbia.com)**

**Submission Deadline is January 31st, 2006**

You must be currently enrolled as a film/video major  
at Columbia College or alumni of the film/video program. No exceptions.

Submissions should be final revised drafts. No first drafts. Judges are allowed to award a "no prize" in any category.  
Finalists will be asked to attend an awards ceremony and give a 3 minute pitch of their work to a live audience.

Columbia COLLEGE CHICAGO

create...  
change

# HANSON

LIVE AND ELECTRIC TOUR '05  
with special guest

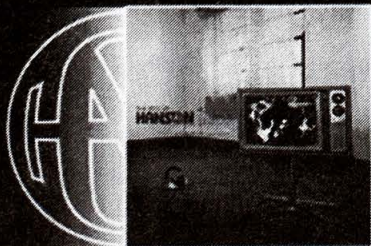
## PAT McGEE BAND

WEDNESDAY & THURSDAY  
NOVEMBER 16<sup>th</sup>-17<sup>th</sup>  
House of Blues - Chicago

YOUR BAND CAN OPEN FOR HANSON

Contact WCRX (Columbia College) WLUW (Loyola) WNUR (Northwestern)  
WHPK (U of Chicago) [www.hanson.net](http://www.hanson.net)

THE BEST OF HANSON LIVE AND ELECTRIC



IN STORES OCTOBER 11, 2005

WATCH AND EXCLUSIVE SCREENING OF THEIR SELF-PRODUCED DOCUMENTARY

**STRONG ENOUGH TO BREAK**

AND DISCUSS WITH THE BAND WHAT IT'S LIKE TO BE  
AND INDEPENDENT ARTIST IN THE CURRENT MUSIC INDUSTRY

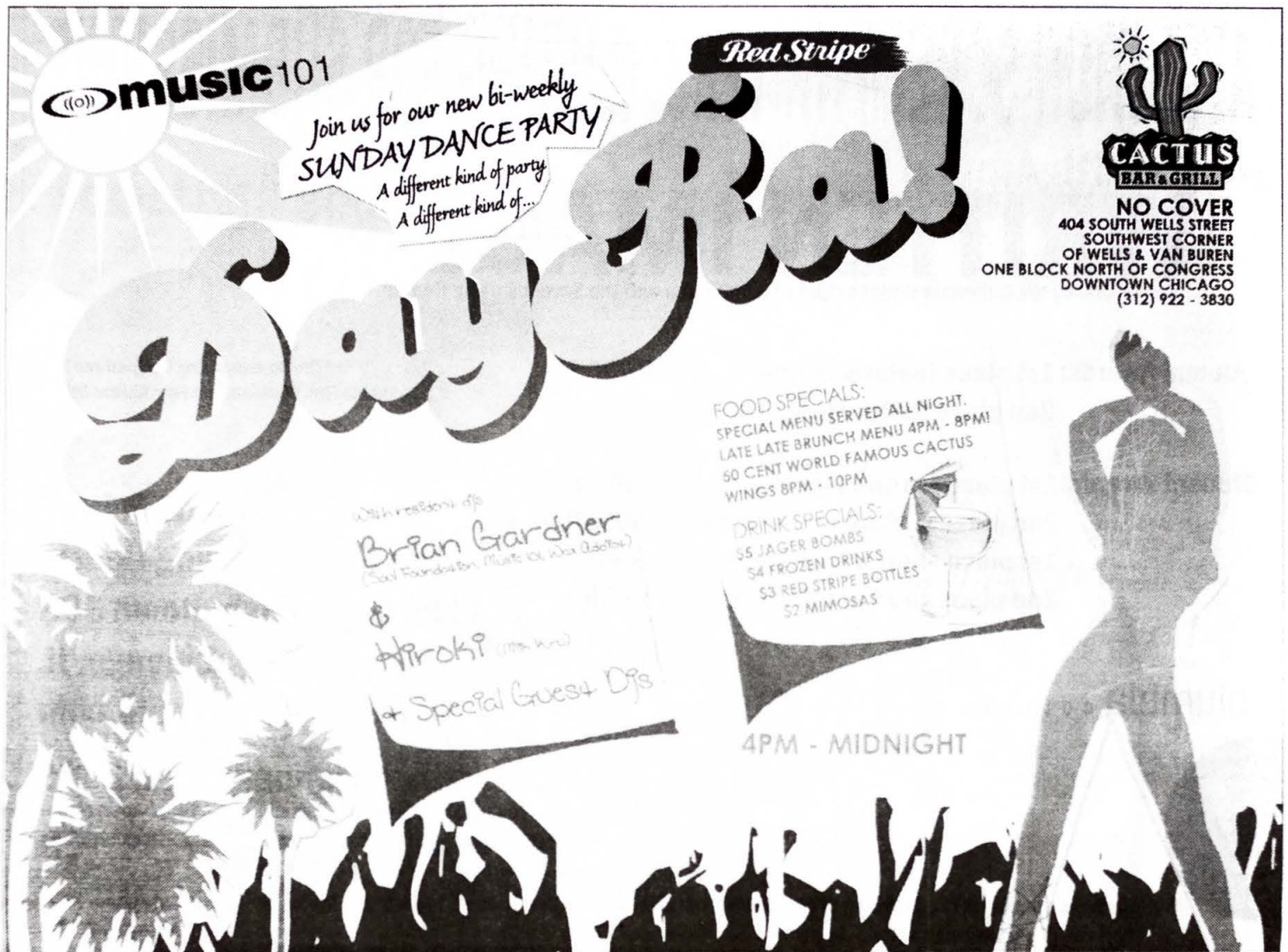
**November 17th, 2005 1 to 4pm**  
**Ferguson Theater**

600 S. Michigan Ave

Must have student ID or University Center ID  
along with State ID

[WWW.HANSON.NET](http://WWW.HANSON.NET) [WWW.MYSPACE.COM/HANSON](http://WWW.MYSPACE.COM/HANSON)





**music 101**

Join us for our new bi-weekly  
**SUNDAY DANCE PARTY**  
A different kind of party  
A different kind of...

**Red Stripe**

**Day of the Dead!**

With resident DJs  
**Brian Gardner**  
(Soul Foundation, Music 101, and Radio)

**Hiroki?** (aka Hiro)

+ Special Guest DJs

**FOOD SPECIALS:**  
SPECIAL MENU SERVED ALL NIGHT.  
LATE LATE BRUNCH MENU 4PM - 8PM!  
50 CENT WORLD FAMOUS CACTUS  
WINGS 8PM - 10PM

**DRINK SPECIALS:**  
\$5 JAGER BOMBS  
\$4 FROZEN DRINKS  
\$3 RED STRIPE BOTTLES  
\$2 MIMOSAS

4PM - MIDNIGHT

**CACTUS BAR & GRILL**  
**NO COVER**  
404 SOUTH WELLS STREET  
SOUTHWEST CORNER  
OF WELLS & VAN BUREN  
ONE BLOCK NORTH OF CONGRESS  
DOWNTOWN CHICAGO  
(312) 922 - 3830

The Journalism Department  
in partnership with  
Hellenic Museum and Cultural Center  
Jane Addams Hull-House Museum  
Midwest Immigrant and Human Rights Center.  
A program of the Heartland Alliance

# Immigration:

## Is America Living Up to Its Ideals?

A panel discussion of issues surrounding  
immigration, political asylum, refugees,  
family reunification, public policy, and  
homeland security since 9/11

create...  
change

**Tuesday, October 25th**

6:00 PM - 7:30 PM

33. E. Congress, 2nd Floor  
Suite C219

featuring

**Ibrahim Parlak**

The Turkish-born Kurd activist who was granted political  
asylum in the U.S. in 1991 only to face deportation in 2004.  
His case is currently on appeal.

### Panelists

**Mary Meg McCarthy** Moderator

**Senior Director** Midwest Immigrant and Human Rights Center

**Steve Franklin** Correspondent, Chicago Tribune


**Rima Lunin Schultz** Scholar & Assistant Director Jane Addams Hull-House Museum

**Richard A. Hess** Supervisor, Asylum Division, Immigration & Customs Enforcement, Homeland Security

**Jay Marhoefer** Lead Counsel in Parlak Appeal, Latham & Watkins

**Oscar Chacon and Amy C. Shannon** Director and Associate Director, Enlaces America

Hosted by the International Reporting Students. Open to all.

**Columbia**   
COLLEGE CHICAGO





Eric Davis/The Chronicle

The preserved body of a dog that was chained to a post during the eruption of Mt. Vesuvius in 79 A.D. is on display at the Field Museum through March.

## Pompeii: Eruption artifacts

*Continued from Back Page*

artifacts and bodies, according to Dave Dolak, a faculty member at Columbia's Science Institute who teaches geology and physics classes.

"It's not like the volcanoes in Hawaii that emit molten lava," Dolak said. "Volcanoes like these erupt suddenly. And without any warning, super-heated steam, water and ash and smaller rocks pour down."

Because of this, people visiting the exhibit have the opportunity to glimpse at what Roman life was really like, including the social and political atmosphere. For example the rich are separated from the poor because of the jewelry or other items they had, for example. The full frescoes that span the walls of the exhibit rooms are as vivid as any, with minimal

cracking on the painted surfaces considering the 2,000 years each was covered in volcanic ash or mud.

"The frescoes are remarkable," said Lea Stirling, a professor in the classics department of the University of Manitoba in Canada. "They were covered fairly gently by this very light stone, abruptly and completely."

The artifacts and casts in the exhibition depict a way of life that may even be more complete than ruins that were weathered or altered. A statue of a Roman woman on display tells a story of the political environment of the time period; the head was taken off of the original statue and replaced with the head of the then-emperor's wife, Livia. The audio tour explains that the statue was altered to pay homage to the new emperor—not an uncommon occurrence in the Roman Empire, Stirling said. A large bronze bathtub also suggests something about the time period, when Romans used bathhouses as pub-

lic meeting places.

Mt. Vesuvius has not erupted since 1944, when Allied war planes caught a small outpouring of smoke and small rocks on camera from the air. If the volcano erupted again; however, today's technology would most likely be able to prevent some of the calamity that Pompeii, Herculaneum and other cities in the area endured. Even in 79 A.D., with the sun blotted out by the surge and ash covering Naples across the bay for three days, there is evidence by population estimates that a lot of people did get out, Stirling said.

"A lot of them did flee," He said. "After a certain point, it was hard to navigate through the falling stone in the bay—it would have become too difficult to leave."

The exhibition was put together over two years, according to Madden. She also pointed out that the artifacts are more fragile now that they are exposed, and said that it is always difficult to transport items that need such special care. The museum expects 300,000 visitors throughout the exhibit's stay in Chicago. From lamps and coins to actual preserved remains and full frescoes, the exhibit gives a taste of the life with startling clarity and life-like quality.

"[The artifacts] are in many ways the very best ones in Roman antiquity," Stirling said.

"Pompeii: Stories from an eruption" will be at the Field Museum through March 26, 2006. Tickets include museum admission and cost \$19 for adults, \$14 for seniors and students with ID. For more information visit [www.field-museum.org](http://www.field-museum.org) or call (312) 922-9410.

## Blackstone: Numerous owners

*Continued from Back Page*

issued through a public process, are intended to help restore buildings or land that has fallen into disrepair. The Chicago City Council should vote on the Blackstone subsidy by the end of the year.

Construction on the Blackstone Hotel was completed in 1910 by prominent hoteliers Tracy and John Drake. Since that time Blackstone has been considered Chicago's best example of a turn-of-the-century luxury hotel, and has been an important landmark because of it, according to David Bahlman, president of the Landmark Preservation Council of Illinois. The building has seen a succession of development schemes since its closure, including proposals to turn it into a peace palace and condo units.

"Historically it's probably the most important hotel in Chicago," Bahlman said. "When you take into consideration the people who have stayed there and the things that have happened there, it's an extraordinarily important structure."

Until its closure in 1999, the Blackstone housed every U.S. president, except for Lyndon Johnson and Gerald Ford.

One of the most famous moments in the building's history was during the 1920 Republican National Convention. A series of pre-dawn meetings took place in Suite 404 among Republicans deciding upon a candidate. It's now known as the presidential "Smoke-filled room" where political deals were made and Sen. Warren G. Harding accepted the

party's nominations.

Two years after the hotel was closed, plans were in place to convert the building into 100 "peace palaces" benefiting the Maharishi World Peace Fund. As a spiritual advisor to the Beatles, Maharishi Mahesh Yogi aimed to raise awareness for peace projects across the globe.

Maharishi eventually abandoned the project because of expenses and the lack of potential buyers. The building was eventually put back on the market in 2004 with a price tag of \$35 million.

The South Loop has waited long enough for a renovation project to go through, said Bonnie Sanchez-Carlson, president and executive director of the Near South Planning Board.

"What the problem has been is finding the financing for the projects," Sanchez-Carlson said.

With the assistance from the proposed subsidy, Sage will not only provide an anchor for future development in the South Loop but they will also create a significant amount of construction and hotel jobs while generating taxes for the city, Morosetti said.

"Sage has worked with the city for more than a year in directing the redevelopment and will continue to be involved with the hotel and community for several years to come," Morosetti said.

The Blackstone Hotel will compete with other hotels on South Michigan Avenue in attracting group, business and leisure customers.

"A successful renovation would have the property being returned to its historic grandeur and benefit all parties involved including the city, community and Sage," Morosetti said.

# Columbia Chronicle Classifieds

### Classified Advertising

#### Deadlines

Your advertisement must be received by 5 p.m. on the Thursday prior to the publishing date.

#### Rates

The Columbia Chronicle charges \$0.25 per word with a \$5 minimum. All classified ads must be pre-paid in full prior to publication. All ads will be published in the order of purchasing date

### Three Ways to Place a Classified Ad

#### Online

[www.columbiachronicleclassifieds.com](http://www.columbiachronicleclassifieds.com).

#### By Mail

Send your typed or printed ad copy along with your full name, city, state, zip code and phone number with full payment to: Chronicle Classifieds, 600 S. Michigan Ave., Chicago, IL 60605.

#### By Fax

Fax your typed or printed ad copy along with your full name, city, state, zip code and phone number with full payment to 312/344-8032.

IMMIGRATION LAWYER Family Based Visa, Employment Visa, Student Visa, Fiance Visa, H-1B, Adjustment of Status, Green Card, Citizenship, Diversity Lottery, Removal, Asylum. CALL ATTORNEY MARTHA J. WHITE (312) 922-0070

\* #1 Spring Break Website! Low prices guaranteed. Free Meals & Free Drinks. Book 11 people, get 12th trip free! Group Discounts for 6+ [www.springbreakdiscounts.com](http://www.springbreakdiscounts.com) or [www.leisuretravels.com](http://www.leisuretravels.com) or 800-838-8202.

FOR RENT MILLENIUM PARK LOOP loft 2BR/2BA overlook State St. 12'ceilings, granite counters/maple cabinets/washer/dryer/replayTV w/service (same as TiVo) Rent at \$1795 includes heat/air/high speed internet. 847 6879572 [michaeladell@aol.com](mailto:michaeladell@aol.com)

Valet Parking Attendant- Great Pay and Flexible Hours. Work in Fun atmospheres, nightclubs, restaurants, and hotels. Full and Part time hours. 847-670-0871

Billion \$\$ Company Expands into Illinois with New Energy Drink! Part-time reps needed! Go to [www.fuelgo-odenergy.com](http://www.fuelgo-odenergy.com) or call (904) 980-9212

Free 1-on-1 Spanish Class in Guatemala & homestay for 1 week! Visit [conexionxela.com/ad.htm](http://conexionxela.com/ad.htm)

## LAST WEDNESDAY OF THE YEAR!

# BAR

## O.C.'s OLD SCHOOL

### DJ'S COMPETE FOR TITLE OF CHICAGO'S BEST DJ

### BIG CASH PRIZES + PERMANENT DJ POSITION

### LADIES NIGHT

**\$2 DOMESTIC BOTTLES**

**\$3 MARTINI MARGARITAS**

LAST WEDNESDAY WAS OFF THE HOOK! COME DOWN AND SEE WHAT THE BUZZ IS ALL ABOUT

ALL INTERESTED DJ'S CONTACT TIM O.C. AT 773.617.7110 (MUST BE 21 TO COMPETE)

9 WEST DIVISION 312.654.1120 [WWW.BARCHICAGO.COM](http://WWW.BARCHICAGO.COM)

## THURSDAYS College Night

**\$10 Open Bar & Pizza Buffet from 9-11pm**

**HOSTED BY NEHEMIAH Star of MTV's Real World Austin**

# BAR

CHICAGO

**\$3**

PITCHERS OF BEER

**\$4**

LONG ISLAND PITCHERS

**\$5**

EXTREME CHERRY BOMBS



# Halloween happenings around Chicago

## Bachelor's Grove's cemetery

By Sam Libretti  
Staff Writer

Flashes of ghostly figures, eerie lights and the desire to seek out these kinds of pants-wetting situations are what Halloween is made of. There are many spooky sites in Chicago that have been labeled haunted, but few have generated more speculation and intrigue than Bachelor's Grove cemetery.

Located about 15 miles southwest of the Loop in suburban Midlothian, Bachelor's Grove is a popular destination for would-be ghost hunters. The cemetery is nestled within the Rubio Woods forest preserve and, from the standpoint of hosting funerals, has been mostly closed for business since the late 1960s.

However, the cemetery's rich history, dating back to the Civil War era, has inspired many ghost stories. There are countless reports of nighttime visitors seeing strange apparitions in the photographs they take. Tales of disappearing cars, disappearing houses and unearthly voices have trickled down both in books and in local lore since the 1970s, and have attracted curious visitors almost daily.

Dale Kaczmarek has authored several books on ghosts and haunted places in the Chicago area, and has done extensive research on Bachelor's Grove. He claims that the cemetery is the most haunted place in the city.

"I've spoken to a great deal of people who have spent time in the cemetery and we've captured some very intriguing images on film while there," Kaczmarek said.

Kaczmarek said that while photographing the cemetery at night, his team, as well as many other amateur photographers, has captured images of mysterious floating blue orbs among the cemetery's tombstones. In one memorable picture, the translucent image of a woman can be seen sitting on a flat-top tombstone.

"People wonder why this little cemetery is so supposedly haunted," Kaczmarek said. "And I think a big reason for it is because of some of the history surrounding the location."

As Kaczmarek explained, the lagoon that Bachelor's Grove is next to was once a dumping ground for whacked bodies at the height of the Al Capone era in Chicago. Further, from the 1950s to the 1970s the cemetery served a sort of lover's lane

for teenagers. Grave desecration attributed to satanic worship was also a big problem.

"The cemetery is set at least a quarter mile back in the woods, so it was a popular place for kids to go and drink, and then graves started getting dug up," Kaczmarek said. "I think when you take that into consideration, it becomes easy to see why it may be haunted."

While there are many reports of supernatural sightings in the cemetery, none of them have ever been fully substantiated. Kaczmarek admitted that, even though he has taken some pictures that have shown strange apparitions when developed, nothing particularly scary had ever happened to him or his team while working at Bachelor's Grove.

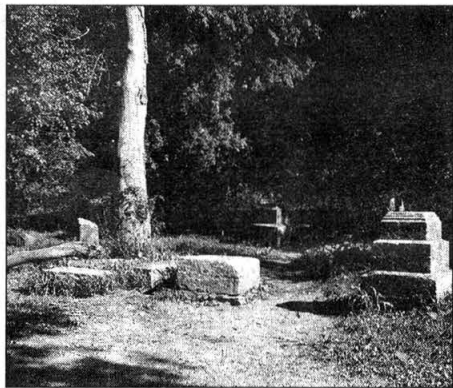
It is a fact however, that police have stepped in to stop the problem of grave desecration. Visitors should be warned that entering Bachelor's Grove after sundown, particularly during Halloween season, is considered trespassing and people can be, and often are, ticketed. Richard Waszak, the chief of the Cook County Forest Preserve Police, said that while it may be fun to visit a cemetery at night, it's still against the law.

"It is a burial ground and people need to be respectful of that," Waszak said.

Last year, forest preserve police issued over 400 tickets to trespassers in the cemetery, Waszak said.

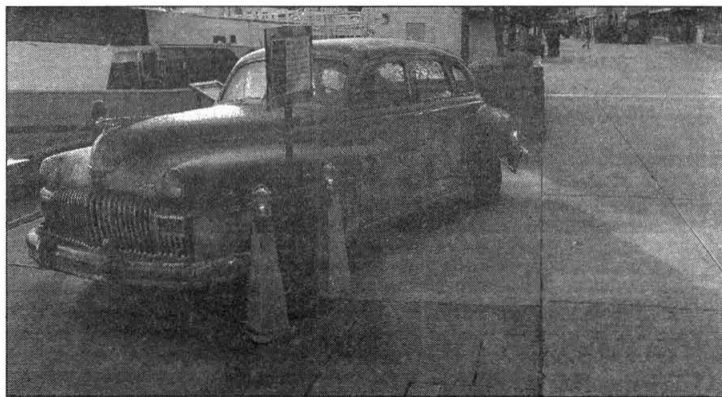
Paul Morris, a Columbia junior majoring in film studies, found out firsthand what can happen when visiting Bachelor's Grove at night.

"I got busted in there and got a ticket," Morris said. "There's no lighting in there so you have to bring a flashlight and it makes it really easy for the cops to see people in there."



Sam Libretti/The Chronicle

Last year Forest Preserve Police issued 400 tickets to people trespassing in Bachelor's Grove cemetery.



Michael Jarecki/The Chronicle

Navy Fear offers an outside exhibit showing mock cars that were 'recovered' from beneath the Great Lakes.

## Navy Fear

By Amanda Maurer  
Staff Writer

Although maintenance workers applied fresh coats of red and white paint to Navy Pier's namesake arches, currently greeting thousands of visitors coming to Navy Pier's annual Halloween festival, Navy Fear, are rusty semi-trailer truck containers.

Signs along the pier describe the festival as the "most frightening Halloween experience Navy Pier has ever seen," which is no exaggeration, according to Maura Bruton, head of media relations at Navy Pier.

"This year we're going for more of a scare factor with the Demons of the Deep attraction," Bruton said. "We're trying to attract more of a teen demographic where in the past we've [attracted] mostly younger children."

This October, Navy Pier continues with the annual event, which offers a variety of attractions for children as well as adult thrill seekers. The event began Oct. 7, and runs through Halloween. Navy Pier aims to draw an older crowd than in past years with its new, creepier attraction Demons of the Deep.

Ghostly Gardens, created for children ages eight and younger, is another one of Navy Pier's new attractions, as well as Dock Street Scenes.

Ghostly Gardens features several activities such as the Eerie Express, Witch Crafts and Ghostly Gardens Theater. In addition, children can enjoy inflatable games, face painting, storytelling and live creatures such as spiders, snakes and reptiles.

Meanwhile, Dock Street Scenes, which consists of six satellite displays and Halloween-appropriate lighting and

sounds, can be found along the pier.

Among the Dock Street Scenes sit Halloween props including a rusting DeSoto with the words "Just Married" written in the rear window. The car, along with a boat named "Angie" and an Oldsmobile ambulance, is among the items on display that have supposedly been "pulled" from the depths of the Great Lakes, and with them haunting histories.

One returning attraction this year is Patch's Pumpkin Hunt, a trick-or-treat scavenger hunt that Navy Pier has "put a little different twist on," Bruton said.

The attractions, which typically differ every year, take a while to plan, according to Bruton.

"It's a team process that we start usually about a year in advance [to brainstorm the events]," Bruton said. "We secured participation from two companies, EDG and JPM Productions, which have assisted us this year in creating this whole new Halloween attraction."

Zoila Ramos, 27, a nanny and mother of two, said her family plans to come to Navy Fear; the children she watches will most likely attend as well.

"Halloween is coming, and I think that my kids would really enjoy it because they're into Halloween," Ramos said. "My daughter already knows that she wants to be a pirate girl."

Last year, 50,000 people paid to see Navy Fear's main attraction, a pirate ship. A total of 525,000 visitors came to the pier throughout October for the event, according to Bruton.

Discounted coupons can be found at participating CVS/pharmacy stores. Navy Fear runs Oct. 7-10, 14-16 and 21-31. The attractions run at various times. Check out Navy Pier's website for more information.

## Halsted Halloween parade

By Troy Covello  
Staff Writer

The day before Halloween in 1938, many Americans were duped by a radio broadcast. As everyone listened in, some believed that Martians were attacking the Earth. People panicked and ran for cover due to reports from actors in a radio play describing aliens and a large flaming object that had hit New Jersey. The public was fooled by Orson Welles' adaptation of H.G. Wells' book *The War of the Worlds*.

This Halloween night, Chicagoans will get the chance to experience Welles' famous radio broadcast for themselves at the "Invasion of the Halloween Parade," on North Halsted Street in Lakeview. The parade's theme this year is based on the radio broadcast in 1938 that caused what many view as hysteria.

During the parade, the radio play will be broadcast on speakers and in businesses so

parade-goers can listen in. It will also be broadcast on radio station 104.7 FM, said parade organizer Steve Bingham of Chicago Special Events Management.

A troupe of comedy actors dressed up as aliens will also invade the parade for everyone's amusement and 1940s vintage police cars will line the streets.

This is the ninth annual Halloween Parade, where up to 20,000 people have been in attendance, according to Bingham. In the past, the parade has been attended by Columbia students and adults alike.

"I was surprised by the amount of adults that were dressed up and actually took the time look good," said Columbia student Heather Zienert, 23, who went to the parade last year. Although Zienert did not partici-

pate in the costume contest last year, she said she has had her costume, Magenta from the Rocky Horror Picture Show, planned since September.

A contest will be held for those who enjoy dressing up extravagantly for Halloween.

Registration is free at Spin, 800 W. Belmont Ave., at 5:30 p.m., and costumed parade-goers have the opportunity to win everything from cash to Oprah tickets. Prizes are awarded every year for funniest, scariest and most original costumes, and there is also a special category for the best children's and pet costumes.

The parade starts at 7:30 p.m., beginning at Belmont Avenue and Halsted Street and ending at the 7-Eleven parking lot at Roscoe and Halsted streets. Prizes and live entertainment will begin at the 7-Eleven

parking lot at approximately 9:30 P.M., with drag performer Frida Lay as the master of ceremonies.

The Triangle Neighbors Association, the sponsor of the parade, will donate proceeds to go towards the construction of a new park in the neighborhood, located at 815-817 W. Roscoe St. The money will be coming from various corporations and businesses sponsoring the parade including, Caribou Coffee and American Airlines.

"Last year was a celebration of identities," said Joe Hollander of the Howard Brown Health Clinic on Halsted Street. "It's great to see people come out and be themselves though a costume."

Though the parade goes through Boystown, the North Side neighborhood known for being gay-friendly, Bingham points out that it is not a strictly GLBT event.

"This is not a gay event, it's a neighborhood event," Bingham said.

*"I was surprised by the amount of adults that were dressed up and actually took the time look good,"*

—Columbia student, Heather Zienert



# Cubs not forgotten as Wrigley Field gets boost

## Renovations will add seats, parking, restaurant

By James Ewert  
Assistant City Beat Editor

With much of the city's attention turned toward the South Side and the White Sox as they host their first World Series in four decades, construction crews on the North Side of town have seemingly slipped in under the radar to follow through with expansion plans for the other World Series-starved team in Chicago.

Last month, as the Cubs left to play their last regular season series in Houston, crews began demolishing exterior outfield walls on the second-oldest park in Major League Baseball. According to the Chicago Cubs press release released in March, the bleacher expansion is part of a larger renovation project that will expand the bleachers. Plans also call for the construction of a multi-purpose building as well as an upgrade to the entire landscape that surrounds the Wrigley Field campus.

Bennet Lawson, director of community outreach for 44th ward Alderman Tom Tunney, has worked with the city, community and Cubs to reach a workable plan for the expansion. Lawson said that after the Cubs first proposed the expansion in 2001, it took a while to form a consensus among the parties involved.

"Anytime you're dealing with a landmark project or a really

big project of any scope, the time frame takes a long time," Lawson said. "You also are dealing within the constraints of their building season, which only lasts from October to March."

Lawson said that aside from the community's primary concern with parking, it was also worried about the expansion contributing to other problems like littering, increased traffic and public intoxication.

"The community is already inundated with people coming to the neighborhood 81 days a year," Lawson said. "They wanted some guarantees that those certain issues would be addressed. They wanted some checks on things to make sure their quality of life wasn't going to be damaged."

The multi-purpose building, which will be built on property just west of the ballpark at the end of next season, will address parking concerns with a parking garage that would be open to the public on non-game days as well as house administrative offices for the team.

After construction is complete the bleachers will have a new restaurant in the green center field hitting background that will replace rows of green shrubs there now. The bleachers will also have 1,790 new seats, some of which will be wheelchair accessible for the first time ever, according to the Cubs.

Larissa Tyler, executive director of the Central Lakeview Merchants Association, who also had input on the plans to expand the park, said having



Mauricio Rubio/The Chronicle

Construction crews dismantle the exterior wall of the bleacher section at Wrigley Field on Oct. 19. Community members are at odds with the expansion project because new seating will bring nearly 2,000 more fans in to the area, possibly creating more traffic and public intoxication.

almost 2,000 more people in the neighborhood will definitely make for healthier commerce in and around the park. With it however, Tyler said it may create a situation for the residents in the neighborhood they may not appreciate.

"There's pro's and con's to it," Tyler said. "We're just going to have to wait and see once it's completed exactly how it affects our neighborhood, and then we'll make adjustments accordingly. Ultimately, it will be a good thing in terms of more business for stores close to Wrigley Field."

The changes to the park will be the first major ones since the Cubs added lights to the stadium

in 1988, a move that angered many long time Cub fans. Lawson said the changes to ballpark won't be huge, but will be obvious.

"It's those people who are Wrigley buffs, Cubs buffs and neighborhood people that will be really up on it," Lawson said. "You will notice the changes, but it's not like the bricks and ivy won't be there."

Fan reaction to the project likely won't be evident until the park opens next season, but Sean Devalle, who sells merchandise outside the park at a stand on Waveland Avenue, said that although he is a Cub fan and loves the park, the expansion is not necessarily a bad thing.

"It will be good for business' sake to have more people around, but at the same time, it is sad to see the bleachers go," Devalle said. "It's a small ballpark to begin with, so adding to it isn't a bad idea, especially if they are going to be adding an entrance like they proposed."

Another fan, Marty Headrick, said he would rather see the team leave Wrigley Field as is and build another park entirely.

"I'd like to see them take the money they're using and go build a new park somewhere in the suburbs," Headrick said. "They're putting money into something they can't do too much with. The place needs more than just renovating."

## T-shirts: Sales strong on North Side

World Series as long as some people have, but I still needed to be here," Baylock said. "I've been a fan since I was 10."

After leaving Canton at 5:30 a.m. on Oct. 18, Baylock spent much of his day walking around the stadium taking pictures and chatting with other Sox fans.

By mid-afternoon, Baylock walked out of the Hall of Fame

Gift Shop with locker room T-shirts, hats and pennants.

"It's funny, I didn't spend as much as I thought I would," Baylock said. "But it's time to head home. I had a good time here."

Other people were not so fortunate when it came to spending. Libby Newman, who works in the Sox administrative offices, said she was sent to the Hall of Fame by friends and family to pick up merchandise for them.

"I already have plenty of Sox gear, but I had to come back for more," Newman said, as she purchased pennants and T-shirts. "To

be honest, I wanted to buy more but I couldn't afford it."

Sales remained strong at the Hall of Fame Gift Shop throughout the rest of the week, remaining consistent with game day sales, if not exceeding them, Halpin said.

"People are coming in here and averaging around \$100," Halpin said. "And then we have people that spend a lot more too."

Business hours have been extended by two hours each night through the World Series to help accommodate the increased sales and longer lines.

Ten miles to the north of U.S. Cellular Field in Wrigleyville, fans

are not paying as much for the T-shirts, Gabriel said.

"What people don't know is we have the shirts that keep selling out, and we have them for a lot cheaper," Gabriel said. "No lines, no waiting."

Down the street from Gabriel at Chicago Sports and Novelty, 948 W. Addison Ave., employee Mary Ellen Collings said the store is also selling the locker room T-shirts, which is unusual for the business.

"We just phased them in for the playoffs and World Series," Collings said. "We're just trying to meet the demand of our fans."

Chicago Sports and Novelty car-

ried Sox merchandise until last year, when it was discontinued by management because of the lack of sales, Collings said.

"Either the Sox fans are coming out of the woodwork, or Cubs fans are jumping on the bandwagon," Collings said.

Gabriel agreed, saying a lot of Cubs fans have taken a liking to the Sox, but it's something to be expected for any team that makes it to the World Series.

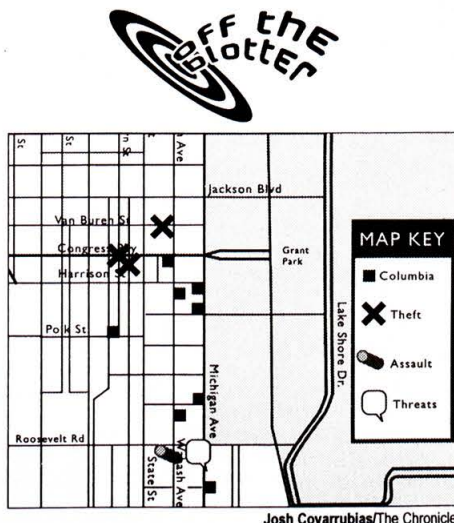
"I guess all that really matters is people are supporting a Chicago team," Gabriel said. "Whether it be Sox or Cubs, the whole city is in this together."

## Man robbed at gunpoint for wallet

On Oct. 13, a 42-year-old man was walking near 31 E. Van Buren St. when he was approached by three men, one of whom brandished a handgun. The three offenders pushed the victim and demanded he hand over his money and wallet. The offenders then fled in the other direction.

## Bus ride gone ballistic

A 17-year-old girl was riding a CTA bus home from school when a 40-year-old woman boarded and sat unusually close to her on Oct. 13. Once the bus reached 1212 S. Michigan Ave., the woman started swearing at the girl and threatened her. Several witnesses saw the incident and the bus driver pulled over and waited for police assistance. The woman was taken in for processing.



## Wallet thief makes getaway in car

A 60-year-old man was at the BP gas station at 50 W. Congress Parkway on Oct. 15 when another man walked up behind him and grabbed his wallet. The offender then ran north on Federal Street where he climbed into a dark colored vehicle and drove off. The victim stated to police the wallet contained \$110.

## Grocery store rage

After a verbal altercation inside the Jewel grocery store at 1224 S. Wabash Ave. between a 45-year-old woman and a 30-year-old man on Oct. 14, the woman was confronted again as she was leaving the store parking lot. The offender struck the woman in her face and chest area, causing minor injuries. After police arrived, the victim refused medical attention and the offender was taken in for processing.

—Compiled by Chronicle staff through information provided by the Chicago Police Department.



## North Side jumps on Sox bandwagon

### White Sox Locker Room T-shirts popular among fans

By Alan J. Baker  
City Beat Editor

Some called him crazy. Others just looked and laughed. But Joseph Gabriel knew one thing: He was selling more White Sox T-shirts in front of Wrigley Field than all of his Cubs merchandise combined.

Gabriel started his new job two weeks ago at Cubssports.com, one of the largest online retail Cubs apparel sports outlets in Chicago. As a die-hard Sox fan, Gabriel begged his boss to hit the streets of Wrigleyville, and on Oct. 18, he set up a merchandise stand on Waveland Avenue.

"I am personally trying to push a lot of Sox stuff," Gabriel said on Oct. 19 while helping customers. "It's kind of surprising how many Wrigleyville fans are jumping on the bandwagon."

About 80 percent of sales from the hundreds of different T-shirts, hats and hooded sweatshirts at the Cubs stand have been White Sox shirts, Gabriel said. Only about 20 percent of merchandise for sale was Sox-oriented, he added.

The biggest seller for Gabriel is the official White Sox Locker Room T-shirt. The all black T-shirt has a ALCS pennant across the chest signifying The 2005 White

Sox American League Championship.

Chicago-based company Sharprint Silkscreen started printing the T-shirts shortly after the White Sox wrapped up the American League Championship Series on Oct. 16 and have been trying to keep up with the demand since.

"We had staff on hand, and we went into production as soon as the game ended," said George Kiliman, owner of Sharprint Silkscreen.

As of Oct. 17, Sharprint's goal was 50,000 T-shirts, but that was expected to change throughout the World Series weekend.

At the Hall of Fame Gift Shop, a Sox novelty store inside U.S. Cellular Field, the locker room T-shirts sold out hours after being placed on the racks, the store's assistant manager, Katie Halpin said.

"They are the biggest sellers right now," Halpin said. "We are also selling a lot of the Locker Room caps."

On Oct. 18 the gift shop had received another shipment of merchandise, which employees said barely made it through the day.

Gary Baylock, a 26-year-old from Canton, Ohio, drove six hours by himself to visit U.S. Cellular Field and buy merchandise.

"I haven't been waiting for the

See **T-shirts**, Page 19



Michael Jarecki/The Chronicle

Ismael Galuan, a worker at Sharprint Silkscreen, 4200 W. Wrightwood Ave., takes a White Sox Locker Room ALCS T-shirt off the printing press on Oct. 17. The T-shirts were distributed across the Midwest throughout the week.



Eric Davis/The Chronicle

When Mt. Vesuvius in Pompeii, Italy, erupted in 79 A.D., hundreds of people were caught in the volcano's path, leaving the bodies and bone structures of residents intact for more than 2,000 years. Now the Field Museum, 1400 S. Lake Shore Drive, has more than 450 artifacts from full scale frescoes to preserved remains on display through March 26.

## Out of the ashes: Return to Pompeii

### Exhibit gives visitors glimpse into Roman through preserved artifacts

By Alicia Dorr  
Managing Editor

Aside from the blizzards and occasionally volatile summer storms, Chicago is not known for natural disasters. Until March of next year, however, the Field Museum will give Chicagoans a very up close look at the affects of a major volcanic eruption.

"Pompeii: Stories from an Eruption" vividly accounts the loss of several Roman cities within the span of three days in 79 A.D. Artifacts, from coins and small rings to entire wall frescoes, allow visitors to piece together an ancient way of life in the cities that once laid at the foot of the still-active volcano Mt. Vesuvius. The traveling exhibit, open Oct. 22 through March 26 at the Field Museum, 1400 S. Lake Shore Drive, has more than 450 artifacts from the catastrophe.

When Vesuvius erupted, the city of Pompeii and many of its inhabitants were covered wholly in pumice, and the neighboring city, Herculaneum, in hard mudslides. These conditions, along with the speed of the eruption, encased the buildings, items and bodies, keeping the city intact until it was uncovered in the early 1700s.

The fact that even the most delicate objects are still unbroken after 2,000 years makes the exhibit that much more remarkable, according to Francesca Madden, project manager for the Field Museum.

"A lot of people go to Pompeii [Italy] for the sight, and to imagine what it was like back then with Mt. Vesuvius looming in the background," Madden said. "Unfortunately, you're not always allowed to see [everything], because it is obviously protected against weather, pollution [and other factors]. This is a wonderful opportunity to see these artifacts."

The items in the exhibit are mainly statues, small personal

wares, frescoes and casts of the actual people as they were covered by the eruption, freezing them in their last moments. One particularly dominant cast is of 13 people attempting to flee the raining fire at the waterfront. Another is of a dog that was frozen in an awkward position when the volcano caught it as it was chained to a post. There are iron casts that reveal the bodies of the people in more detail, and there are skulls intact as well.

It is the nature of the volcano that enabled the excellent preservation of the cities surrounding the mountain. Vesuvius is a composite volcano, more like Mt. St. Helens than a volcanic island. Rather than slow moving streaming lava, this type of volcano spurts and spews a "pyroclastic surge," a rapid outshoot of anything held by pressure in the mountain. Vesuvius gave no warning to the people before it exploded, other than smoking and rumbling, the reason for the unprecedented conservation of

See **Pompeii**, Page 17

## Grand hotel gets another chance

### Blackstone Hotel restoration project to exceed \$100 million

By Alan J. Baker  
City Beat Editor

From presidents to spiritual advisers, the Blackstone Hotel saw its share of fame before and after its closing in 1999. Now, with the help of the city, the historic hotel has a chance to bring its past alive as new ownership aims to restore the building.

Renovations to the Blackstone Hotel, 626 S. Michigan Ave.,

should begin sometime within the next year and are scheduled to be completed by early 2008.

Mayor Richard M. Daley introduced an ordinance on Oct. 6 that would provide an \$18 million subsidy towards the redevelopment of the historic hotel, which has been vacant for almost six years.

Sage Hospitality Resources LLC, one of the nation's leading hotel management and development companies, plans to renovate the nearly century-old building after Chicago city inspectors closed the property in 1999, cit-

ing health concerns to guests and employees.

Sage plans to restore the property to a 335-room, upscale hotel at costs that exceed \$100 million, said Chris Morosetti, development manager at Sage.

"We're excited to be involved in this project and are hopeful that the public process of securing the subsidy will be finalized in the next couple of months," Morosetti said.

The city's Tax Increment Financing subsidies, which are

See **Blackstone**, Page 17