

10-31-2005

## Columbia Chronicle (10/31/2005)

Columbia College Chicago

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## Chronicle Special Report

### A serious new threat to independent media

The independent press is on shaky ground, and there was recently another major tremor.

It's well-known that the alternative press lives from paycheck to paycheck, struggling against corporate pressure as well as their own bills. The pressure now, however, is coming from the inside as well as out.

The Independent Press Association, a nonprofit advocate of indie media, has been shifting under the weight of an ever-increasing number of publications that lean on it—and it might be about to crack.

On Oct. 19, publishers on the IPNS listserv, including Punk Planet, Venus, The Progressive, Giant Robot, and many others received an email from IPNS president Richard Landry citing cash flow problems due to the "very nasty, consequence of media consolidation." Some of these magazines have been waiting for payment from IPNS for months, and many are concerned about, not only their future sources of income, but the future of independent publishing in general.

See the full story on Pull-out page 6.



Mauricio Rubio/The Chronicle

## Icing on the cake

*A sweeping celebration for the Chicago White Sox*

World Champion Chicago White Sox players (left to right) Aaron Rowand, Geoff Blum, Joe Crede and Neal Cotts wave from a double-decker bus in a storm of confetti at Washington and LaSalle Streets during a rally to celebrate their sweeping victory in the World Series. A parade starting near U.S. Cellular Field and ending up in the South Loop on Oct. 29 drew thousands of White Sox fans who descended upon the South Loop to celebrate their continuing support of "Ozzie-ball" team. The White Sox completed a four-game sweep of the Houston Astros on Oct. 26, finishing the postseason 11-1.

## Block 37 empty no longer

**Construction to begin by the end of 2005**

By James Ewert  
Assistant City Beat Editor

Last week, the streets surrounding Chicago's now infamous Block 37, at 108 N. State St. experienced lane closures due to upcoming construction on the site that has been tenantless for more than 16 years.

City officials shut down the lanes and sidewalks around the block, which has dormant in the center of the Loop's theater, business and political districts. The closures were a planned exercise to simulate traffic conditions expected next month when construction is set to begin.

"I think it went well," said Ty Tabing, executive director of the Chicago Loop Alliance. Tabing, who spoke with city officials after The 14-hour test run, on Oct. 25 said the city learned a lot about traffic patterns that will impact the area when work begins by the end of the year.

"We've worked with the city and developer to plan and refine the project, and we've also looked at the impact the project will have on traffic," Tabing said.

The traffic simulation was the first tangible step developers and the city have taken toward a project at Block 37 since the site was demolished and vacated for redevelopment in 1989. For the past 16 years, the city has been working to

develop the block at 108 N. State St. and appears to finally have a plan that works, according to Constance Buscemi of the Department of Planning and Development.

"We've been trying to develop that piece of property for a while and we've found the project that works well there," Buscemi said. "There weren't any real developer projects in the past. There were ideas for projects, but they never really materialized."

The developer for the multi-million dollar, multi-purpose building development is the Arlington, Va.-based Mills Corp., known locally for the Gurnee Mills shopping center in Lake County.

Amie DeLuca, spokeswoman for Mills, said the company has signed on architecture firms Perkins and Will, Gensler, and Rockwell Group to design the project. The mixed use development will feature 400,000 square feet of retail space, 200,000 square feet of office space, 200 to 300 residential units and an equal number of hotel rooms.

"The project will be a unique Chicago icon that stays true to the city's architectural heritage," DeLuca said.



Courtesy of Mills Corporation

See Block 37, Page 19

## Administration error leads to new J-session schedule

**Faculty rush to reschedule J-session course times**

By Hayley Graham  
Campus News Editor

College officials are scrambling to reschedule J-session because the original schedule was set to begin on Jan. 2, the federal observation day for the New Year's holiday.

Columbia faculty is currently working to fix the recently recognized mistake by quickly rearranging the schedules of January session courses to start following day, according to Jan Garfield, associate provost and vice president of academic affairs.

"It's our error and we apologize," Garfield said. "We just didn't think about it."

Students can register for J-session starting on Nov. 7 during

spring semester registration. Garfield said the course schedules will be reworked before then so students can plan ahead.

The new academic calendar includes a short January session, which allows students to take an intense, three-week-long course, earning up to four credit hours during holiday break. The credits are awarded to the spring semester.

The debut of the new academic calendar that started during the fall 2005 semester also conflicted with a federal holiday. The semester began on Sept. 6, the

day after Labor Day, causing courses scheduled on the holiday to lose a class period during the 15-week semester. The new and improved academic calendar creates an uninterrupted five-week-long holiday break, rather than ending the last few weeks of fall semester after a two-week-long holiday break.

**"It's our error and we apologize. We just didn't think about it."**

—Jan Garfield,  
associate provost and vice  
president of academic affairs





## Overjoyed that it's over

By Jeff Danna, Editor-in-Chief

**B**elieve me when I say I'm happy the White Sox won the World Series. Seriously, I am. But I'm overjoyed that baseball season is over, because America's pastime has become an unnecessary frustration in my life.

Here in The Chronicle office, several of my friends are diehard Sox fans, and for the past month, the first thing I've encountered when I've walked through the door in the morning is a crowd of journalists singing the praises of their favorite team.

When I talk to my family on the phone or I visit for the weekend, baseball is the topic of choice in most conversations. My 14-year-old brother has played the game for about half his life; my dad has been the coach of his teams and my mom has been the devoted fan. Me, I'm the outsider. I attend some games, but I usually end up sitting in the bleachers reading The New Yorker.

Now that major league baseball is on vacation until spring and my brother is wrapping up his fall season, I'm feeling relieved. For a few months I can have discussions about something other than batting averages of big league players and the frustration of rushing a car full of teenage athletes to a double-header on the weekend.

At this point, I must make it clear that I don't hate baseball or, for that matter, sports in general. I'm just not an enthusiast. In fact, I was once a sports guy. I closely followed the Chicago Bulls dynasty in the 1990s. I ran

track. I played volleyball. I was never a jock, but I was captivated by the competitive nature of sports. After awhile, though, I grew tired of competing and spewing what I saw as useless statistics learned from the backs of trading cards.

My feelings about sports became more philosophical. For instance, I like the idea of baseball rather than the game of baseball. Baseball is fascinating to me as an American cultural force. Like music, baseball is this great institution capable of uniting or dividing diverse groups of people. Fans bond while watching, playing or simply speaking passionately about the game, yet these people can be as different or more than the North Side and the South Side. Everyone has a different reason for enjoying baseball, and it's those differences that lead to interesting, baseball-based relationships.

My feelings toward baseball can be summed up by Woody Allen in "Annie Hall." During a flashback when he is at a cocktail party with his then-wife and a group of pretentious, New York intellectuals, he is sitting alone in a room watching a New York Knicks basketball game. When his wife finds him, she criticizes him for preferring to watch sports than hobnob with the guests.

"What's fascinating is that it's physical," he retorts. "You know, it's the one thing about intellectuals: They prove that you can be absolutely brilliant and have no idea what's going on."

It's the idea that it isn't the game that is interesting; it's what the game means that is interesting. Where my friends would love to talk specifics of last week's final World Series game—Jermaine Dye's eighth-inning single that helped score the Sox's only and winning run; Juan Uribe's over-the-wall catch—I'd rather talk about, say, what this win means for Chicago. Will the South Side become next year's top tourist destination? How will Chicagoans remember this in another 88 years? Baseball is such an essential part of this city's cultural fabric that a championship for one of its teams will significantly alter people's way of life. To me, that's more important than Game 4 trivia.

On the night the White Sox defeated the Houston Astros, I was sitting at the bar of an Edgewater pub watching the final two innings on a television hanging on the wall. I couldn't help but smile at the Sox's victory, but I guarantee that if I had been in a Bridgeport joint, I would have been searching for an exit instead. Seeing the game on the North Side was a low-key affair, aside from the cheers of a few hardcore fans. But, for me, a South Side celebration would have just enhanced my frustration with baseball and its rabid followers.

Now at least I can feel like I was a part of history and not just an outsider in the middle of a drunken, South Side mob.

—jdanna@colum.edu

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## Announcements

### Crafty Culture

Columbia's Institute for the Study of Women and Gender in the Arts and Media presents a panel discussion titled "Crafty Culture: Feminism, Activism and the DIY Ethic." The panel will take place Nov. 3, from 6 p.m. to 8 p.m. at the Film Row Cinema, on the eighth floor of the 1104 S. Wabash Ave. The panel will feature local women active in the Chicago "do it yourself" art community, including Cinnamon Coopere, Annie Tomlin and Alejandra Valera. For more information, call Audrey Michelle Mast at (312) 344-8829.

### Wise Ass Comedy Night

Bust a gut at the Wise Ass Comedy Night Nov. 3, from 6 p.m. to 9:30 p.m. in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. The Wise Ass Comedy Night is open to the public and showcases stand-up, improvisation and sketch comedy by Columbia students. There will be an open mic and audience participation improv games. The event is free, but early arrival is recommended. For more information, call Sharod Smith at (312) 344-7188.

### 20th Annual Fall Open House

Join faculty, students and staff at the 20th Annual Fall Open House Nov. 5, from 8 a.m. to 3 p.m. All campus buildings will be open to tours and there will be individual department presentations. Every academic department will be represented, as well as the Campus Portfolio Center. Sign up to attend this free event. For more information, call the Campus of Undergraduate Admission at (312) 344-7130.

### Entheogenic Plants and Chemicals

Columbia professor Louis Silverstein will be hosting a panel to discuss research into the use of psychoactive sacramental plants and chemical substances by Columbia professor Kathleen Gillogly and Northern Illinois University professor Thomas Roberts. The panel, "From Visionary Experience to Spiritual Life: Entheogenic Plants and Chemicals," is part of the ongoing Intersections program and will take place Nov. 2, at the Chicago Cultural Center, 78 E. Washington St. For more information, visit [www.intersections.colum.edu](http://www.intersections.colum.edu) or call (312) 744-6630.

## IN YOUR OPINION

### Why do you think it took the White Sox so long to get to the World Series?



"The last few years they've been getting it together. This year everything mixed well and they sparked."

—John Warburton, freshman, photography



"I only like the White Sox because of their uniforms. If you have good fashion sense you're bound to win something."

—Nastasha Prunty, freshman, broadcast journalism



"Everyone really decided that the only way to make this work was to work together."

—Ajay Milan, senior, theater



"They did it; it's awesome. I don't care if it took them 200 years."

—Shawn Jung, junior, advertising

## 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).



## 'Journeys' through nonfiction stories

### Creative Nonfiction Week celebrates true stories

By Cyril Jakubowski  
Staff Writer

It's a symbiotic relationship between fact and fiction: Call it creative nonfiction or narrative journalism, but the essence stays the same. It's a mix of inventive and fact-based writing meant to engage, stimulate and paint the picture of a story through fiction writing techniques.

At its core, creative nonfiction is all about storytelling, and it was this focus that paved the way for the seventh annual Creative Nonfiction Week at Columbia. Sponsored by the Journalism, Fiction and English departments, the week featured an eclectic mix of readings by successful writers, electric panel discussions and opportunities for students and faculty to read their work to the public.

"What we try to do is choose guests who are engaging to students and the general public, who are expressing their own voices through real life," said Nancy Day, chair of the Journalism department.

This year's theme was "Journeys," and the four-day event led up to a reading and conversation with Adrian Nicole LeBlanc, author of *Random Family: Love, Drugs, Trouble and Coming of Age in the Bronx*. LeBlanc hosted the discussion on Oct. 27 at the Columbia's Film Row Cinema, 1104 S. Wabash Ave. The talk focused on listening: journalist as an instrument.

But the week was a setting for various authors to share their

experiences and tips about the craft of writing.

"I don't have to make any universal claims—I don't have to give any truth that we all agree upon," said Mimi Schwartz on Oct. 24 before reading from her book *Thoughts from a Queen-sized Bed*.

She believes in the strength of smaller moments that lead to the large points of her stories.

"I'm trying to capture the spirit of what happened," Schwartz said. "If you capture the spirit I think it's [truer] than a transcription."

A various range of book topics were discussed during the week. Some of the highlights were books on marriage, life, the experience of teaching Buddhism in Cambodia, as well as illegal expulsion from Zimbabwe.

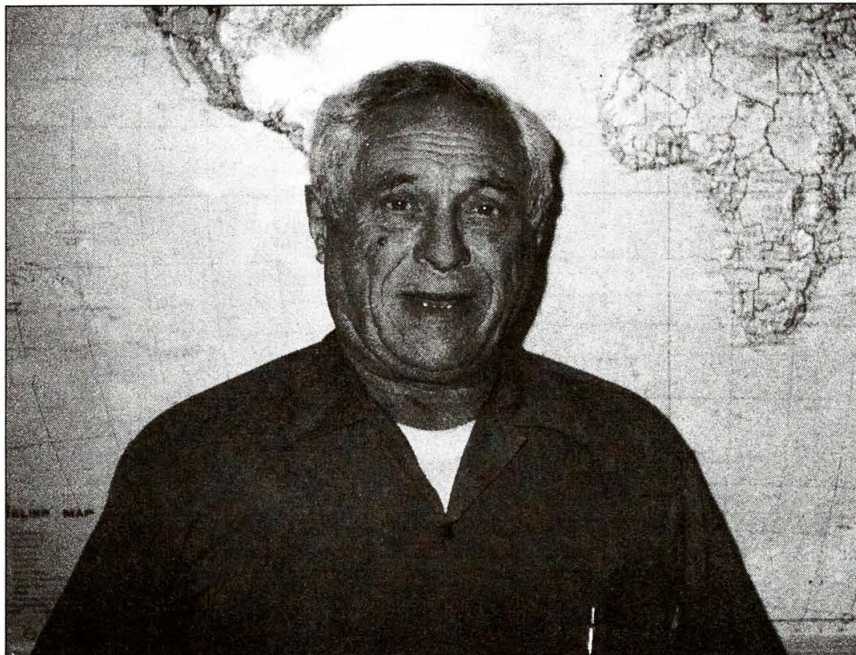
Columbia welcomed authors Alan Burdick, Andrew Meldrum, Stephen Asma, Joel Garreau and Sam Weller, among others, whose work in the medium has generated accolades.

"You can try anything you want," said Weller, professor in the Fiction Writing department and author of *The Bradbury Chronicles: The Life of Ray Bradbury*. Weller served as a panelist along with Burdick and Garreau during the "Brave New World" discussion on Oct. 26.

"No other field exemplifies the idea of breaking rules and blowing open boundaries than creative non-fiction writing," Weller said.

Moderated by Marianne Murciano, Wednesday's "Brave New World" panel focused on the writer's craft. The writers talked about individual routines that writers have, the importance of staying organized, and the

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Courtesy of Irv Meyer

Jake Caref worked for Columbia's building services for 25 years and was a "jack of all trades." He was a key contributor to the college's early growth, building everything from benches to studios.

## Carpenter helped build Columbia from ground up

### Jake Caref, 1919-2005

By Hayley Graham  
Campus News Editor

Back in 1964, when Columbia was located in a rented warehouse space on North Lake Shore Drive and struggling to make ends meet, Jake Caref was essential to building Columbia's growth. The Columbia employee of 25 years passed away Oct. 24, but his work on campus is still recognizable to staff who knew him.

Caref served the college from 1964 to 1988, when he retired. He was a master carpenter who built everything a growing college would need, from classrooms to sinks to frames for artwork. During the early 1970s Caref became the supervisor of the Building Services staff, while continuing to serve as master carpenter at Columbia.

"He was an amazing guy to work with," said friend of Caref, Norman Alexandroff, director of student communications. "He just nurtured all of the building

services staff as they came through the ranks."

Alexandroff described Caref as a jack of all trades and a carpenter extraordinaire, noting that he understood everything from plumbing to electricity to carpentry. While Columbia was getting on its feet, he was building sinks for darkrooms and studios out of plywood.

"As the college got bigger there were more areas that needed remodeling and work done," said Irv Meyer, building engineer and longtime friend of Caref. "And he just stepped right in and did whatever needed to be done at the college."

Born in Poland in 1919, Caref was trained as a carpenter in Europe, and then came to the United States shortly after World War II. Meyer said it was great to learn old European methods of carpentry from Caref.

"He was a real craftsman; he knew how to do things the right way," Meyer said.

Another friend of Caref, Patrick Baker, manager of Columbia's

south buildings, said Caref never lost interest in the college. Even after retiring he would still work at the college for a few months during the summer and would religiously visit with friends and former coworkers every Monday over coffee. Meyer said Caref used this time to brag about his children and talk about social injustice.

"He was interested in the world, and if he saw injustice he talked about it," Baker said.

Caref was a world traveler who was fluent in six languages. He was extremely knowledgeable about Russian literature, politics and philosophy; and he actively worked with the American civil rights movements, according to Alexandroff.

He is survived by his wife, Anne, and their four children, Willy, Benji, Rina and Shelly.

"The whole world didn't know him, but the world will certainly miss a person like Jake," Baker said.

A memorial service will be held for Caref within the next few months.



Mauricio Rubio/The Chronicle

Author Adrian Nicole LeBlanc speaks at a reading and conversation focusing on narrative journalism on Oct. 27 at the Film Row Cinema during Columbia's creative nonfiction week.

## Union dispute still in limbo

By Jessica Pearce  
Assistant Campus News Editor

The one year anniversary of the contested election to unionize the staff members of Columbia has not gone unnoticed. Members of the United Staff of Columbia College are still determined to bring a union to Columbia and are getting word out using a newsletter, the US of CC Offline, as well as a petition to the Illinois congressional delegation.

"We decided we needed a way for staff to talk to each other about what's happening," said Joan McGrath, US of CC spokesperson and administrative assistant to the chair of the Film and Video Department. "We also needed a way to empower staff to support

the union without having to be 'out.'"

Some staff members of Columbia began trying to organize a union over a year ago, with goals of providing better job security, fair wages and preservation of benefits to its members. According to its website, the US of CC is concerned about the loss of some of its retirement benefits and fears that any further cost cutting at the school will "continue to erode our wages, benefits, and working conditions."

US of CC decided to be represented by the Illinois Education Association, an association with members that include Illinois educators ranging from elementary and secondary school teachers to higher education faculty and staff such as Columbia's part-time faculty to

college students studying to become teachers.

One of the reasons US of CC decided to organize with the IEA is because they would be considered a separate group and would not have to join another local branch that might not be affiliated with Columbia.

In October of last year, US of CC members held an election to determine if the staff of Columbia wanted to form a union. The vote ended with 158 votes opposed to the union and 138 in favor. However, 58 votes were challenged by the National Labor Relations Board because the names were not on the list of eligible voters. The number of votes disputed could have an

See Union, Page 6



## Frequency

Television Department  
Columbia College Chicago

Program Guide for Student Lounges and the University Center on Channel 32

**ENTERTAINMENT**

**Dude Turn That Up!**  
A special musical performance show that highlights bands and performers from the Chicago area. This show brings music to your eyes and ears.  
MWFSu: 12:30p TRS: 8:30p

**Back Burner**  
First time cooking away from home with no help for mom? Learn how to throw together a quick healthy meal with Steve Swinski.  
MWFSu: 2:30p TRS: 5:30p

**Campus Update**  
Columbia's forum for campus news, announcements, events, weather info & more..  
Daily: 9a, 12p, 3p, & 5p

**DRAMA**

**Undergrad**  
A short drama that follows five college students who face life and love in the Windy City. This week's episode: Confidential  
MWFSa: 11:30a TRSu: 9:30a

**COMEDY**

**Out on A Limb**  
The latest episode of Columbia's own fast-paced sketch comedy show features "Cooking with Paris Hilton," "Fear Factor: Senior Citizens Edition" and "Grannies Gone Wild" - Don't miss it!  
MWFSu: 11:00a

**POUTICS**

**Fine Print**  
A political talk show hosted by Columbia students that approaches today's topics from a bipartisan point of view.  
New Episode: Monday at 7p  
MWFSu: 10:30a

**NATIONAL LAMPOON NETWORKS**

MWFSu: 8:00p - 11:30p  
www.nationallampon.com

**ZILO**

TRSa: 8:30p - 10:30p  
www.zilo.com

AFFILIATE PROGRAMMING

Interested in volunteering for Frequency TV? Contact:

**Frequency TV**  
Columbia College Television Dept.  
312.344.8509  
frequency@colum.edu

**Premiere**

**Podcasting**  
Columbia College's Frequency TV is the first college to podcast it's shows! For more info go to:  
[getontheFrequency.com](http://getontheFrequency.com)  
or  
The iTunes Music Store and search for "Frequency TV"

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

**Concert Hall Events**

Monday October 30  
Freshmen Music Project  
7:00 PM

Tuesday November 1  
Student Concert Series  
7:00 PM

Wednesday November 2  
Student Jam, Your Song  
Here: Student Originals  
12:30 PM

Thursday November 3  
Jazz Gallery in the Lobby  
with Bobbi Wilsyn and  
Brienn Perry  
12:30 PM

All events are free. For more info: 312/344-6300

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starting at 12<sup>noon</sup>  
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Closing Ceremony  
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and **Aztec Dance PERFORMANCE**  
from 5 to 7 PM  
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Office of Latino Cultural Affairs, Ana Maria Soto, Director (312) 344-7812, asoto@colum.edu  
Latino Alliance, latinoalliance@yahoo.com, www.latinoalliance.blogspot.com

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

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# President's Club asks for steep fees

By Eric Kasang  
Staff Writer

It's hard to place a value on things like education, but most students can speak to the high cost of attaining it. People who remember the scrimping and saving they did to make ends meet in college may want to try to help today's students by donating to scholarship funds. One such organization, the President's Club Scholarship Fund, does a lot for students, but its membership fee may be too much for some people to join.

The President's Club is an organization that switched three years ago from being strictly a scholarship fundraising organization to a recognition society. It recognizes people based on what they donated to the President's Club rather than which area or department of Columbia received the money.

Columbia faculty and staff have to pay \$500 to join the President's Club, said Marcia E. Lazar, the chairperson for the President's Club and a Columbia trustee. All other donors must pay at least \$1,000 to join for the year. The standard donation used to be \$500, but it was raised to \$1,000 three years ago.

The President's Club collected \$479,690 in donations within the last fiscal year, according to Kim Clement, the assistant vice-president of development for the Office of Institutional Advancement. Nine percent of those donations went to the scholarship fund while 91 percent was disbursed into other areas. This year's amount to the scholarship fund is also holding at 9 percent.

Restricted donations go towards a donor's specified fund, said Lazar. Donations could go to the scholar-

ship fund, another department or an operations budget, among other areas. Unrestricted donations end up in areas where the money is most needed.

Lazar said that the President's Club looks for donations from Columbia staff and faculty, as well as from outside sources.

"We're trying to attract parents, alums and people in the greater Chicago community," Lazar said.

Lazar said that some of the perks

**"If the goal is to raise money for the students, it should seem they [would] want donations in any form."**

—Shannon Mullally,  
adjunct faculty member

donors earn when they join the President's Club include access to VIP seating and invite-only privileges to a reception with the featured artist from the "Conversation in the Arts: Up Close With" series. Although non-donors are permitted to purchase tickets and to attend the "Up Close" programs, only President's Club members are invited to the reception with the artist.

She also said that at the next "Up Close" program with *Sound of Music* star Julie Andrews, the President's Club is going to announce that it is giving away \$100,000 worth of scholarships. These scholarships are based on the students' financial needs and will be directed more toward juniors.

Although the collected donations benefit Columbia and a select number of students, the cost of membership may alienate potential donors.

Shannon Mullally, an adjunct fac-

ulty English Composition II professor at Columbia, said that the membership fee should be on sliding scale. This would make it easier to collect more donations from people who can't afford the \$500 membership.

"If the goal is to raise money for the students, it should seem they [would] want donations in any form," Mullally said.

To Zulma Ocampo, an adjunct Spanish language professor at Columbia, the \$500 membership fee seemed high for part-time faculty when considering other living expenses. She said that besides union dues, transportation costs also eat into her salary.

Along with the \$100 a semester union dues paid to the Part-Time Faculty Association of Columbia, she said that other departments are also soliciting donations.

According to Julian Brown, the treasurer for P-fac, the part-time professors' pay is based on a sliding scale. A part-time faculty member makes \$3,000 per class. A part-time professor can only teach up to three classes per semester. After teaching over 21 credit hours, a professor will move up to another pay grade. The maximum amount a part-time professor can earn is \$4,300 per class after teaching 140 or more credit hours.

However, Rose Economou, a full-time journalism professor at Columbia, has a different perspective about the donation amount. She said that people should try to donate more money because it goes toward students and the arts.

"One thousand dollars to have a conversation in the arts—let's up that to \$2,500 or \$5,000, because I think it's worth it," Economou said.

## Union: No word on appeal decision

Continued from Page 3

effect on the results of the election, so the NLRB began an investigation.

On April 15, the NLRB issued recommendations on how to handle the objections raised. The board recommended that 42 of the challenged votes be counted toward the total. If 31 of the votes were pro-union, then Columbia staff members would unionize. However if the challenged votes did not make a pro-union majority, the election could be thrown out entirely and a new one would be held, giving the US of CC a partial victory either way.

Columbia administrators are appealing the NLRB's decision to the D.C. Labor Board in Washington. The D.C. Labor Board is the highest level to which the school can appeal, and its decision is final. Mark Lloyd, assistant vice president of marketing and communications, said that the school doesn't know when the Labor Board will hear the appeal, or when the school can expect a result, but the school wants to get the conflict cleared up as soon as possible.

"We believe that the staff should be able to make the choice [to unionize]," Lloyd said, even though the school does not feel a union is necessary: "We are able to talk without an intermediary."

The organization is asking the students, faculty and staff of Columbia to sign a petition that it will forward to the state's congressional delegation. The peti-

tion asks the congressional members to "do all that is in your power to speed the NLRB in its consideration of this case; reminding them that their purpose is to ensure that collective bargaining happens in a fair and equitable fashion." The petition has been printed in US of CC's newsletter, US of CC Offline and in The Chronicle.

Lloyd said that Columbia's administration has not sought to involve students in the process.

"We don't see it as being something where students should be asked to take a stand," he said.

McGrath disagrees.

"I think having staff with a voice is very important to the students," McGrath said. "I think there is a disconnect between the people who are running the school and the people who actually make the school work. Staff are the backbone of this college, the skeleton that supports all other systems. If you don't have a healthy skeleton, everything else is going to suffer."

Ryan Duffy, the president of the Columbia College Democrats, agrees that a union would impact Columbia students.

"It's in the best interest of the students to have smooth relations between the staff and the administration," Duffy said. Last semester, he worked with the union directly to get the word out.

Additionally, Duffy said, the effort is a great opportunity for students to witness workers who want to organize.

"In the academic realm we witness case studies for this," Duffy said. "Students are in a position to witness this effort first hand."

## Institute for the Study of Women and Gender in the Arts and Media

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# HotHouse helps Columbia launch black studies minor

Well-known artists ignite a crowd at the HotHouse

By Eric Kasang  
Staff Writer

With his gaze locked on the Oct. 24 HotHouse audience, rapper M-1 shouted, "This is not a rap show, this is freedom music."

As one of the eight artists at the "Guerilla Griots Across the Generations" show, M-1 helped kick off the inauguration of Columbia's new black world studies minor.

Blending musical expression with political and social concerns, the artists articulated the struggles of people of African descent as well as those of other black people around the world. Along with M-1 were Umi and Scribe of P.O.W. and the five members of the cappella group SNCC (Student Nonviolent Coordinating Committee) Freedom Singers.

According to Stephanie Shonekan, the assistant director of cultural studies for Columbia's Liberal Education Department and director of black world studies, last Monday's inauguration was more than just a show.

"This is the long awaited event [of] creating a bridge across generations in the black struggle," Shonekan said.

The struggle of African-Americans is one of the many elements that form the composite of the black world studies minor. Lisa Brock, the chair of the Liberal Education Department, explained the central theme to this new minor.

"One of the ways that we

envisioned [the black world studies minor] is [by understanding] Africa and the African Diaspora," Brock said.

She explained that the components of this minor include black and African heritage education, comparative racial experiences and the struggles against racism. Brock also said these experiences and struggles occur all over the world, and this minor contextualizes these different strides toward social justice.

According to Brock, the HotHouse event showcased a particular way of expressing this black struggle. She said that the performers are "artist activists who see their art as an avenue of social change."

This struggle was exemplified during the Oct. 24 performances.

SNCC's Rutha Harris punctuated the show's opening with, "I woke up this morning with my mind. Stand on freedom," before the other four joined her in song. The artists have been singing and participating in

*"This is the long awaited event [of] creating a bridge across generations in the black struggle."*

— Stephanie Shonekan, assistant director of cultural studies

artists still managed to engage it in the music. During the chorus of "I'm gonna let it shine," enthusiastic clapping erupted in the HotHouse.

SNCC demonstrated that it is still politically charged about social issues. When speaking about the aftermath of Hurricane



Courtesy Stephanie Shonekan

The cappella group SNCC Freedom Singers perform during the "Guerilla Griots Across the Generations" show on Oct. 24 at the HotHouse, 31 E. Balbo St., to kick off the new black world studies minor.

Katrina, SNCC's Matthew Jones said that nothing has really changed since African-

Americans started fighting for rights in the 1960s. "It's like we didn't grow. It was a shock to see in 2005," Jones said.

Jones, and the four other SNCC members solidified this idea when they sang, "Who would have thought I'd still be fighting 30 or 40 years down the line?"

However, Umi and Scribe of P.O.W. were the musical antithesis to SNCC's subtle political messages. Umi said that P.O.W.

stood for "Prisoners of War" because the group was pushing its political voices for the struggle of blacks.

"We don't have freedom in our own country," said Umi, who was born in Ghana.

After P.O.W.'s performance, M-1 jumped on stage with Umi and delivered even more acerbic rapid-fire lyrics.

The rappers ping-ponged political rhymes blasting the Bush Administration and law enforcement abuses.

"Fuck the police!" M-1 shouted. "I'm an African and I know what's happening."

Although M-1 uses rap as a medium to voice the struggles of blacks and other disenfranchised groups, he told the audience why he considers himself a free-

dom fighter and not a rapper.

"The phenomena of hip-hop are being co-opted," M-1 said. "It's supposed to be the voice of the people. But it's also the voice of the corporations."

The HotHouse showcase, according to Shonekan, is one of the many examples of the activist components that students will be exposed to in the black world studies minor. Shonekan said that students will also be able to attend workshops with activist writers, scholars and musicians.

Students in black world studies will explore the definition of "blackness" as a social construct, Shonekan said, as well as the means of utilizing an activist voice within their art and fields of study.

## Coke v. Christ: Panel explores drugs, spirituality

Experts at Columbia debate drug use as an enlightening religious experience

By Dionne Joseph  
Staff Writer

Silenced by throat cancer, author and intellectual Aldous Huxley scribbled his famous dying wish to wife Laura: "LSD—try it—intramuscular—100 mgm." Huxley died the morning after receiving the mind-altering injection, and advocates of a drug-induced path to enlightenment had another champion.

On Nov. 2, expert panelists will explore the different roles psychedelic substances play in various world cultures and their connection to spirituality.

"From Visionary Experience to Spiritual Life: Entheogenic Plants and Chemicals" is presented by Intersections, an effort of Columbia's Cultural Studies program and the Chicago Department of Cultural Affairs.

Micki Leventhal, director of media relations, said the "Intersection" panels, held on the first Wednesday of the month throughout the academic year, are designed to be captive, controversial and engage audience members who "actively seek intellectual stimulation."

"[Topics include] subjects that make history interesting but don't make the front page," Leventhal said.

The collaboration was initiated by the Liberal Education Department in 2002 to showcase Columbia as an intellectual resource—not solely as an arts college, according to Mary Murphy, education director for the Chicago Department of Cultural Affairs. She said the discussions have an impressive range that highlight intriguing research and new initiatives developed by teachers in Columbia's liberal education program.

Louis Silverstein, liberal education faculty member, panel moderator and author of *Deep Spirit and Great Heart: Living in Marijuana*

*Consciousness*, described the discussion as a look at correlating drugs and spirituality.

"We are going to examine the relationship between entheogenic plants and chemicals and the mystical or spiritual experience," said Silverstein.

The term "entheogenic" refers to psychoactive substances that are used by some to facilitate spiritual experiences. Some

examples are LSD, mushrooms, ecstasy, marijuana, peyote and opium. These substances alter normative reality, and can, according to Silverstein, reveal deeper truths.

"Reality is in part a social construct," Silverstein said. Using potent plants and chemicals responsibly allows disciplined individuals to shape reality to create a "more primary

experience."

Substance use and abuse are not new topics of debate.

"I don't think most people are sober unless they seclude themselves," said Silverstein, considering that, at the very least, some Americans rely on caffeine and sugar to get them through the day.

Panelist Kathleen Gillogly, adjunct faculty in the Liberal

*"We are going to examine the relationship between entheogenic plants and chemicals and the mystical or spiritual experience."*

— Louis Silverstein, liberal education faculty member, panel moderator and author of *Deep Spirit and Great Heart: Living in Marijuana Consciousness*

Education Department, is knowledgeable on the social consequences of drug control policy. She said the government determines which drugs are illegal and legal, and

the deciding factor isn't necessarily public safety.

According to a study conducted last year by the Journal of the American Medical Association, alcohol consumption was the

third leading cause of death in the United States, trumped only by poor diet and lack of physical activity, the country's biggest killer.

"If we are worried about dangerous drugs, why is alcohol not banned?" Gillogly asked.

She described a time when opium was used throughout the world as a diarrhea remedy and analgesic particularly helpful for arthritis sufferers.

"Opium is a well-known medicine," said Gillogly. "People can smoke a little opium, stop the pain and be a functioning member of society."

"From Visionary Experience to Spiritual Life: Entheogenic Plants and Chemicals" will be held Nov. 2. All Intersections events are held at the Chicago Cultural Center, 78 E. Washington St., in the first-floor, west meeting room. Panels are on the first Wednesday of the month, starting at 6 p.m. Admission is free and the events are open to the public. Call (312)744-6630 for more information.



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# Financial aid becomes target for identity thieves

## Thief stole more than \$316,000 in federal aid

By Lisa M. Krieger  
MarketWatch (KRT)

When John Christensen signed up for classes at a small community college in Arizona, he wasn't worried about his final grade. He could only fail if he didn't hold on long enough to collect thousands of dollars in fraudulent student loans and grants.

"The object I had was to not be dropped out of the courses for the first 30 days," said Christensen, an identity thief who collected more than \$316,000 in federal college aid with 43 stolen identities until he was caught in September 2003. "If I didn't drop out, and the instructor didn't drop me out, I was going to get the money."

Christensen now tells his story from federal prison in Tucson, Ariz., recorded in a U.S. Department of Education promotional video aimed at educating college-aid officers about the problem of crooks who use other people's names to bilk the federal government out of millions of dollars of federal grants and loans.

But Christensen is just one face of a growing problem: identity thieves who target an estimated \$70 billion the U.S. Department of Education disburses in grants and loans to students every year.

Financial aid identity theft is "a growing area of concern," said Natalie Forbort, special

agent in charge at the U.S. Education Department's Office of Inspector General, which investigates all types of financial aid fraud. Forbort is based in Long Beach, Calif.

The crime is particularly vexing for victims, whose first indication they've been targeted may be when their own student-aid request is turned down, or when they are refused another type of loan over a default they know nothing about.

While victims aren't on the hook for the money, they usually spend hundreds of hours cleaning up their credit reports and explaining the situation to creditors, said Daniel Drake, an assistant U.S. attorney in Phoenix and an identity-theft expert who worked on the Christensen case.

And there are other victims: students who don't receive aid when they needed it. "To the extent that someone like Christensen siphons off \$300,000 that's \$300,000 that's not there to help someone else," Drake said.

Taxpayers ultimately pay, too, because much of the money is never recovered. In most cases, thieves steal about \$20,000 and "the likelihood of getting that back from them is zero," Drake said. "We'll get an order of resti-

tution, but most of these people are marginal earners and we're not going to get big money out of them."

The increasingly electronic world of financial aid helps identity thieves stay anonymous, Forbort said. "They're applying online for financial aid, enrolling online; they stay enrolled for 30 days and then move on."

Often, thieves target community colleges where tuition is cheap, thus leaving more money to line their own pockets.

Thanks to the advent of online classes, thieves can steal money "in several states because of the fact they don't physically have to be in school," Forbort said. "The schools do not want to make someone come in, it defeats the purpose of distance education."

A college financial aid official caught Christensen by recognizing his face from a previous request under a different name. That school requires applicants to appear in person.

Christensen stole identities by purchasing a list of inmates' names, then writing letters to inmates posing as a lawyer offering help. Eventually, he gleaned enough information to apply for financial aid in their names.

But not all scams are so complex. "We have other cases

where family and friends are using other people's identities to get financial aid," Forbort said.

Thirteen percent of identity-theft victims said scammers used their identity to apply for a loan, including student loans and mortgages, according to a survey of 500 identity-theft victims by Javelin Strategy & Research, a consulting firm in Pleasanton, Calif., in 2004.

Checking credit reports often is the cheapest way to find out quickly whether thieves have hit. Consumers can access one free credit report annually from each of the three main credit-reporting agencies, which include Equifax, The National Credit Reporting Association and Experian. Other information can be obtained

from the U.S. Department of Education.

The onus is on schools too. "One of the preventive measures [schools] could take is to have anybody who's going to receive financial aid—be required to go at least one time to the financial aid office, Christensen said in the video.

Plus, Christensen added, "another bad habit community colleges have [is] they use the Social Security number as an identifier. [That's] not good."

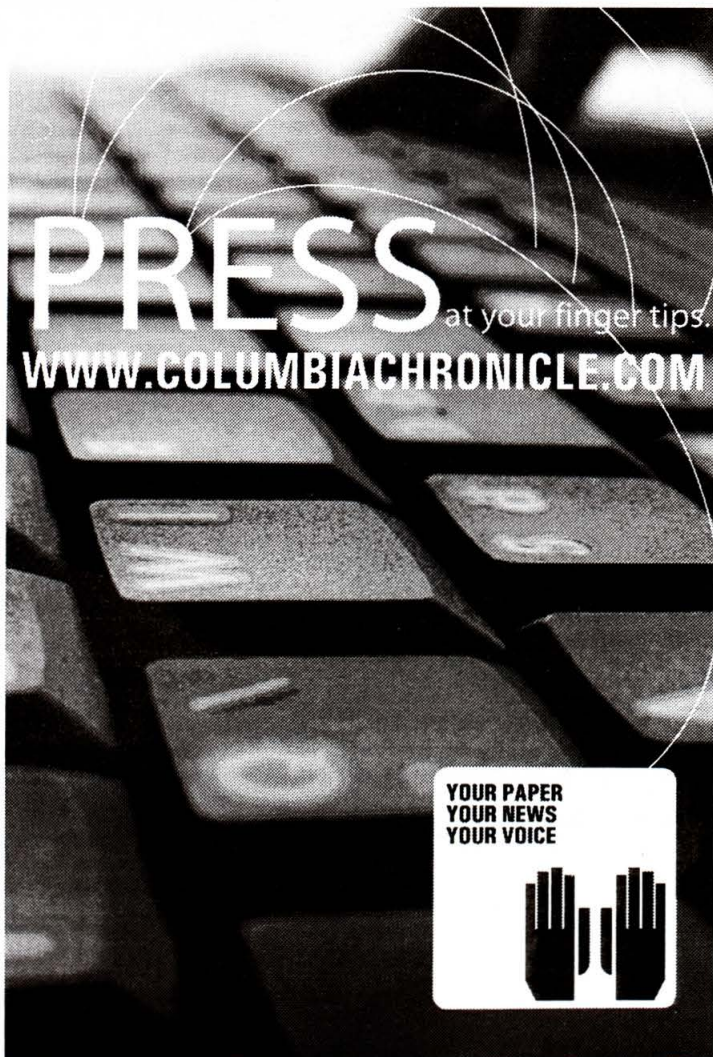
The Federal Trade Commission recently added a section on student loan identity theft in its updated pamphlet for victims.

## Protecting against identity theft

*According to a 2005 Federal Trade Commission survey, an estimated 27 million Americans have become the victims of identity theft in the last five years (In 2004, more than 10 million Americans were victims). Here are a few tips, issued by the FTC, to guard against prevention:*

- If you think someone has stolen your identity, place a fraud alert on your credit reports and then review the report.
- File a complaint with the Federal Trade Commission.
- File a report with your local police in the community where the identity theft took place
- If you have a high speed connection on your computer (a high speed connection leaves your computer connected to the internet 24 hours a day), a firewall program is essential to keep hackers out who can take over the computer and access personal information on it

Source: Federal Trade Commission



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**\*You must attend a session to obtain an application.\***



## Monster Bash



Mauricio Rubio/The Chronicle

Maureen Skeggs, a freshman animation major, and Curt Flowers, a senior illustration major, show off their spooky dance moves during Halloween Bash 2005 on Oct. 27 at the Hokin Annex of the Wabash Campus building, 623 S. Wabash Ave. Partiers enjoyed both tricks and treats at the celebration, including free food, a DJ, door prizes and a costume contest. The party was sponsored by the Student Programming Board and C-Spaces.

## Nonfiction: Creative week culminates with reading and discussion

*Continued from Page 3*

advantages and disadvantages of using tape recorders.

"If you don't get started by being organized in the beginning, you will, literally, end up in tears," Garreau said during the panel. "This is another reason to learn how to touch type: If you can't cry and write at the same time, then you have no business being in the business."

Garreau explained and joked about the sheer panic and horror that overcomes some writers when they work on larger book projects. They don't get organized and are drowning in their own material.

"It taught me silence," Garreau said about his experience with tape recorders. He said during the panel that when he heard himself screw up interviews on tape by asking questions when someone was about to "spill the beans," it helped tremendously.

Many of the books during the week featured immersion journalism. The hallmark of in-depth immersion journalism is that the techniques of fiction writing are present, such as setting the scene and populating the prose with characters, but all done in a factual manner, Day said.

"Look—even journalists do play, I say, creatively," Meldrum said. "You

may leave out some facts—you don't create the facts—but you do select which ones you're going to use. In writing this memoir I felt freed. I was able to write how I felt, which I don't usually do."

Dan Weissmann, a part-time professor in the Journalism Department, was part of a faculty reading on Oct. 24. He said that in some instances writing in the first person is appropriate and that objectivity is not the bottom line when it comes to creative nonfiction.

"Fairness is a more important standard [than objectivity]," Weissmann said. "For in-depth reporting, it's a given that the writer's interest in the topic is driving the story."

But for Stephen Asma it's journalism—just not in the conventional sense. Asma, author of *The Gods Drink Whiskey* and professor of philosophy and cultural studies at Columbia, said, "An intriguing narrative, for me, has to have a conceptual story line."

Asma's book chronicles his year in Cambodia while teaching at Phnom Penh's Buddhist Institute. He read from the book Oct. 25 at the Hokin Annex, 623 S. Wabash Ave.

"I need to convey information that's true, factual information," said Asma, "and that's my mission in life since I'm not a fiction writer."

Although the theme of the week was "Journeys," the emerging theme was the importance of great story telling.

"You're telling a story first and foremost," Weller said.

Garreau agreed.

"People don't want to read about ideas," Garreau said. "They want to read about humans."

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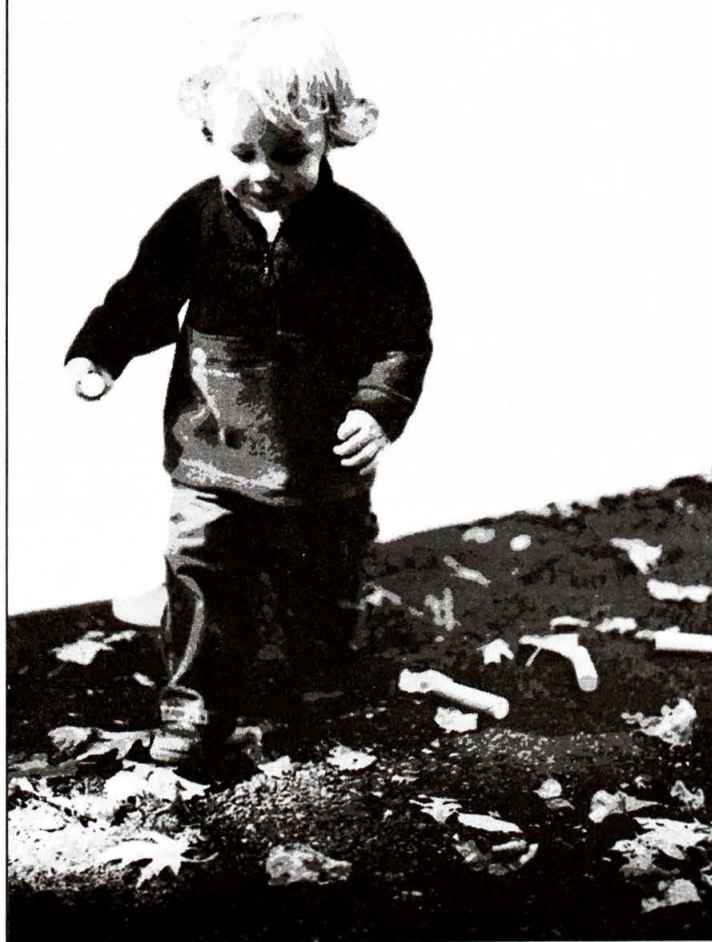
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## Who is 'WarrickL Carter'?

Fliers tacked on the walls of various hallways around Columbia's campus that depict college president Warrick L. Carter as a nude cartoon are designed to promote an upcoming film about the administration's spending practices, but the political message is lacking because the person behind them is remaining anonymous.

Last week, The Chronicle spoke online with the creator of the fliers, who said students are concerned about how the college is spending its money. The film, which is due out next month, will be aimed at mobilizing students, encouraging them to "take a more hands-on approach to the issues that affect them here at the college."

While this is a noble cause, the way the creator of the fliers—who identified "himself" (the person did not reveal his or her gender) to The Chronicle only by a clever AOL Instant Messenger screen name, "WarrickL.Carter"—has gone about promoting the film is petty and pathetic.

The first flier, which appeared in September, fea-

tures a drawing of Carter naked with a Columbia emblem dangling from his neck by a chain, and the second flier, which popped up a few weeks ago, showed him in the buff holding a strategically-placed drum. The first reads, "Carter goes platinum," and the other, "Carter beats it." Both also mention the film's scheduled release date: November 2005.

Members of the Columbia community, including students and administrators, have taken notice of the fliers, and their views are split. Students are speaking out via the Internet, lauding "Carter's" crusade and criticizing the school. Administrators have acknowledged "Carter's" protests but are more concerned about his elusive nature.

Obviously, the person behind the film and fliers is making an impression on the college, but due to the secrecy surrounding the project, "his" message is difficult to discern. Sure, the fliers are eye-catching and controversial, but they are worthless without a context.

We feel that the most appropriate way to go about

raising awareness of this film and the issues it will tackle is face to face. Whoever is behind the film and the promotional devices demonstrates such a strong understanding of the matters affecting Columbia today that he or she should not be embarrassed or concerned coming forth and speaking his or her mind publicly.

"Carter" realizes that Columbia is a tuition-driven institution, meaning the money students are paying to attend school here is being put toward projects—like "branding" Columbia's buildings—that have little effect on the way they are educated. He understands that the way the college spends its money can determine people's attitudes toward it.

The elusive cartoonist/filmmaker causing this commotion has assumed the role of spokesperson for those who feel they are being treated unfairly by Columbia.

"He" is exercising his right to speak out against the administration, but by hiding "his" identity, "his" voice is muted. "Carter" has taken on a job with this campaign, and now he or she must finish it.

## Our national 'Parks'

Rosa Parks will forever be remembered as a historic figure in the American Civil Rights movement. Her Oct. 24 death causes us to reflect on her Dec. 1, 1955, refusal to move to the back of a segregated bus in Montgomery, Ala.

But it also makes us take a closer look at how Parks' story has been told in the half-century since she refused to relinquish her seat to a white man. Most accounts imply that Parks was just a "tired seamstress" acting in an isolated incident. But as Martin Luther King Jr. wrote in his 1958 book, *Stride Toward Freedom*, "Mrs. Parks' arrest was the precipitating factor

rather than the cause of the protest. The cause lay deep in the record of similar injustices."

While Parks was not the only African-American to refuse giving up a seat to a white person—Irene Morgan's 1944 arrest for the same action led to the U.S. Supreme Court overturning segregation laws applying to travel in interstate commerce—her case is considered the landmark because it paved the way to challenge the entire system of segregationist laws.

And Parks was far from a random face in the crowd. She had been involved with the National Association for the Advancement of Colored People since 1943 and had

studied workers' rights and racial equality at the Highlander Folk School, a civil rights training center. On the other hand, the incident in Montgomery wasn't a planned act of protest. Rather, Parks remained seated when she was asked to give up her spot in the "colored" section of the bus.

Rosa Parks did not become an icon in the Civil Rights movement simply by coincidence, she was actively striving for equality nearly all of her life. And it's with her passing that we both understand and appreciate the bravery she displayed. Her decision to remain seated will hopefully result in new generations that will not be afraid to stand up

## 'Pro-family' group is anti-progress

The senior class at Buffalo Grove High School caused controversy Oct. 7 when it voted to make 17-year-olds Ryan Kuperman and Jen Wohlner king and queen of the homecoming dance. The commotion occurred because the popular male cheerleader and female athlete are both openly gay.

Wohlner told Chicago's NBC5, "I think it shows that our school, and maybe the generation as a whole, is just

a little more progressive."

Not surprisingly, some staunch conservative groups saw the choice as promoting homosexuality.

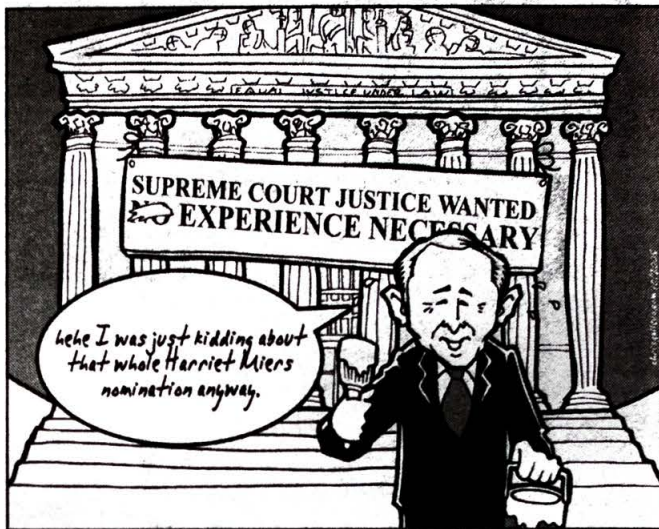
It was a "sad thing" to Peter LaBarbera, executive director for the Illinois Family Institute, a conservative "pro-family" Christian group.

And the Chicago Tribune reported on Oct. 19 that LaBarbera's organization is also asking Walgreen Co. to rescind its \$100,000 contri-

bution to the 2006 Gay Games being held in Chicago in July, threatening a boycott.

The recent high school dance and the Olympic-style Gay Games reject stereotypes, but IFT's stances continue to embrace a bitter form of discrimination. Buffalo Grove's choice of royal couple and Walgreens' effort to raise awareness about HIV and AIDS promote an acceptance any "family" could be proud of.

## BACK FROM THE DRAWING BOARDS



Chris Gallevo/The Chronicle



Nate Beeler/KRT



Steve Sack/KRT

Have an opinion about something you read on these pages? Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a Letter to the Editor? At the bottom of Page 13 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

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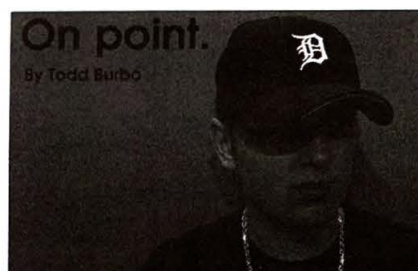
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pg.6





## Tuition dollars at work. Finally.

Last week, I had the honor of dining with author Adrian Nicole LeBlanc, who was visiting Columbia as a guest speaker for Creative Non-Fiction Week. Having read some of her work, which was printed in both The New Yorker and The New York Times Magazine, I was a bit worried that I would be seated awkwardly across from a stuffy, pretentious academic, and that my account of a recent interview with 50 Cent would scarcely hold up the conversation for the evening. Had I known that she was educated at both Oxford and Yale, I

would have been even more nervous. When LeBlanc took the podium for her lecture, any presumptions about her attitude were immediately dashed. Rarely have I found someone so instantly likeable; it was clear why she was able to earn the trust of the poverty-stricken Bronx youths that her book focuses on. As I not-so-eloquently told her later that evening, it is refreshing to see someone like LeBlanc on top of the literary world. Here is someone I can sit and have a fun, casual conversation with, and someone who just happened to have the editor of The New Yorker calling her, asking for more material to run in their notoriously elitist publication. Now, I know the page two column of The Columbia Chronicle's A&E supplement is almost as prestigious a space, but believe it or not, it sometimes feels like the literary scene of New York is ever ahead of me—an unreachable world. After all, my initial interest in journalism was piqued through the writing of a skateboard magazine. Writers were paid to travel

and party—I knew I could write what they wrote. My ambitions have risen in recent years, and I don't think The New Yorker is currently in the market for stories about drunken skaters in Brazil.

Writing teachers are always telling you to "write what you know," but it's difficult advice to take when "what you know" is a peaceful suburban childhood followed by an average college lifestyle in America's Midwest. LeBlanc was inspirational in that she made the effort to know something that she would have normally never been exposed to. She spent 10 years on the streets of the Bronx with the subjects of her book, gaining access to their personal lives in a way that would have been impossible had she been any less dedicated.

How rare is it to meet someone at the top of your chosen profession that inspires you so completely? I'm afraid that from here on, I won't be able to complain about Columbia's ridiculous tuition, having gained such an amazing experience from a school function. One lecture and dinner more than made up for any lame class or corridor blitz that I've had to deal with in my time here. I may be the first student ever to say it, but as of today, I'm very happy with my Columbia experience.



## Taking it to the sheets

Weekends at the restaurant have been increasingly dramatic lately. Between the typical server-versus-management battle and the never-ending bus boy hunt, there is rarely a dull moment. So I wasn't surprised when my fellow server, Joanna, burst in one afternoon frantic and visibly angry.

"Why do I stay with him?" she ranted about the guy she had been dating for more than three years. "He's such a dick!"

When she settled down, I worked up the nerve to ask her what was going on.

"He said he still wants to 'hang out' but he wants to keep his options open," she said. "Who the fuck does he think he is?"

realized how rare it is to find someone you are sexually compatible with.

We've all heard about it, and some of us have been there—shacked up for days with a significant other who has better-than-average skills in the sack. It's an addiction, one that plagues your every thought. When a lecture starts to drag, you find yourself tensing up, thinking about the previous night, wishing you could clear the room and relive it right then and there.

It's a funny (or depressing) thing knowing that you could meet someone, totally hit it off, spend weeks dating and getting to know each other, have steamy make out sessions, and when you finally get them in the bed-

Really, who did he think he was?

Weeks passed and the situation seemed to die down. I remembered it recently and asked her how it all worked out.

"We're fine," she said, grinning ear to ear. "I know he's an asshole, but he's so good at sex that I can't leave him. Seriously, Jen, it's amazing."

room, it can crash and burn. Joanna is onto something—good sex is hard to find. Whether it's size, stamina or creativity, different things matter to different people and finding someone you are comfortable enough with to share good sex is a pretty awesome thing.

"I know my girlfriend is a total drag," a male friend recently confessed. "But she gives the best head I've ever received. Who wants to give that shit up?"

Amen, mister. Sure, sex isn't everything. Many factors contribute to a good (or awful) relationship, but good sex sure can't hurt. You could even argue that faked orgasms are as detrimental to a relationship as lying about your past or playing emotional games.

I'm not saying we should all put up with mistreatment for the sake of good sex, but if you found someone you just can't get enough of, I wouldn't throw it away due to harmless bickering over which restaurant to eat at or which bar to go to.

Is Joanna really happy? Who knows. But I do know she called in two days last week to stay in bed, and, really, who can blame her?

It's gotta be good if you're willing to risk your job to do it all day long, but I suppose we should try to control ourselves at some point. I mean, at least save the day-long sexcapades for a rainy day off... or a really boring lecture.

## CALENDAR OF EVENTS

### MONDAY

Kool Herc  
Funky Buddha Lounge,  
728 W. Grand Ave.  
9 p.m., \$15

Happy Halloween!

### TUESDAY

Wilco  
Auditorium Theatre,  
50 E. Congress Parkway  
8 p.m.  
Sold Out!

Atomic Bitchwax  
with Imperial Battlesnake  
Double Door,  
1572 N. Milwaukee Ave.  
9 p.m., \$8

### WEDNESDAY

Henry Rollins  
Vic Theatre, 3145 N. Sheffield Ave.  
7 p.m., \$26

Gwar  
House of Blues, 329 N. Dearborn St.  
6:30 p.m., \$19-\$21

### THURSDAY

Matchbook Romance  
Metro, 3730 N. Clark St.  
6:30 p.m., \$16

### FRIDAY

Broadcast  
Abbey Pub, 3420 W. Grace St.  
9 p.m., \$15

Digable Planets  
Park West, 322 W. Armitage Ave.  
7:30 p.m., \$23-\$25

### SATURDAY

Dick Dale  
Double Door,  
1572 N. Milwaukee Ave.  
9 p.m., \$20

### SUNDAY

Tropicalia Film Series: Essential  
Cinema From Brazil  
Museum of Contemporary Art,  
220 E. Chicago Ave.  
5 p.m., \$5-\$7



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### 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



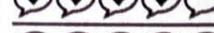
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Pretty Entertaining



Very Good



Word Up.



# Can't fight the seether

**Louise Post revives Veruca Salt for new tour and music**

By Jennifer Sabella/Managing Editor

After four years of absence, the ever-evolving Louise Post is ready to pick up the pieces and get Veruca Salt on the road again. Despite the revolving door of band members and broken hearts Post has dealt with in the past 12 years, she maintains that her heart is still with music. She will have a chance to prove it when the band plays in Chicago on Nov. 6.

"I've had such weird lineup shifts [over the years]," Post told *The Chronicle* in a recent interview. "All of my dedication and devotion to creating a new Veruca Salt family beyond the first split has just failed miserably."

Veruca Salt became a staple of the Chicago music scene when it released its debut album, *American Thighs*, in 1994. Armed with two hot female

vocalists, catchy lyrics and the radio-friendly song "Seether," Veruca Salt fit in nicely with other up-and-coming rock bands in the city, including the Smoking Popes, Fig Dish and Triple Fast Action.

The appeal of the original Veruca Salt was the undeniable chemistry between founding members Post and then-best friend Nina Gordon. Gordon left the band in 1999, after the release of its second full-length album, *Eight Arms to Hold You*, to pursue a solo career. (Anyone remember "Tonight and the rest of my life"?) Post was determined to stick with Veruca Salt and became the primary song writer for the band.

Post and the band released *Resolver* in 2000 with new bass player Suzanne Sokal, who left shortly after and was replaced by

Rockit Girl front-woman Gina Crosley.

"I was hit pretty hard by *Resolver* not taking off and taking over the world," Post said. "Even though I thought I wouldn't be ... But when it didn't do incredibly well, it was kind of crushing for me and instead of going right back in the studio and making the next record, I just got really discouraged."

Post and Crosley's relationship also hit a sour note at that time.

"That kind of

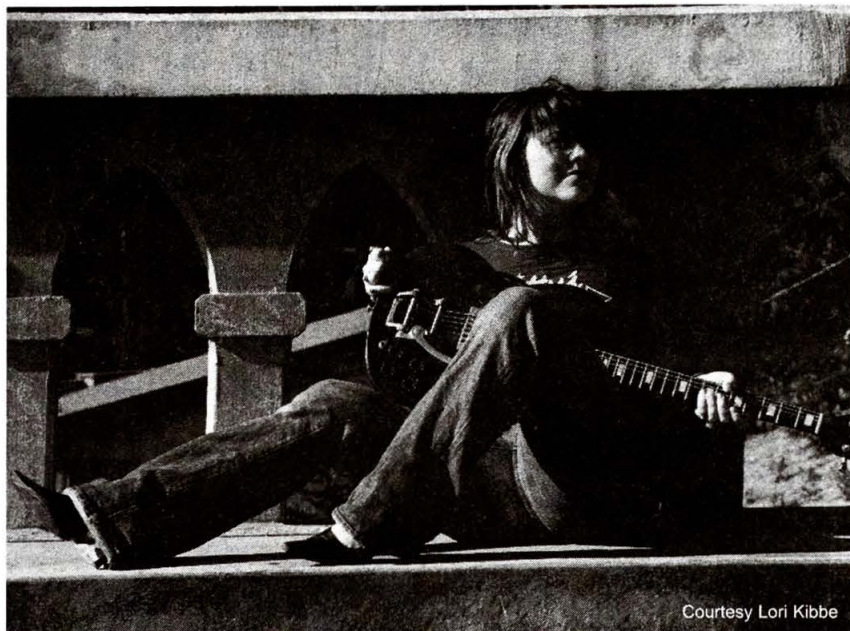
went south. We became room-mates here in L.A., and that can kind of hurt a friendship," Post said. "I think she was destined to front her own band, and that's where she's happiest. We learn from our experiences."

As the list of ex-members grew, so did Post's depression.

"I kind of hit a spiritual bottom and then started healing," Post said. "I started taking care of myself, doing yoga, meditating and eating well... just slowly turned my life around and with that came back my creativity and my excitement. In all of it I kept on asking 'Do I want to continue with this?' and the answer kept on being yes. Every time I picked up my guitar the answer would be yes."

As skepticism about the possibility of a Veruca Salt revival plagued the band's web boards, Post, guitarist Stephen Fitzpatrick and drummer James Madla began working on songs for a fourth Veruca Salt album, some of which will be released during the band's North American tour in upcoming months.

"We're gonna sell it at shows and on the website, and it will sort of be just for the fans," Post said. "[We want to] get back out there and let people know that we're here and we're alive and we're going strong."



Courtesy Lori Kibbe

Above: Louise Post, the only remaining original member of Veruca Salt. Below left: The original lineup, clockwise from top left: Nina Gordon, Post, Steve Lack, and Stacy Jones.



KRT

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A MARVELOUS FILM!"**

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*Chicago Tribune*  
**"BEAUTIFULLY WRITTEN  
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A WONDERFULLY PERCEPTIVE CHARACTER STUDY."**

-Allison Benedikt

*TIME*  
**"A TERRIFIC MOVIE.  
EXHILARATINGLY FUNNY...  
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*The New York Times*  
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# 'Dessert'ed Corpse

**'Corpus Delicti: Just Desserts' opens up flavorful dissection and discussion**

By Tiffany Breyne/Assistant A&E Editor

If trick-or-treating isn't a celebration of choice for Halloween night, why not check out a human dissection?

Tonight is the last night to see "Corpus Delicti: Just Desserts," a reenactment of a human dissection in the 17th century. Showcased by Local Infinities, an experimental theater company that uses raw materials as the basis of its performances, the show is playing at UIC Medical Center's Department of Neurosurgery, 912 S. Wood St.

Though the dissected body is made of gelatin containing fruits and vegetables as various organs, the theater company does its best to reproduce a real experience. Based on Rembrandt's 1632 painting, "The Anatomy Lesson of Dr. Tulp," "Corpus Delicti" features Dr. Nicolaes Tulp, played by Larry Underwood, and Sister Luyt, played by Local Infinities co-founder Meghan Strell.

Rembrandt documented Dr. Tulp during his dissection in Amsterdam of Aris Kindt, a criminal condemned to execution and dissection by the state. Sister Luyt was dissected and then flayed in Amsterdam in 1550; her skin was displayed in the building where Tulp did his dissection. Though the characters come from different time periods, Strell used the characters' similar experiences to create a scenario about the human body and its different relationships, both dead and alive.

"We wanted to have some sort of dialogue between the two characters," Strell said. "It seemed important to have a dead body on the table and have a live actor. [Sister Luyt is] having a conversation with someone who is about to do the dissection and we want to see what they have to say to each other from opposite sides of the grave."

The idea for "Corpus Delicti" originated with Underwood, who has worked with and appeared in previ-

ous Local Infinities shows. While working in Holland on other projects, Underwood found his inspiration for the show when he researched Rembrandt's painting and found that dissections were done in "anatomical theaters," where they served as both surgical chambers and as entertainment for an audience.

"This was a scientific experiment, but also a social evening out," Underwood said. "[Audiences] would pay to witness this. These theaters were usually in the attic of warehouses where surgeons would get together and over three days dissect the body until they could not use any of the parts anymore."

Underwood's idea to use gelatin for the body came from Mary Roach's book *Stiff: The Curious Lives of Human Cadavers*, which chronicles different ways human bodies have been used after death. One chapter in the book mentions that police academies used to take dead bodies and use them for ballistic testing. Now the academies have replaced the cadavers with ballistic gelatin imitating human skin.

According to the Local Infinities website, casting the gelatin mold into a human body is a 20 hour process. After each show, performed through today, Underwood has spent four to five hours remolding the body for the next day's show. He said it's a long process of making sure everything settles right, but doesn't mind the extra time.

"The audience is looking for [the body] to breathe, to move," Underwood said. "[The gelatin] has a more theatrical affect. We were able to lighten it, and that helped me zoom in on the enlightenment idea. We were able to look inside the body in a very visceral way. The smell, look—it's real. The coldness of it when you touch it; the goose bumps that it creates on its own, is very fantastic."

Corpus Delicti's creepy gelatin imitation fits into the



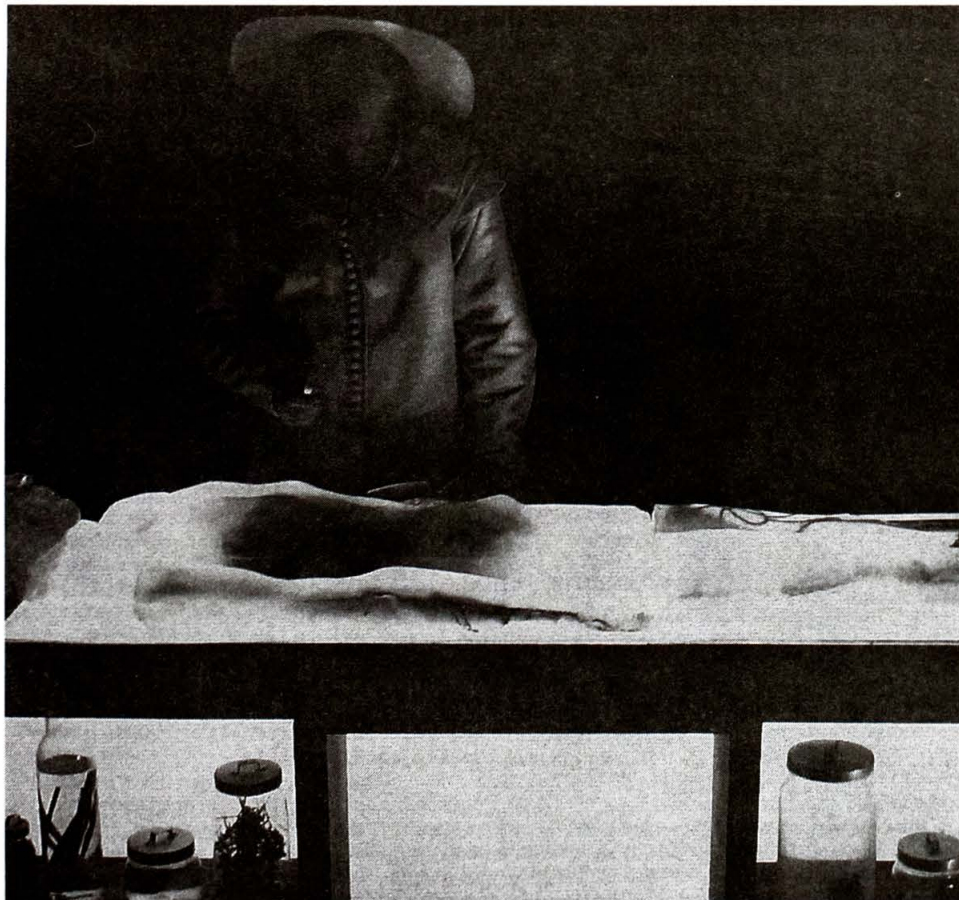
Photos Courtesy of Local Infinities

mold of Local Infinities as well. Founded in 1996 by Charlie Levin and Strell, the idea for Local Infinities is to find raw materials first, then develop a script. The theater company uses the properties of the materials to see what metaphors they communicate. According to Strell, the gelatin body forges a relationship between the dead and the living during the dissection process, and she hopes that this connection will start dialogue within the audience.

Strell said performing at UIC gave the theater company a chance for open dialogue by bringing together a mixed audience of academics, doctors and the general public; after each show the actors host a talkback with the audience. She said that after dissections during the Renaissance, the audience would have discussions with the dissector.

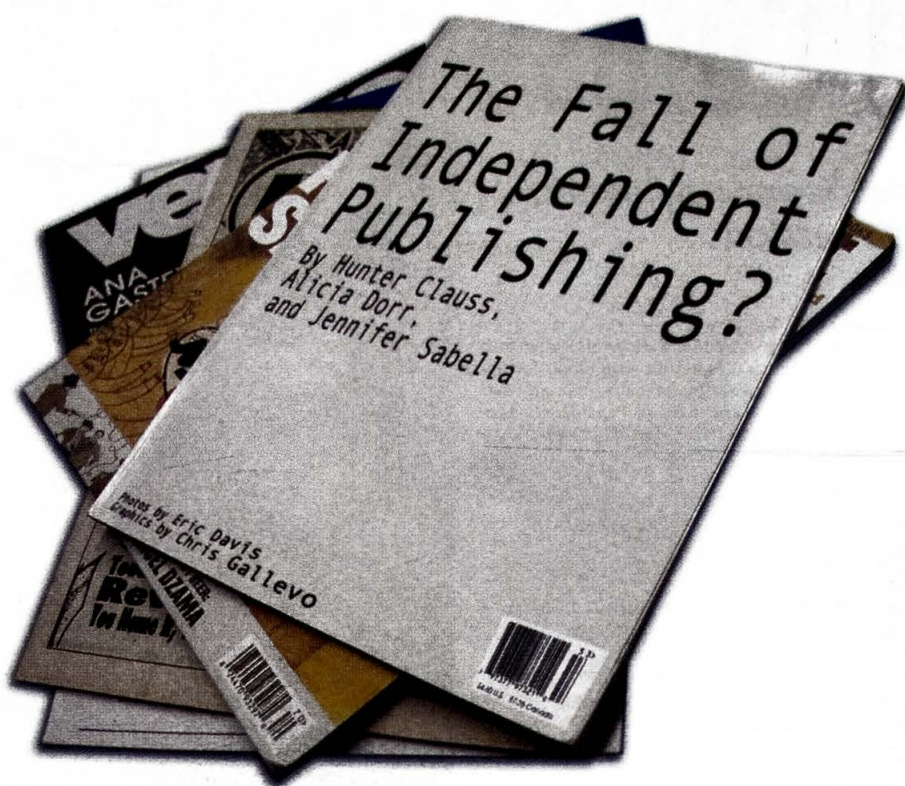
"We really liked that in the same room, the same participants that had just witnessed the dissection would get together and debate issues of the time," Strell said. "They were really looking for the soul, and some of these ideas were heretical. This was a venue, an opportunity to discuss some of the ideas that made the Renaissance the time changing event that it really was."

"Corpus Delicti: Just Desserts" is playing tonight at the UIC Medical Center's Department of Neurosurgery, 912 S. Wood St. at 8 pm. Tickets are \$10 with a student ID. Visit [www.localinfinities.com](http://www.localinfinities.com) to make reservations and learn more about Local Infinities.



Above: Larry Underwood dissections a gelatin body in "Corpus Delicti: Just Desserts," performed tonight at the UIC Medical Center's Department of Neurosurgery, 912 S. Wood St. Above Right: Meghan Strell plays Sister Luyt, a woman dissected and flayed in Amsterdam in 1550. Below Right: Fruits and vegetables represent organs in the gelatin body.





Anne Elizabeth Moore was seated toward the back and surrounded by shelves full of zines and mini-comics. On a table in front of her lay copies of independent magazines such as *Venus*, *Bitch*, *Giant Robot* and *Punk Planet*.

Zinesters and aspiring self-publishers had gathered at Chicago Comics to hear Moore speak about independent publishing. It was Oct. 23, the second to last Sunday of the month, and Moore had been invited by the founders of *Gutters*, a zine and mini-comics workshop. No one, however, was quite prepared for what she had to say:

**"I think this is the biggest threat that I've seen in years."**



Above: Anne Elizabeth Moore and Dan Sinker at the *Punk Planet* HQ.

The cozy crowd of 20 sat in silence as Moore painted a bleak picture of the future of indie magazines: Many independent magazines had not been receiving payments from a major distributor that delivered their publications to newsstands. These payments are crucial to many publishers because they represent a large portion of each publication's revenue. If these independent magazines do not receive these payments in a timely manner, the publications' futures could be in jeopardy.

The crisis may threaten the pipeline of distribution money that many independent magazines, such as the ones on Moore's table, depend on for up to one-third of their incomes, Moore explained.

"What this could mean, very easily, is a slow in publication, a cease in publication, or financial trouble for one or more of those titles," she said later.

The magazines she was referring to are members of the Independent Press Association, a nonprofit group that advocates for independent publications and offers numerous services to help the alternative press.

In 1996, IPA took over Big Top Newsstand Services, a national magazine distributor. Its mission: to assist clients in networking, lowering costs and reaching a broader audience. The distributor became the Indy Press Newsstand Services and currently handles more than 50 independent publications to hundreds of retailers nationwide. This arm of the IPA offered independent magazines a chance to get their titles into larger chain bookstores, companies that no longer accepted just any distributor.

But magazines could soon lose this safety net. Moore, associate editor of *Punk Planet*, referred to an e-mail which was sent out by Richard Landry, executive director of the IPA.

The e-mail informed all IPA members that the Indy Press was "experiencing cash-flow problems that have resulted in late payments."

Landry went on to suggest that "this is one major, and very nasty, consequence of media consolidation: The long payment cycles work to the advantage of the very biggest distributors and retailers, and to the disadvantage to the rest of us."

This all came to light Oct. 19, and since then there has been a flurry of communication between publishers wondering: But what does this all mean?

#### **A Serious Threat Or Much Ado About Nothing?**

"You want to freak out and part of you is, but the other part of you, or me, is trying to deal with the situation," said Amy Schroeder, founder, editor and publisher of *Venus* zine. "We're on deadline right now for the winter issue of *Venus*, and we may not be able to print it if we don't raise enough money by the time it's time to ship it to the printer."

Schroeder has been waiting since September for a payment from IPA for her Spring 2005 issue. Landry's email explained why Schroeder was not getting payments but failed to offer a solution that would help *Venus*.

As a division of the IPA, Indy Press Newsstand Services distributes many IPA member publications to large outlets like Borders and Barnes & Noble. Distributors assure independent publications that their magazines are available in as many markets as possible, but they also do much more.

"The reason why publishers work with Indy Press is because they can't handle the administration and book-keeping of selling copies to a multitude of individual distributors like me," said Joseph Massey, president of Ubiquity Distribution, who has been in the magazine distribution business for

25 years and works with independent publications.

"So what they want to do

is work with one entity, like Indy Press, that handles all of that work," Massey said.

For years, the IPA has provided a trusted resource for independent publishers. The problem, however, is that many publishers relied solely on them—an issue that came to light when the checks stopped coming in.

"If we hear that [IPA's distribution arm] is going bankrupt, we're fucked," said Paul Curran, zine coordinator for *Maximum Rock 'n' Roll*, a monthly fanzine that covers the punk rock music scene. "We're not going to

**"That's the whole thing about indie. Indie media is not just supposed to mean a synonym for broke media."**



see that money. We might see a percentage of the money made, and the money I'm talking about is not only the payments they are behind on, but the payments that would normally be coming to us [in the future]."

While some are deeply concerned about the future of their publications, others feel that it is too soon to panic.

"I think that calling this 'the demise of [indie] print publishing' is really naive and shows no familiarity with magazine publishing as an industry," said Amber Hewins, publisher for The Progressive, a nonprofit publication that covers political issues from a left-leaning perspective.

For higher profile publications like The Progressive, the recent problem in distribution may not be as threatening, but for other publications, a late payment can mean the end. Venus, for example, does not have nonprofit status or a prominent title with a large cash flow.

According to Schroeder, Venus's budget is not generated primarily from grants but from subscriptions, advertising and newsstand sales.

"We're 100 percent independent," Schroeder said. "Without a third of our regular payment coming in, it's going to be really difficult for us to make it."

### The Risks of Media Consolidation

Also included in Landry's e-mail was the announcement of the unexpected resignation of IPNS general manager Maggie Wells. It notified publishers of the appointment of Thea Selby, a magazine consultant, as the interim managing director of distribution. The suddenness of the shake-up seemed like an ominous sign to independent publishers, but according to the IPA, they were attempting to correct the cash flow problems from within.

According to Cheryl Woodard, treasurer of the IPA, the organization has been working to solve these problems for months. The IPA used to deal with any cash flow problems by borrowing money from other places in the organization.

"When you have fewer titles and [are] still not selling so many copies, it's just not that big of a gap [in funds]," Woodard said. "But as we've grown the gap has grown, too. When the money gets to be big, like \$100,000 or more, you don't just have that kind of change sitting around."

But the trouble came when the IPA didn't let the publishers know that there was even a problem.

For Dan Sinker, founder, editor and art director of Punk Planet, separating fact from fiction in this matter is a difficult task.

While he is used to relying on the IPA, he is unsure of where to go from here.

"The irony is, 'Wouldn't it be great if there was an organization that was designed to help this problem,' and, gee, there is," Sinker said. "It's the Independent Press Association. It's the very people who sent out an e-mail saying, 'Hey, we can't pay you because of media consolidation.' If it wasn't so fucking sad it would be ironic."

Woodard said that the IPA is trying to clear it up now, and that the "hurricane" of worried posts that showed up on the organization's member listserv after

Landry's e-mail is something the board is taking very seriously. She does, how-

ever, want to make sure that everyone knows the IPA is not going bankrupt.

"I've heard a lot of really exaggerated speculation that IPA might go down or be folded," Woodard said. "No, none of that is even remotely possible. I understand that there have been distributors that have closed down without much notice, and I can understand why people have those fears—they've seen similar things happen with bad outcomes, so they're alarmed."

This isn't the first time that independent magazines have worried about distribution. Desert Moon, a small independent distributor, had a long and slow demise resulting from not making regular payments to publications. Due to financial problems, this independent distributor filed for bankruptcy.

Emily Hughes, a senior distribution agent for Ingram Periodicals, which is one of the largest magazine distributors in the United States, said that the collapse of Desert Moon offered Ingram an opportunity.

"Borders asked us to contact some publishers and gave us their names, and said [to] please contact them and see if you can take over distribution," Hughes said. "We would just tell publishers that Borders would like to continue receiving their magazine, and if they wanted to come with us, we'd send them a contract. Only one distributor can go into certain bookstore chains."

Ubiquity president Massey had a similar experience with Barnes & Noble, which would not consider any of his magazines unless they were distributed through Ingram or IPA.

"What's hurting me now [is] the corporatization of magazine distribution at both the retail and distribution levels," Massey said. "Independents, in terms of bookstores, are a drastically reduced share of the national market, so that's where all my business comes from. I've been hurt by that. A lot."

According to Woodard, that is



Ryan Duggan, graphic designer for Venus, and Amy Schroeder, founder and editor.

exactly what is going on: Media consolidation is hurting the independent press on all levels.

Jenn L. Pozner, founder of Women in Media and News, an organization that analyzes the media and advocates for a fair portrayal of women and human rights issues, sees media consolidation as detrimental to indie publications.

"The real service that indie media provides is independent information," Pozner said. "That's the whole thing about indie. Indie media is not just supposed to mean a synonym for broke media, for media that are grungy and have no money, and are distributed to only a small percentage of the public."

While corporations may continue to threaten the independent press, Woodard reiterates that the distribution arm of IPA is fine—but it is undergoing some changes. She explained IPA's board is taking a two-pronged approach to the problem: One, to "establish a line of credit" so that it can pay publishers with loans while waiting for the yield from newsstands; and two, to approach foundations that already support IPA and asking them for additional funding for independent publishers.

"There is a great deal of support there; it just takes time to bring it all together," Woodard said. "There are literally phone calls we're waiting for."

For publishers, however, the next check could make or break them—and now the wait begins.

"We don't want to get all 'doom and gloom' and 'the independent press is dead,'" Moore said. "But we do need people to realize that what is at stake is the health and vitality of entire publications."



# Dandy Snore-hols

Courtney Taylor and co. disappoint with new album

By Nick Romanov/KRT

In last year's rockumentary *Dig!*, The Dandy Warhols' retro-pop stylings were criticized, mocked and thrown into direct comparison and competition with The Brian Jonestown Massacre's acclaimed psychedelic genius. The end result: The Massacre is a group of underrated appreciated geniuses and The Warhols are the pop-lite version made for mainstream consumption. So when the time came for The Warhols to make a follow-up to 2003's *Welcome To The Monkey House*, the band seemingly decided the best path of retaliation was to make a massive, ambitious album to prove that they were just as good as their more critically celebrated friends.

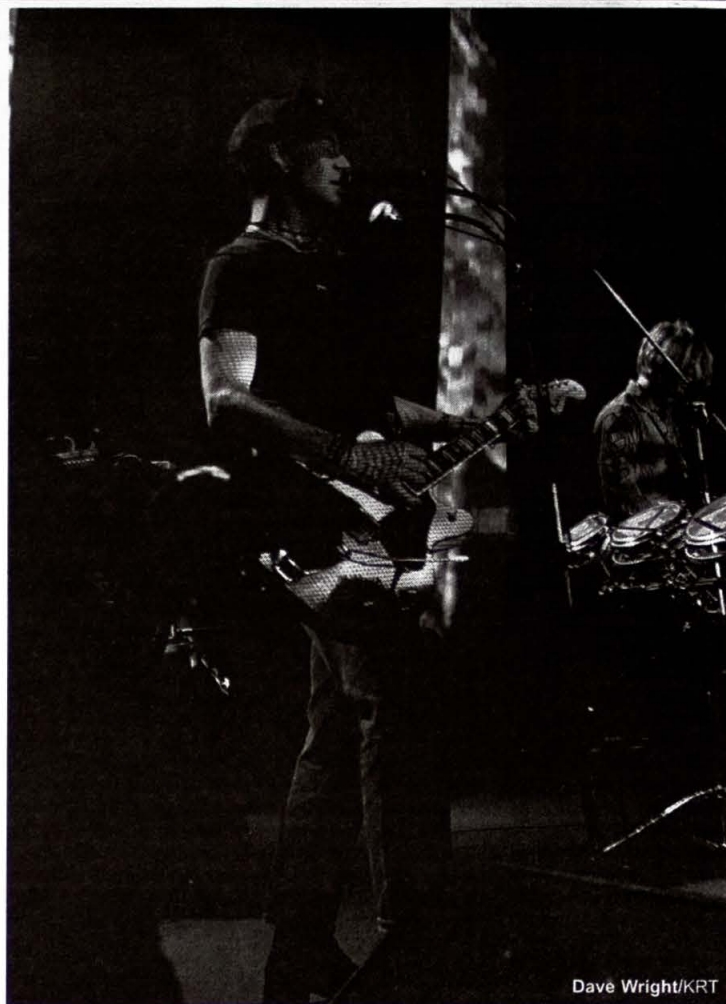
Sadly, on *Odditorium or Warlords of Mars*, The Warhols either lost their focus or were so intently focused on trying to appear brilliant that they generally overlooked everything that made their past albums great. This album's title indicates every bit what is wrong with the content. The Warhols are simply trying too hard to be something they are not and to be compelling and challenging, ignoring the fact that the songs themselves, as dressed up as they might be, are often empty and boring.

The opening track, a spoken intro that jokingly sets the band up as the creators and saviors of rock and roll, leads into "Love Is The New Feel Awful" a slow-burning slice of psychedelia that will entice fans and newcomers to the band. "Love" proves to be the most representative track of the album. A brilliant first four minutes gives way to five and a half

minutes of droning and endless noodling that just begs the listener to hit the next track button. It's not that The Warhols are presenting something challenging or difficult, let alone innovative and provoking, but that they are treading ground that hundreds of third-rate psych-rock imitators have been across—And it's simply boring. While songs like "Everyone Is Totally Insane" and "Down Like Disco" are among The Warhols' best, promising tracks like "Easy" and "Holding Me Up" fall prey to the overindulgence and semi-incompetence that mars most of the album.

Between their career-long desire to be the Velvet Underground and the newly invigorated desire to compete with The Brian Jonestown Massacre, The Dandy Warhols stumble through their *Odditorium*, often forgetting how to be themselves. *Odditorium* has some real gems, but the band is often alternately trying too hard to sound like it isn't trying or trying too hard to sound like geniuses. Sadly, The Dandy Warhols seem to be so down on themselves post-*Dig!* that they forgot well-deserved praise has been thrown at them since their inception.

The Dandy Warhols have made a career out of bringing something fresh to the table with each release, but *Odditorium* is just scraps of Dandy goodness mixed in with a lot of stale bits and recycled ideas. The only "odd" thing about this album is just how disappointing and boring it is coming from such an exciting and talented band.



Dave Wright/KRT

Courtney Taylor and Peter Holmstrom of The Dandy Warhols, during a 2003 performance.

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# Spreading the good word

University of Hip-hop hosts panel about hip-hop activism

By Renayle M. Porter/Staff Writer



Photo Courtesy of University of Hip-hop

Kenwood Academy students work with University of Hip-hop professors to create the hieroglyphics-themed graffiti pictured here.

The walls inside the University of Hip-hop, 6400 S. Kedzie Ave., are covered with bright, bold graffiti. The word "unity" is splashed across one with red and yellow spray paint. Even the chairs in the room have graffiti on them.

It was here that three hip-hop activists gave a lively discussion on how hip-hop was once a political platform to speak on issues. Discussing everything from rappers who should stop complaining about not having enough "bling," to how it was important to reach out to children and communities by returning to staging protests, the three pointed out that race relations in the United States are not very healthy.

These men came together on Oct. 13 for the panel dis-

cussion "Know More: 'Can't Stop Won't Stop': The Past, Present and Future of Hip-hop Activism." The three panelists were Jeff Chang, author of *Can't Stop Won't Stop: A History of the Hip-hop Generation*; David Stovall, assistant professor at the University of Illinois at Chicago; and Lavie Raven, founder of the University of Hip-hop, a year round schooling program devoted to teaching the culture of hip-hop.

Stovall explained that the media is to blame for the images of hip-hop now, saying that Bill O'Reilly portrays black people as animals. He then said what hip-hop is to him.

"Hip-hop is a movement of young people from the Bronx to South Africa," Stovall said.

Chang added that hip-hop was once a type of political speech, with rallies and free-styling. He said that out of the 4 million new voters in the 2004 election, 2 million were minorities.

"We need to come together in unity ... move folks toward progressive types of thinking," Chang said.

Raven agreed, but also noted that the change in hip-hop must come from another source as well: elders talking to the younger generation.

"Sit down and listen to what the shorties have to say," Raven said. "Elders are the arm, but children are the fist."

Raven argued that elders are trying to forget their past political actions, and that the current generation is not taking the risks they used to take.

"We expect Jay-Z to run for president," Chang said, expressing disappointment in how children let rappers lead them.

The discussion then turned to race. All three panelists were vocal about how minorities are treated badly by the government.

Stovall was passionate about getting people to know what is going on with the "Renaissance 2010" program, started by Mayor Richard M. Daley in 2004 to help under-achieving schools get help with over-crowding by building new schools. Stovall said the plan is born out of racial divisions and white bias, and ends up cheating black people.

"If you do not understand white supremacy, everything else will confuse you," Stovall said later.

Chang, wearing a black "REnew Orleans" shirt, described how for years the city did not get any money to help the mostly poor citizens, and that Sacramento, Calif., is also under sea-level but has resources to get through a hurricane.

Raven later came back to the subject of hip-hop emerging as a foothold for politics. He expressed the need for voices to come out through graffiti and the arts.

Raven created the University of Hip-hop eight years ago to use hip-hop as a way to keep kids away from gangs and drugs during after-school hours.

"I was trying to establish a small school, but real schools need to be started," he said.

Stovall says hip-hop will one day be a political platform again.

"A form of expression leads to a form of action," he said.

As for the rappers of today, Chang summed up the night by saying that they should focus on their childhood and how hard it was being poor.

"Tell the truth," he said.

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# EA phones home to Spielberg on gaming venture

**Video game company enlists the expertise of Hollywood director**

By Joseph Tran/KRT

Electronic Arts Inc., the software giant behind hits like *The Sims* and *Madden NFL*, announced recently that it reached a deal to bring Academy Award winning producer Steven Spielberg onto the team to supervise the creation of three original games.

"There is no greater storyteller than Steven Spielberg," said EA chairman and CEO Larry Probst in an official press release. "In addition to his gift for pleasing movie audiences, he has an innate understanding of games and how to immerse players into a fantastic world of action and characters."

This is not Spielberg's first venture into gaming, however.

In 1995, Spielberg's studio, Dreamworks, formed a gaming division called Dreamworks Interactive.

The division hit its stride in 1999 with *Medal of Honor*, a first-person shooter that video game review website IGN.com lists as one of the top 25 Playstation games of all time.

Coincidentally, "Most video games that are based on movies have sucked."

On the EA website, the filmmaker expressed his feelings on working with the game company once again.

"I have been playing EA games for years and have watched them master the interactive format," Spielberg said. "Having watched the game industry grow

from a niche into a major creative force in entertainment, I have a great deal of respect for EA's understanding of the interactive format. I'm looking forward to working closely with the team in Los Angeles."

It is not clear what type of games the Spielberg/EA team will create, but there is speculation that Spielberg will either incorporate Hollywood films or the science fiction genre into his games.

If he chooses the Hollywood route, Spielberg will continue the trend of movies and games jumping from one medium to the other.

Spielberg is not the only Hollywood hotshot to dabble into the gaming sector.

Fellow filmmaker Peter Jackson, director of *Lord of the Rings*, has been working on two projects to date: a movie adaptation of the popular Xbox franchise *Halo* and a video game project based on his upcoming film *King Kong*.

"Most video games that are based on movies have sucked," said

Trong Huynh, a senior marketing student at Cal Poly-Pomona. "I'm a fan of the original

*Jurassic Park* [directed by Spielberg], and EA has some good games like *Burnout 3*, so if it's a fresh video game that's not from a previous movie, I'd be curious to see how it turns out."

Even though game production is in the early stages, EA is already showing optimistic signs.

On Oct. 14, EA posted the following on its website: "It's incredibly exciting to be collaborating with Steven Spielberg," said Neil Young, VP and Studio Head at EA Los Angeles. "He shares our vision for the potential of the medium."

With the combined power of one of the leading software companies in the country and the imagination of one of the film industry's most prolific storytellers, EA just might be able to deliver on that promise.

Only time will tell how successful Spielberg will be on his new project, but luckily Spielberg and company have three chances to reinvent the console gaming experience as we know it.

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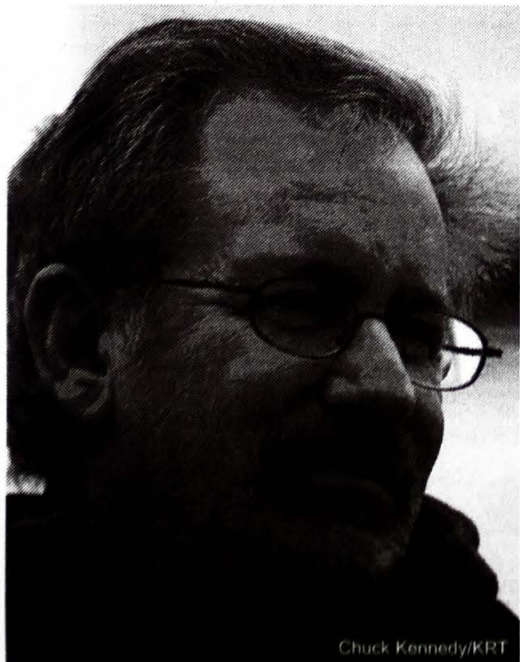
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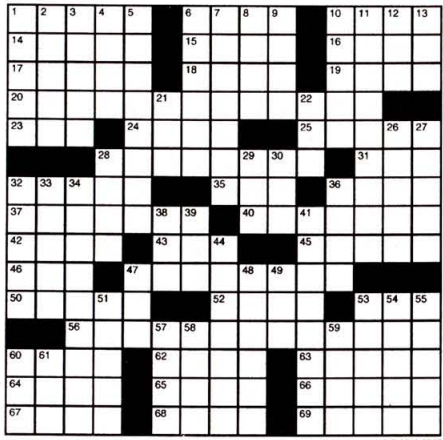
Chuck Kennedy/KRT

Film director Steven Spielberg made his career with such movies as *Jaws*, *Poltergeist* and *Schindler's List*.



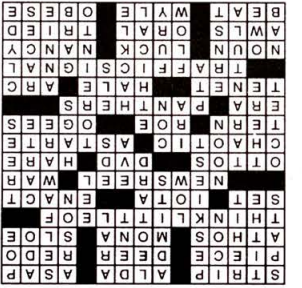
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1 Landing area  
6 "Paper Lion"  
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10 Urgent memo  
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14 Cake cut  
15 Forest denizen  
16 Perform a task  
again  
17 \_\_\_\_ Porthos and  
Aramis  
18 Lisa's first  
name?  
19 Blackthorn  
20 Not give a rap  
about  
23 Prepared  
24 Speck  
25 Make law  
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31 Armed conflict  
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35 Movie on a PC  
36 Tortoise rival  
37 Orderless  
40 Fertility goddess  
42 Gull relative  
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45 Convex  
moldings  
46 Period  
47 Carolina team  
50 Principle of faith  
52 Patriot Nathan  
53 Circle part  
56 Green arrow,  
e.g.  
60 Part of speech  
62 Good fortune  
63 Skater Kerrigan  
64 Leather  
punches  
65 Preacher  
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66 Attempted  
67 Dog tired  
68 Noah of "E.R."  
69 Way too heavy
- DOWN  
1 Rhubarbs  
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4 Desktop image  
5 Most annoying  
6 Owns up to  
7 Workout wear  
8 Fender damage  
9 Inland sea of  
Asia  
10 Fiery crime  
11 Conscious  
12 Bother  
13 "The Gold Bug"  
pennet  
21 First gear  
22 Snakelike fish  
26 Blanche's first  
name?  
27 Elm and oak  
28 Lunch time  
29 Actress Gabor  
30 McBain and  
McMahon  
32 Two quartets  
combined  
33 At that place  
34 Hairy spider  
36 Cronos  
38 Author Levin  
39 Pro's opposite  
41 Ripped open  
44 Moral  
47 School org.  
48 Type of artificial  
fly  
49 Golfer Ernie  
51 Dada artist Max  
53 Leibovitz or  
Lennox  
54 Tries to outrun  
55 Glasgow's river  
57 Run smoothly  
58 Intense anger  
59 Clothing  
60 Collar  
61 Have debts

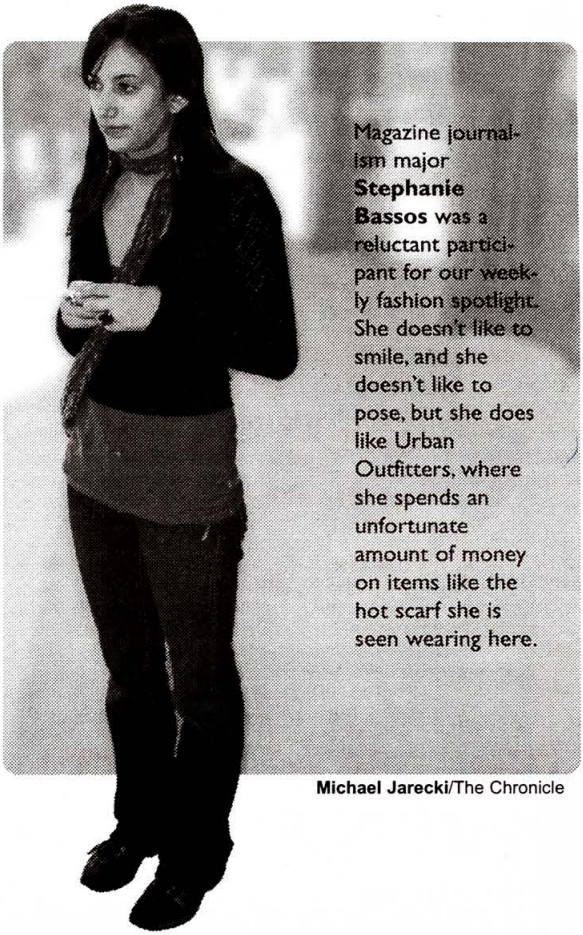


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Solutions



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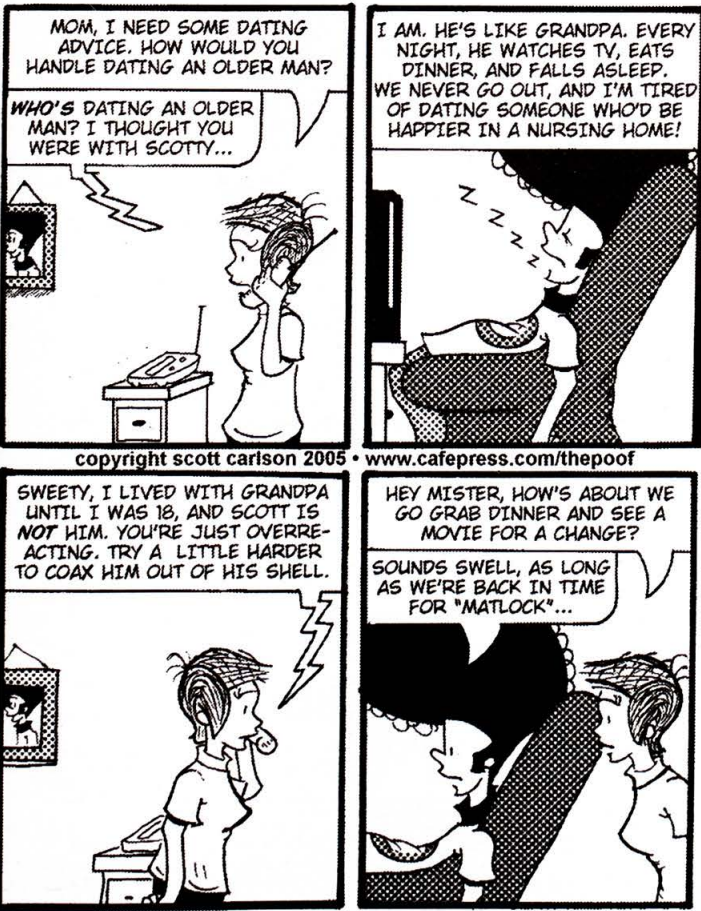


Magazine journalism major Stephanie Bassos was a reluctant participant for our weekly fashion spotlight. She doesn't like to smile, and she doesn't like to pose, but she does like Urban Outfitters, where she spends an unfortunate amount of money on items like the hot scarf she is seen wearing here.

Michael Jarecki/The Chronicle

Out of My Head

by Scotty Carlson



horoscopes  
by Alicia Dorr

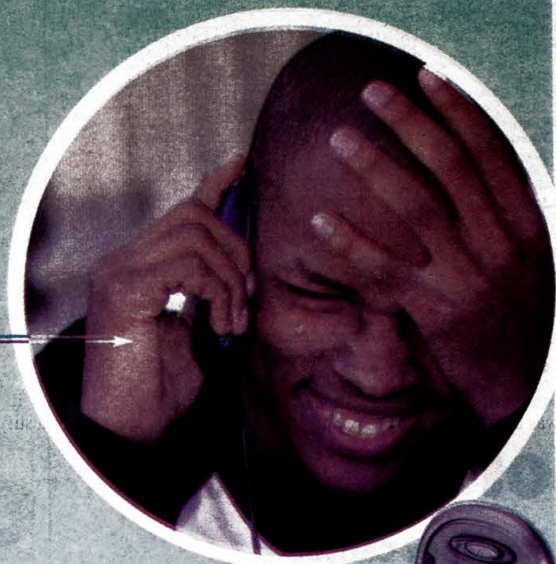
- Aries (March 21 – April 20): I like your outfit. There's just one teensy-weeensy little problem: It's ridiculous.
- Taurus (April 21 – May 21): You're the kind of person who buys nice food and drink like Fiji water and the very best cheese. I feel compelled to tell you, however, that it all comes out the same way.
- Gemini (May 22 – June 21): The city is about to rezone your house, making your gambling racket illegal. Come to think of it, it was always illegal.
- Cancer (June 22 – July 23): Remember when we didn't have cell phones and computers, like 10 years ago? Weird.
- Leo (July 24 – Aug. 23): A sexy pirate will berate you and poke you in the stomach with her sword this Halloween. Now, there—Maybe next time someone brings in a box of caramel apples to share with everyone you won't eat 10 because you're "hungry."
- Virgo (Aug. 24 – Sept. 23): Speaking of Halloween costumes, going as "naked" might not be the best idea, though humorous.
- Libra (Sept. 24 – Oct. 23): You will find Osama Bin Laden this week after a series of kooky events followed by a hilarious montage that, in turn, ends up in an awkward bet with a snake charmer in Israel.
- Scorpio (Oct. 24 – Nov. 22): Don't despair. When your friend said, "You cut your hair," and then just walked away, I'm sure she didn't mean to offend you.
- Sagittarius (Nov. 23 – Dec. 21): I know you're pretty much sick of that new guy at work who keeps undermining you and sneering condescendingly, but he'll get his comeuppance when someone tapes the water faucet in the "on" position and he gets sprayed in the face.
- Capricorn (Dec. 22 – Jan. 20): It's Halloween, but you're already thinking about Christmas, explaining that you like to "keep it in your heart all year long." This is the most annoying thing I can think of, dude.
- Aquarius (Jan. 21 – Feb. 19): After reading ABC's news of the weird, you will be convinced you have a spider growing in your ear, but it's just a build-up of earwax.
- Pisces (Feb. 20 – Mar. 20): Clue #3—your love interest's favorite Halloween movies are *Friday the 13th* part I, III and VI, but he/she hates the final chapter, and it's as arbitrary as hell.



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## Miller's role in 'Plamegate' hurts free speech ...

By Alicia Dorr  
Managing Editor

Everyone loves a martyr. It's comforting to see someone go down for a cause, to speak out against tyranny, to "stand up for what's right." Legends of Founding Fathers chanting about unfair taxing have allowed Americans the 200 years of smug satisfaction that they were borne of heroes, and the Bill of Rights is their documented proof.

Anyone willing to sacrifice themselves for the First Amendment has enjoyed special credibility, and maybe with good reason. But the complex account of an administration official's leak is no patriotic bedtime story, and Judith Miller is no Thomas Paine or Larry Flynt.

On the surface, a journalist who would sacrifice herself to protect a source seems the perfect picture of a champion for civil liberties. The now-infamous Miller was jailed in July and remained in custody for 85 days for this. She was released at the end of September after she was given verbal permission from her source to testify in U.S. Attorney Patrick Fitzgerald's CIA leak investigation.

Miller, who never actually wrote anything pertaining to the leak, is not really the focus of the investigation—it is about the revealed identity of covert CIA operative Valerie Plame. After Plame's husband, an ambassador, wrote a column questioning the administration's search for weapons of mass destruction upon returning from abroad, top administration officials leaked her name to a few reporters—which is, in fact, a crime—because someone was crit-

ical of the administration.

While one could get lost in the baffling amount of information and twists in the story, that's really what it comes down to: Someone was critical of the administration, and, for a moment, there was nothing Bush officials could do about it.



Dan Bartlett, Scooter Libby, and Vice President Dick Cheney in the Rose Garden of the White House in July 2005.

So, the story really isn't romantic at all. A high-ranking official carrying out the agenda of the administration was sent to talk to a writer, who, in turn, let herself be a government mouthpiece at The New York Times. Whether or not she wrote a story, concealing this official's name was apparently the source of all her integrity, because she refused to give it when prompted. When finally placed in front of the U.S. District Court, she said, "If a journalist cannot be trusted to guarantee confidentiality, the journalist cannot function and there cannot be a free press."

It's a real tear-jerker for a country where the lines between the left and the right wings are growing into barricades, but at some point everyone should take a second look at the tale of the reporter willing to go down for her source, and then shake their heads in confusion.

Because the source, it turns out,

The fact that she needed to hear it from Libby in a telephone conversation reveals a more confidential—even friendly—relationship between them that upends the idea that she would apply the same standards to any source. Libby comes out looking like a hero for surrendering himself in honor of the First Amendment right along with her, and everyone seems to buy it.

And the way people are buying it is disturbing, too. In a time when journalists on the White House beat are afraid to challenge the administration for fear of being shut out, it's strange that Miller is enjoying not only leniency, but praise. Because she protected a crony named "Scooter," the Society of Professional Journalists is set to honor her. While it is not arguable that she did technically go to jail for her First Amendment rights—SPJ's continued reasoning for honoring her—it is startling that this is the best of journalism out there.

This story is best dissected under a high-powered microscope rather than being saluted: Why was this the portion of the case that ended up with all the political and media attention? Because Miller went to jail? What cause is she really fighting for—journalistic integrity or the integrity of the Bush administration's agenda?

If free speech advocates become only cheerleaders for the administration, lines become muddled between what's free speech and what's double speak. And until we draw those lines a little more boldly between Judith Miller and First Amendment rights, the future of free speech is going to look increasingly bleak.

## ... while Libby's lies harm our security

By Derek Strum  
Commentary Editor

Vice President Dick Cheney's former chief of staff, I. Lewis "Scooter" Libby, faces a maximum penalty of 30 years in prison and a \$1.25 million fine if he ends up being convicted on all the counts he was indicted for on Oct. 28. Basically, that translates to doing nearly two years for each one of President Bush's infamous 16 words that got poor Scooter into this mess.

In his 2003 State of the Union address, Bush claimed, "The British government has learned that Saddam Hussein recently sought significant quantities of uranium from Africa."

Those 16 words were seemingly dissected and discussed to their very limits, but special prosecutor Patrick Fitzgerald's two-year investigation has focused on the damage caused by those who were trying to control it.

Libby's indictment confirms that the leak of the name of CIA undercover operative Valerie Plame was intentional and the White House was fully aware of what it was doing. Of any lies or exaggeration used in the case for war in Iraq, this blatant twisting of

the truth was the worst. Additionally, it was illegal.

The reasons for Plame's outing were painfully clear, but also terribly dishonest. That's because Plame is the wife of former ambassador Joseph C. Wilson IV, who had been sent by the CIA to Niger in 2002 to investigate claims that Iraq was seeking to purchase uranium in hopes of making nuclear weapons. When Wilson found nothing to support the notion, the Bush administration thundered ahead with the schemes anyway, using the claim as though it were fact for those 16 words.

As an article in the Oct. 31 Newsweek reported, Condoleezza Rice appeared on television in June 2003 and "denied she knew that documents underlying the uranium story were, in fact, crude forgeries" by saying, "Maybe somebody in the bowels of the agency knew something about this, but nobody in my circles."

You could probably understand why Wilson was a little upset. He told Newsweek, "That was a slap in the face. She was saying 'F— you, Washington, we don't care.' Or rather, 'F— you, America.'"

Wilson's disgust led to his July 6, 2003, op-ed piece in The New

York Times, entitled "What I Didn't Find in Africa," as well as interviews for The Washington Post and an appearance on NBC's "Meet the Press."

By expressing credible doubt that one of the Bush administration's justifications for the Iraq war at a time when the WMD claims were crumbling, he became an instant enemy. And consequently, White House officials sought to assassinate Wilson's character. Unforgivably, they placed the country at risk in doing so.

Between July 10 and July 12, the indictment alleges, Libby spoke with three reporters—NBC's Tim Russert, Time's Matthew Cooper, and The Times' Judith Miller. And they were three days when Libby—who Newsweek called an "outgoing schmoozer who's been known to trade shots of tequila with reporters until the wee hours of the morning"—fully aware that Valerie Plame's identity was classified information.

Even more troubling is the indictment's report that on June 12, 2003, Libby "was advised by [Cheney] that Wilson's wife worked at the Central Intelligence Agency in the Counterproliferation Division," which means that any

White House claim about not knowing Plame was a spy is completely false. On Sept. 14, 2003, Cheney appeared on "Meet the Press" and claimed he didn't know Wilson. That month, the Justice Department informed the White House that it was investigating unauthorized disclosure of an undercover CIA employee.

As though stretching the facts to get the American people to follow a wrong-headed agenda weren't bad enough, the Bush administration seriously compromised our safety in the means by which it did it.

In a time of war, there's no telling how much damage is caused by outing an operative for intelligence operations. It sacrifices not only the safety of that agent, but the entire agency that protects him or her as well. But the administration has seen safety as a concern secondary to covering its own political behind.

When people wonder what mistruths contributed to a march to war that has taken the lives of more than 2,000 American soldiers and countless Iraqis, the self-serving decision to leak Valerie Plame's identity is the most appropriate place to start looking for answers.

## Roamin' Numerals 50 yards

Length of field goal kicked by Brian Diesbourg during half-time of a Canadian Football League game on Oct. 27. Diesbourg, 25, won \$1 million as part of Wendy's Kick for a Million promotion.

### \$1 million

Value of lottery ticket purchased by Christina Goodenow of White City, Ore., although the 38-year-old may be unable to collect the prize money for purchasing the ticket with a deceased relative's stolen credit card.

## 22

Number of homemade chocolate bars containing dried mushrooms, hashish and marijuana siezed from two 19-year-olds in The Colony, Texas. Each bar had been cut into squares, foiled and wrapped in a computer-generated paper sleeve labeled "nirvana," with an approximate street value of up to \$150.

## Choice Cuts

“

“They panicked when they heard the car alarm go off ... and ran.”

Unidentified 69-year-old man from Watsons Bay, Australia, commenting on two carjackers who ordered him out of his \$100,000 2001 Audi S4 sports car in his garage on Oct. 25. The victim laid on the floor until the carjackers asked him for assistance in putting the car in reverse and opening the garage door. Police said they now have an image of one of the carjackers, who attacked the owner of a Porsche last month.

”

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## No easy answers to questions raised by editorials

The Oct. 10 edition of *The Chronicle* included two interesting editorials on its "Commentary" page. The first argues that Columbia College Chicago should "close [the] door to open admissions." The second notes that "the poverty rate among blacks is worse than it was five years ago" and goes on to suggest that the college should pay particular attention to affordability in order to sustain its diversity.

We are sympathetic to the idea that students—all students—deserve the best education that this college can deliver. Students with varying levels of preparation and motivation undoubtedly affect the educational climate of the classroom. We also share concerns about issues of affordability.

There are larger social and educational policy questions raised by your editorials. They merit national debate, but the current administration in Washington has not seen fit to raise them—at least not until Hurricane Katrina exposed the soft underbelly of systemic poverty and institutional racism in this country.

Who *can* and *should* be able to attend the college of their choice? How *do* we ensure equality of educational opportunity in a system where privileged public school districts spend up to \$17,000 per year to educate each student, while other, poorer districts spend as little as one-third of that amount? How *can* the richest nation on earth empower its poorest citizens to escape the bonds of generational poverty, despair and disillusionment? What should be Columbia's response to these questions?

These are the BIG questions raised by your editorials.

For more than 40 years, Columbia has reflected the economic and ethnic diversity of contemporary American society. This diversity has been an essential element of the Columbia culture and ethos. Some have called it our defining difference. Others point to it as one of our most important values. Today, Columbia College Chicago remains committed to providing opportunity and access. Columbia 2010, our long-range plan, challenges us to "remain affordable for students at all income levels."

We want to keep our doors open as wide as possible and keep tuition low for all who pass over the threshold. This approach reflects our institutional response to the social and educational inequities that characterize the least admirable qualities of American higher education.

As a matter of principle, Columbia believes that all individuals in a democratic society should have the right to educational opportunity.

A recent report by the Pell Institute for the Study of Opportunity in Higher Education concludes that "a social gap is opening up between those in educated society and those in noneducated society." The Pell study goes on to indict U.S. colleges and universities, as a group, for having "done a terrible job of including those from the bottom half of family income distribution. In this respect, higher education is now causing most of the growing inequality and strengthening of class structure in the United States."

We believe that Columbia College Chicago is part of the solution, not part of the problem.

That is why we have committed so much attention and energy to enlarging our Open Doors scholarship program to provide economic opportunities for students from Chicago Public Schools. To help academically under-prepared students from any school district, we have instituted Bridge programs to assist their transition to college-level coursework. We have tried to avoid making assumptions about the motivation and intellectu-

## LETTERS TO THE EDITOR:



al capability of students based solely upon their previous academic performance or their ACT or SAT scores. Too often, inadequate academic preparation reflects systemic poverty and absence of equal educational opportunity.

The *Chronicle* commentary is probably correct when it argues that "three or four students [in classes] are many steps behind the rest..." That allegation would likely be true even if Columbia were to become highly selective in its admissions practices. Those with 1600 SAT scores might complain about the three or four "laggards" in a particular class who scored only 1300 on that particular admissions test.

In point of fact, Columbia delivers an educational product that successfully prepares graduates for important and meaningful jobs in the real-world marketplace. Ninety-five percent of employers participating in the recent Chicago Employer Survey reported that Columbia grads were well prepared for careers in the arts and media, and 93 percent found them equally or better prepared than graduates of other arts and media institutions.

At Columbia, we have *not* lowered our expectations about what students should take from our classrooms into the world. What we *have* lowered are the arbitrary barriers to opportunity and access that frustrate the dreams of talented and deserving students seeking to create meaningful lives and give expression to their individual voices.

—Dr. Warrick L. Carter  
President, Columbia College

### Open admissions does not translate to lower standards

Your Oct. 10 editorial that urged the college to "close the door to open admissions" merits a response.

I share your contention that the college should demand rigorous academic performance from its students. Not only do our students (and their parents) expect exacting standards, but employers expect Columbia graduates to have the academic skills necessary for success in the world outside the classroom.

However, I do not share the assumptions you make in framing your arguments about open admissions at Columbia. Some of the factual bases for your argument deserve clarification.

First, it should be noted that Columbia does not practice open admissions as your commentary defines the practice, i.e., as the absence of admissions standards. While this institution seeks to reduce academic barriers that prevent students from entering college, we recognize that some students simply lack the academic preparation necessary to be successful at Columbia. Our admissions staff counsels these students and often urges them to enroll at another institution more suited to their needs and situation. Sometimes, before students are admitted to Columbia, they are enrolled in programs that help them address the educational deficits that would diminish their chances for academic success. Their progress is regularly tracked, and counseling is offered to assist in building study skills or time management techniques.

These programs—developmental instruction, counseling and the Bridge programs, specifically—grew out of the college's rig-

orous process of self-examination that attended the 2000 re-accreditation by the North Central Association. Columbia did not, as your editorial suggests, "take a pass" at the chance to examine open admissions. In point of fact, North Central did not ask the college to "re-evaluate the policy." Rather, in response to the accreditation review, Columbia recommitted itself to a "generous" admissions policy with even stronger support systems, including developmental instruction and counseling, to help students succeed.

Finally, I would take exception with your contention that "under-qualified students [are allowed] to breeze through classes and graduate while doing as little work as possible." Every formal and informal survey that we have conducted of faculty and employers reinforces our conclusion that Columbia graduates are strongly prepared for professional work outside the classroom.

Even if the argument your editorial advances is accepted—namely, that Columbia should enact stronger admission standards to keep out those with "a bad attitude or a poor educational background"—it would be difficult, if not impossible, to know what standards to apply. Grade point averages or scores on standardized tests are inaccurate predictors of exceptional artistic or creative talent—both essential ingredients to success in the arts, media and communications fields.

If artificial barriers to admission were raised, then students with high levels of creative potential would be denied opportunities to pursue their passions. Last year's class valedictorian and salutatorian were both self-proclaimed underachievers in high school. By their own admissions, neither would have been admitted to "selective" institutions that looked primarily at high school achievement or ACT scores. Yet, both these students found their voices at Columbia. They blossomed in the fertile, diverse—and, dare we say it—rigorous environment they found here.

That is what Columbia is about—making dreams possible because opportunity is afforded to those for whom success may not always be predicted.

—Mark Kelly  
Vice President, Student Affairs

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## [C]Spaces...Your Spaces



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623 S WABASH AVENUE

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

**Sketchy IV**

October 17 - November 4

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**

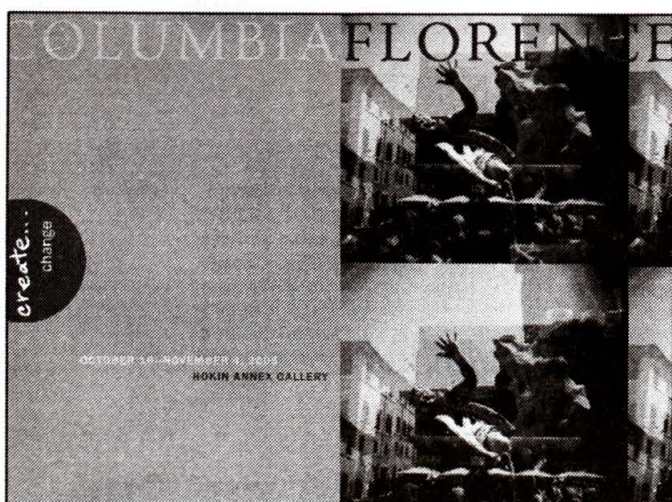
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HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

**Columbia Florence**

October 17 - November 23

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

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.

## Coming Soon!

**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

**The Wall and the Page**DRAWINGS AND INSTALLATION BY AMY RATHBONE AND BRAD BROWN  
November 10 - December 16, 2005

Reception: Thursday, November 10, 5-7pm

Both artists will be in attendance.

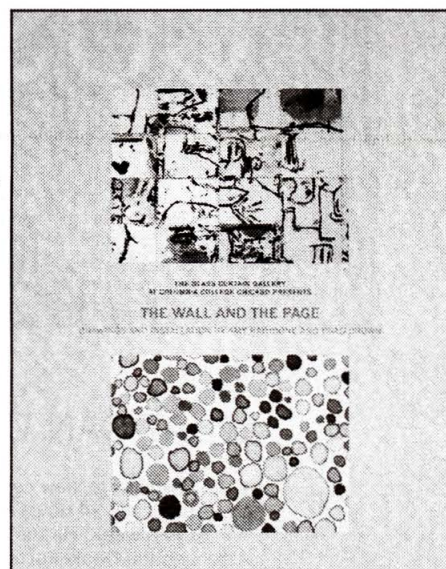
Glass Curtain Gallery is delighted to bring together the intriguing work of two master visual and conceptual artists.

Amy Rathbone combines installation and works on paper. She uses

familiar objects—wire, steel wool, sandbags, gouache and graphite—to explore line, extremes in scale, and 2D versus 3D space. Rathbone

insinuates these materials into the walls, columns, and corners of the gallery in a playful challenge to our everyday relationship with interior space.

Since 1987 Brad Brown has been marking, tearing, taping, pasting, stepping and spilling on his drawings on paper, all the while amassing thousands of pieces in a body of work he calls "The Look Stains." These works on paper—combining painting, printing and drawing—are the accumulations of Brown's exploration into process, time, chance, marking and the refusal of closure.

**WISEASS PERFORMANCE**

NOVEMBER 3, 7PM

HOKIN ANNEX

**WISEASS**

HOSTED BY ALEXA HANRAHAN

SPECIAL GUEST: COLUMBIA'S FARM TEAM:

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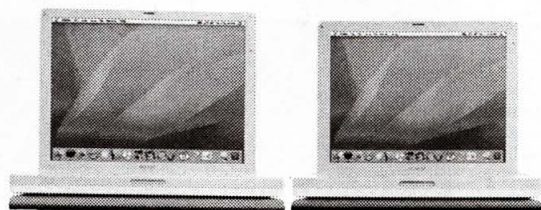
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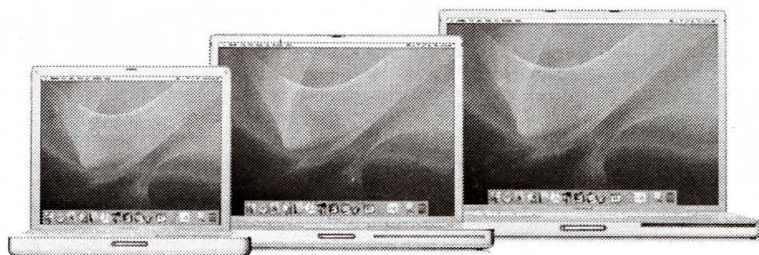
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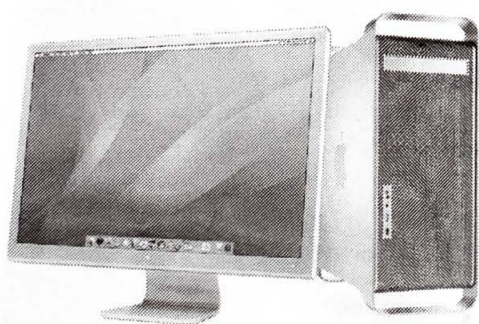


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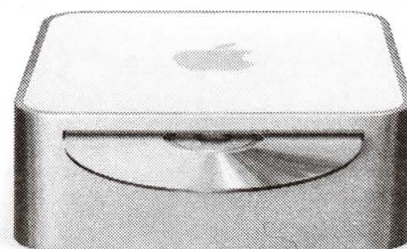


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# Blagojevich, critics battle over necessity of All Kids plan

Republicans contend plan adds to trouble in paying Medicaid costs

AP

Gov. Rod Blagojevich's address to the Illinois Legislature failed to settle questions raised by his ambitious All Kids health insurance proposal, but even skeptics say the plan is likely to be approved.

Most of the questions were being asked by Republican lawmakers and business groups.

They fear the All Kids program could turn into a costly entitlement that will add to the state's budget problems and wonder if it

will entice people to move here from other states or encourage businesses to drop their insurance plans and let people depend on the state.

Some accuse Blagojevich of rushing the plan to help his re-election campaign that will begin soon.

"There's never been a lot of details, and it's all been about press releases and splash and flash and show-biz so far," said Senate Minority Leader Frank Watson of Greenville. "It's been a campaign."

But Republicans acknowledge there's little chance of keeping the Democrat-controlled House and Senate from approving the plan during the fall veto session this week and next. In fact, Republican sentiments were proved right

when on Oct. 27 the All Kids Health Insurance Act was passed through both houses.

In a rare address to a joint session of the legislature, Blagojevich urged lawmakers to act quickly on his proposal. The Senate responded by passing the measure out of committee on a 7-4 party-line vote, and it now heads to the full Senate.

Blagojevich said it would add 125,000 uninsured children to an existing government health program and create All Kids to cover an additional 125,000 children. All Kids would target children from families that don't make enough to afford private insurance but make too much to qualify for government aid.

The new program will cost the state \$45 million in its first year. Backers of the program said the cost will be more than offset by shifting the state's Medicaid program to a less costly managed-care program.

"We need to do this because this is the right thing to do for the kids," Blagojevich said in the 23-minute address. "We're here to help people build better lives. This is a historic chance to do that."

Democrats said it's an ingenious way to lower Medicaid costs and give coverage to kids who often fall through the health system's cracks. They contend that delaying its passage only will create problems in implementing the program.

"If there's anything we should do in state government, it's to provide these kinds of safety nets," said Democratic Sen. Susan Garrett of Lake Forest.



AP

Illinois State Treasurer Judy Baar Topinka, who has considered running for governor, is surrounded by reporters on Oct. 25 at the Illinois State Capitol. Topinka recently claimed that the governor's All Kids plan could be a ticking time bomb, as an entitlement the state can't afford to pay.

Critics complain the state already has huge problems paying Medicaid providers. Any savings from switching to managed care should be used to pay old bills, not create new programs, they argue.

And if managed care isn't as effective as Blagojevich predicts, or if All Kids attracts more participants than expected, it could prove costly for the state, critics say.

"All we're talking about now is another time bomb, a ticking time bomb that's going to blow up at some point, an entitlement that we can't pay for, and we're going to give people an expectation here that cannot be met," said state Treasurer Judy Baar Topinka, who is considering running against Blagojevich for governor.

Critics note that many details of the plan—such as the costs for participating families or the struc-

ture of the new managed-care system—are not in the legislation. Those points would be settled later by administrative rules.

Republicans acknowledge they're in a tough spot because opposing the plan could be dangerous politically. The measure likely will pass even though details are scarce, according to Republicans.

"He wants to tag us as being against kids, and that's just awful as far as I'm concerned," said state Sen. Dale Risinger (R-Peoria).

Politics aside, supporters said, Illinois families deserve more insurance options.

"This is something that is relatively untested, so nobody knows how well it will work," said Dr. Craig Backs, president of the Illinois State Medical Society. "But we think it's worth trying."



AP

Gov. Rod Blagojevich speaks with Democratic Rep. Gary Hanning of Litchfield on Oct. 25 at the Illinois State Capitol. Speaking to both the House and Senate, Blagojevich argued for a quick, favorable response to his "All Kids" proposal.

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File photo

The vacant Block 37 in the middle of Chicago's Loop has, until now, sat dormant for past the 16 years.

## Block 37: Vacant lot to see development

*Continued from Front Page*

Mills officially bought the parcel of property at 108 N. State St. earlier this year, and it has been the master developer of the project since June 2003. The city sold the block of land to Mills for \$12.3 million, which is a steal for a block of undeveloped land in the heart of Chicago's Loop facing the city's theater, business, political and shopping districts. The city bought the property for \$32.5 million in 2002 and took the money loss in order to fill the empty and coveted land.

"If you look at the investment the developer is going to make to create this development, I think it was a fair price," Buscemi said.

According to a Mills press release, Mills will pay the city an initial \$3.1 million to purchase the land, and subsequent payments of \$4.5 million and \$4.7 million will be made upon completion of the office space and development of the hotel and residential units.

Also in the development plans is a CTA subway station that will be

built between State and Randolph streets and will connect the Blue and Red lines.

"Because it's the only vacant parcel of land between the Dearborn and State Street subway stations, the site provide a unique opportunity to create that connection which otherwise would be prohibitively expensive," said Robyn Ziegler, a spokesperson for the CTA.

"Prohibitively expensive" because constructing it anywhere else would require building underneath already existing structures. Building it at Block 37 allows the project to start beforehand, Ziegler said.

The overall cost of the station is estimated at \$213.3 million, of which Mills would pay \$40.9 million, with the city and CTA shouldering the remaining \$172.4 million.

The block at 108 N. State St. has received attention since 1989, when Mayor Harold Washington tore down existing buildings on the site in order to make way for more productive development.

Dominic Pacyga, a history professor at Columbia who teaches a class on Chicago history, said the construction at Block 37 marks not only an end for its troubled past, but

## White Sox: so good it's scary



Erin Mash/The Chronicle

A group of White Sox fans near U.S. Cellular Field celebrate by waving flags just after the team won its first World Series Championship in 88 years.

it also its historic past. Pacyga said before the site was vacated in '89, there were buildings there that dated back to the development boom after the Chicago fire. The McCarthy Building that once stood there was a Chicago landmark and was stripped of its status to clear the site for redevelopment, Pacyga said.

"There was a lot of pressure from the city to pull down all the buildings and redevelop the site," Pacyga said. "Unfortunately, when they did, the economy went south and not much has been done with it since. Block 37 has a long history with the city. It had always been theaters and small mom-and-pop stores that were housed there."

In the new development, the "mom-and-pop" stores will be

replaced with small European retailers like Boggi Milano and Sisley, which have signed letters of intent with Mills. Expected tenants in the retail space include Banana Republic and an entertainment venture from Steve Foster, creator of the Lucky Strike Bowling Alley and nightclub. The possibility about a theater at 108 N. State St. has been discussed, but no plans or agreements have been finalized. The only confirmed tenant is CBS/WBBM-TV, which has signed a lease to have its new headquarters in the building.

"We were definitely for theaters being included, and that's something we've stated strongly time and again," Tabing said.

The retail and office space phase of the project is set to conclude in

2008, followed by the residential and CTA project phase in 2010. The CBS/WBBM-TV space will be on the lower floors of the office space, and DeLuca said more tenants are expected to sign on and will be announced as they are secured.

Since the Mills have had all parties concerned agree on the plans to build gradually, the development an aspect that other did not have.

"In the past when these projects have failed, you really needed to line up the financing for all of these different uses, from hotel to residential to retail," Tabing said. "Now, the retail can go ahead and the hotel and residential markets, which aren't hot at this point, can come into play later. That's the real difference in the way of this project versus the ones from the past."

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Presented in celebration of the 150th anniversary of the British Consulate General, Chicago



# Climbing the stairway to health

## Event raises awareness, encourages prevention and checkups

By Sam Libretti  
Staff Writer

More than 100 Chicagoans raced up nearly 50 flights of stairs downtown Oct. 23, all in the name of raising awareness about the dangers of heart disease.

The "Stairway to Health" event was held at the Hyatt Center, 71 S. Wacker Drive, and was sponsored by the Boomer Coalition, a nonprofit organization dedicated to raising awareness about the dangers of cardiovascular disease, or CVD.

Kip Kreutzberg serves as executive director for the Boomer Coalition and said that while CVD isn't a headliner, it is important for people to know their risk factors early on.

"Life choices are important in the fight against CVD," Kreutzberg said. "Our basic mission here is to empower people to take the necessary steps to fight this disease. We want to raise awareness."

In addition to the run at the Hyatt Center, participants were able to get free health screenings and massages as well as check out Blues Traveler, who performed as part of a smoke-free after-party at the House of Blues.

329 N. Dearborn St.

While the events of the day seemed easy going enough, the Boomer Coalition managing director Matt McGovern stressed that CVD is a tough, silent killer.

"One million people die each year due to CVD, and half of those deaths are preventable," McGovern said.

The root of CVD lies in a buildup of fatty deposits called plaque inside the arteries. That buildup can then lead to insufficient blood and oxygen supplies to the heart, lungs and brain, which poses a multitude of health risks.

Family history is an important factor, McGovern said, and while the Boomer Coalition primarily targets raising awareness in people of the "baby boomer" age, those who are of college age should stay informed about CVD, too.

"Taking steps to prevent CVD can never come too early," McGovern said. "A lot of people say 'Yeah, yeah, yeah, we know all about it,' but then never get checked out. For people in their early 20s, all it takes is one checkup per year to get your cholesterol, heart rate and other important statistics to know where you stand."

McGovern explained that it is important for younger people to get checkups on a regular basis.

## Facts on cardiovascular disease

- Heart disease and stroke are the principle components of cardiovascular disease and are the first and third leading causes of death in the United States.
- Although CVD is thought to mostly affect men and older people, it is also a major killer of women and people in the prime of life.
- About 61 million Americans have some form of CVD—almost one-fourth of the population.
- Every 33 seconds, someone in America dies of CVD.
- CVD accounts for 40% of all deaths in the U.S.

Source: Center for Disease Control

"It's surprising how many people [of college age] have high cholesterol or blood pressure and don't even know it," he said.

Participants were able to organize teams for "Stairway to Health," but some, like 37-year-old Tony Hirschrift, chose to go it alone.

"I think this is a wonderful event to get people thinking about a very important issue," said Hirschrift, a former

Marine from Chicago. "There's a lot we can do to put an end to the deaths caused by CVD."

Hirschrift works for Pfizer, a pharmaceutical company, and has seen how far-reaching CVD is based simply on the amount of heart disease-related medications distributed by Pfizer.

Another solo runner, Doug Miles, had organized a team but

was separated from them once the race started.

"I heard about [the Stairway to Health] through my gym," Miles said. "Originally the whole awareness end of it seemed secondary. But I did some research online about the Boomer Coalition and it seemed like a really good cause."

At the finish line on the 47th floor of the Hyatt Center, Miles admitted he tried to run the whole way, but "made it about six floors when I had to just walk the rest. I feel good about doing it, though. No CVD here."

Maryann McGerty and Laura Lee Tone, both of Chicago, decided to make the trek together and, despite being out of breath and a little sweaty, were happy to do it.

"I think I did better than I expected," McGerty said. "I just wanted to do something that would have a positive effect on the problem of heart disease."

For Tone, her participation had a more personal message behind it.

"My father recently suffered a stroke," Tone said. "And so I wanted to do this as a way to honor him. This is me saying, 'Dad, I love you. Now please try to take care of yourself.'"

Participants paid a \$40 fee for all of the day's events. McGovern said that the Boomer Coalition was still crunching numbers to see exactly how much money they raised, but said the event was a success.

"Everyone seemed enthusiastic," McGovern said. "Hopefully the message we are trying to bring came across, and people will begin to truly understand that this disease has a cure. All it takes is to get your numbers checked."

*"I wanted to do this as a way to honor him. This is me saying, 'Dad, I love you. Now please try to take care of yourself,'"*

—Laura Tone, participant in event.

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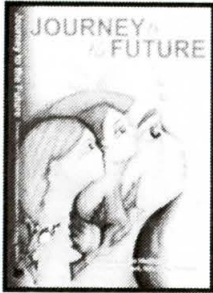
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*In coordination with the Office of Latino Cultural Affairs*

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LOCATION: Film Row Cinema  
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1104 S. Wabash

RECEPTION: Includes a book-signing of "Journey to the Future" and modest hors d'oeuvres.

***Reception sponsored by the Columbia College Latino Alliance.***

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(All Guests should be accompanied by student.)



# Community crusading to save theater

## Possible demolition looming for unused Adelphi Theater

By Cathleen Stanger  
Staff Writer

The Adelphi Theater has been an unofficial landmark of Rogers Park since it was built in 1917. But has been empty for years, and now a debate continues among residents in Rogers Park whether to tear it down to make way for condo construction.

The Adelphi Theater, 7074 N. Clark St., has been closed since 2002. Before its closing, the theater was famous for showing Bollywood films, and some residents would like to see it preserved for showing films in the future.

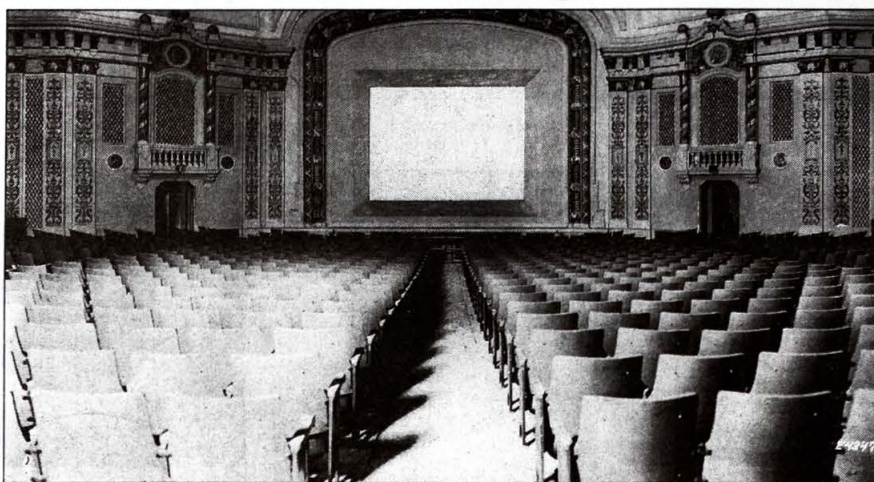
Longtime resident Bill Morton started a nonprofit organization, Citizens for the Adelphi Theater, to get residents rallying for a halt to the demolition.

Morton calls his crusade a labor of love. He has a history and an attachment to the theater. A couple of years ago he quit his job, rented the theater and began working and worked full time on renovating it with a group of volunteers.

But Morton recently found out about the possible demolition of the theater if the space is sold to a condo developer.

"I heard about this, and I was so alarmed I had to get involved," Morton said.

His organization consists of more than 1,000 neighborhood



A view from inside of the Adelphi Theater, 7074 N. Clark St., which has been closed since 2002. The theater, built in 1917, is facing demolition for possible redevelopment that might include condos. Community members are attempting to put the theater back into use.

residents who have taken to his cause. Citizens for the Adelphi Theater have filed a petition and sent it to 49th Ward Alderman Joe Moore.

Recently, Morton has been working on a business plan and getting the word out about the theater. He will also be sending out petitions to all of the city's 50 aldermen, and he is scheduled to meet with Mayor Richard M. Daley and the Metropolitan Planning Council to plead the organization's case.

Morton recalled how, when he and volunteers were renovating the theater, residents would wander in and talk about its history.

"All these people would walk in and they'd tell me these stories about the memories they had in the theater," Morton said.

The organization has also been in talks with the theater's owner, Chad Zuric, to see if he would be willing to sell the theater to them.

"It opened the door to negotiations," Morton said.

Zoning is another obstacle for the Citizens for the Adelphi Theater. If recent proposals to change area zoning are approved, then chances are good the theater will be torn down.

Zoning encodes the city's land use policies to protect the char-

acter, harmony and stability of residential and business areas. The basic idea behind rezoning is that it brings business into the community of Rogers Park, whether it is commercial businesses or residential business, which would be the condominiums.

Community activist and Lunt Area Neighbors member Christine Inserra has concerns about rezoning that would not only affect the Adelphi Theater, but also Clark Street from Touhy Avenue to Pratt Boulevard.

She participated in a zoning study sponsored by Moore two years ago. In it she and a group

examined buildings around the neighborhood and made recommendations for them. Lunt members are concerned about recent tear-downs of sound building stock and smaller modern houses coming up in its place.

"A majority of members would not like to see Clark Street full of four stories of condominiums on top of commercial business space," Inserra said in regards to the Adelphi Theater and the space it sits on.

Moore has not spoken out for or against the possible demolition of the Adelphi Theater, but would like the land to become useful again, whether for business or residential use, said Kevin Cosgrove, Alderman Moore's chief of staff. Moore has already hosted a community meeting on the topic to hear residents' thoughts and opinions on the matter.

Residents who opposed the demolition of the Adelphi Theater have spoken to the alderman and pushed for further meetings to deliberate the issue.

"Joe's not married to the zoning change, but he would like to see something happen with the vacant space," said Cosgrove.

"We'd love to see a theater there; we'd love to see a community art center there, or an ethnic restaurant. We just don't want to see this theater sit vacant for another couple of years," Cosgrove said. "It's just difficult when people wait until something is already happening to say, 'Stop!'"

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## Residents report seeing survivors years after crash

In one of America's deadliest plane crashes, American Airlines flight 191 crashed during takeoff from O'Hare International Airport on May 25, 1979.

At liftoff, about 6,000 feet down the runway, tower controllers saw the left engine separate from the wing and fell to the runway below. Once flight 191 reached 300 feet in altitude, the plane banked left and barreled into an abandoned hanger while just missing a mobile home park a half-mile northwest of O'Hare.

All 271 people on board and two on the ground were killed.

Residents in the nearby mobile home park have since reported

odd sights and sounds, including footsteps outside of homes and knocking on their doors. One resident was reportedly asked by a smoldering man where the nearest phone booth was. When the resident turned to tell him, the man was gone, according to Dale Kaczmarek, president of the Ghost Research Society.

"And prior to the crash two different passengers on the flight had dreams of a large airliner going down," Kaczmarek said.

Judith Wax, an author who was killed in the crash along with her husband, wrote of her fear of flying in her book *Starting in the Middle*.

"I developed such a fear of airplanes my head trembled from takeoff to landing," Wax wrote on page 191 in her book, the same number as the flight.

Dogs living in the mobile home

park no longer go into the field, and they frequently gaze out over the open land and bark for hours at what appears to be nothing.

## Polish pianist creeping out museum guests

The Polish Museum of America not only houses the largest collection and periodicals and artifacts outside of Poland, but also the supposed spirit of a famous pianist.

The museum, at 984 N. Milwaukee Ave., started assembling an Ignacy Jan Paderewski Room exhibit, which honored the Polish musician, after he died while staying at the Buckingham Hotel in New York City on July 29, 1941.

The Paderewski exhibit opened

to the public the following November and has since been the museum's busiest attraction. The exhibit includes the hotel furnishings and Paderewski's bed, said Jan Lorys, director of the Polish Museum of America. And, some say, it also comes with a ghost.

"We've had one or two unexplainable things happen in there," Lorys said. "During a tour group once all of a sudden the music machine plugged in, played Paderewski's music and then just shut off."

Staff also place flowers on the fireplace mantle in remembrance of Paderewski's birthday on Nov. 6, and on the day in July that he died. The birthday bouquet flourishes long into the month, while the July bouquets usually die within a few days.

"Guides and cleaning staff don't like to go into the room

because they get some kind of feeling," Lorys said.

On July 30, 2004, a team of researchers from the Ghost Research Society tried capturing physical proof of Paderewski's presence through audio and video recording and photography. The results came back inconclusive.

## Horse and rider still taking late night rides

One of the last things drivers expect to see in the middle of night is a horse and rider crossing the road in front of them. However, at the intersection at 118th Street and LaGrange Road on Chicago's Southwest Side, many have seen just that—for a few seconds, anyway.

There have been many accidents as riders try to cross roads and are struck by vehicles in the area encompassed by nearly 12,000 acres of forest preserve and numerous horse stables, said Kathy Fitzpatrick, a horse trainer at Fitzjoy Farm Riding Academy.

Roughly 15 years ago, an elderly man, known as Dr. Gar, boarded his horse at Fitzjoy Farm and was struck by a car as he attempted to cross the street. The horse had to be euthanized following the accident, and Dr. Gar died a few days later in the hospital.

"I hear stories now of people seeing Dr. Gar riding through the woods on a gray horse and wearing full costume," Fitzpatrick said.

Other horse sightings have been reported four miles north at the intersection of 95th Street and Kean Road, where there have been numerous deaths involving horses, according to Kaczmarek.

"People are seeing horses in the twilight hours, long after the real horses are back in the stables," Kaczmarek said. "But then they just disappear."

## Giff: Guests believe in haunting

Despite many ghostly accounts, The Ole St. Andrew's Inn appears to be a comfortable neighborhood bar that serves up many American favorites, including steaks, sandwiches and stews.

Since black and white photos of both male and female golf players hang along the walls, the bar's theme over the years is believed to be connected with the Royal and Ancient Golf Club of St. Andrews, the world's oldest golf course.

The horseshoe-shaped bar Giff was said to have died in has since moved from the back of the bar closer to the front door. Tables and chairs now cover the

spot where Giff's body was found, and on Oct. 20, a couple of locals from Edgewater sat at the table.

Richard Banden and Amanda Church were talking with the bartender about Giff when the lit, plastic pumpkin decoration on their table began to flicker.

"Our pumpkin kept flickering," Church said. "Our friend was with us and said, 'It must be a ghost.'"

Banden said they have been to the bar several times and that was the first time they had seen anything.

"I totally buy [that] this place is haunted," Banden said.

Lisa Wind, a 30-year-old who lives in the neighborhood, said she hasn't seen anything out of the ordinary, but if she did, it wouldn't catch her off-guard.

"I wouldn't be surprised at all. I'm sure this place is haunted,"

Wind said. "I believe in reincarnation and that people come back through the spirit world."

Crowe said that Giff probably doesn't realize he's dead because he thinks he's still drunk.

"Giff is just reaching around and touching legs to get help up off the floor," Crowe said. "It is one of the best locations, as far as I'm concerned, in my career for having experiences of that nature."

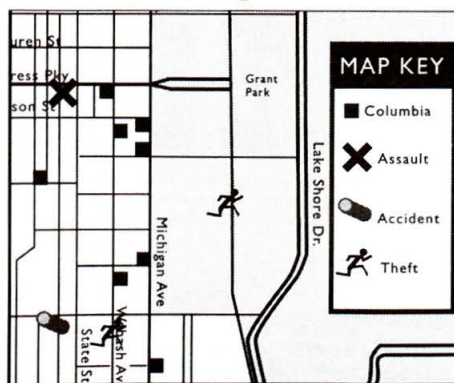
### 'Screwed'

A 53-year-old man returned his construction site at Johnson Publishing Company, 820 S. Michigan Ave., on Oct. 22 and found his toolbox was missing several items. Power drills, power saws, a screw gun and a power sander and blower were missing, all valued at more than \$300. Police were unable to locate a suspect.

### Baby bandit

On Oct. 21, a 48-year-old male was taken in for processing after he was observed by security officers at a Jewel store, 1224 S. Wabash Ave., taking powdered baby milk off the shelves and placing it into a bag. The merchandise was valued at \$80.94.

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



Josh Covarrubias/The Chronicle

### Student injured playing baseball

On Oct. 21, a 14-year-old boy was playing baseball at the South Loop Elementary School, 1212 S. Plymouth Court, when he was accidentally struck in the back of the head with a baseball bat. Police and paramedics responded and transported the boy to Mercy Hospital where he was listed in stable condition.

### Man follows attacker to mission

On Oct. 20, a 45-year-old man was walking near 600 S. Plymouth Court when he was approached and struck in the chest for no apparent reason by another man in his 40s. The victim then followed the offender until he entered the Pacific Garden Mission, 646 S. State St., at which point he called police. Officers arrived and toured the facility until the victim could positively identify the offender, who was taken in for processing.



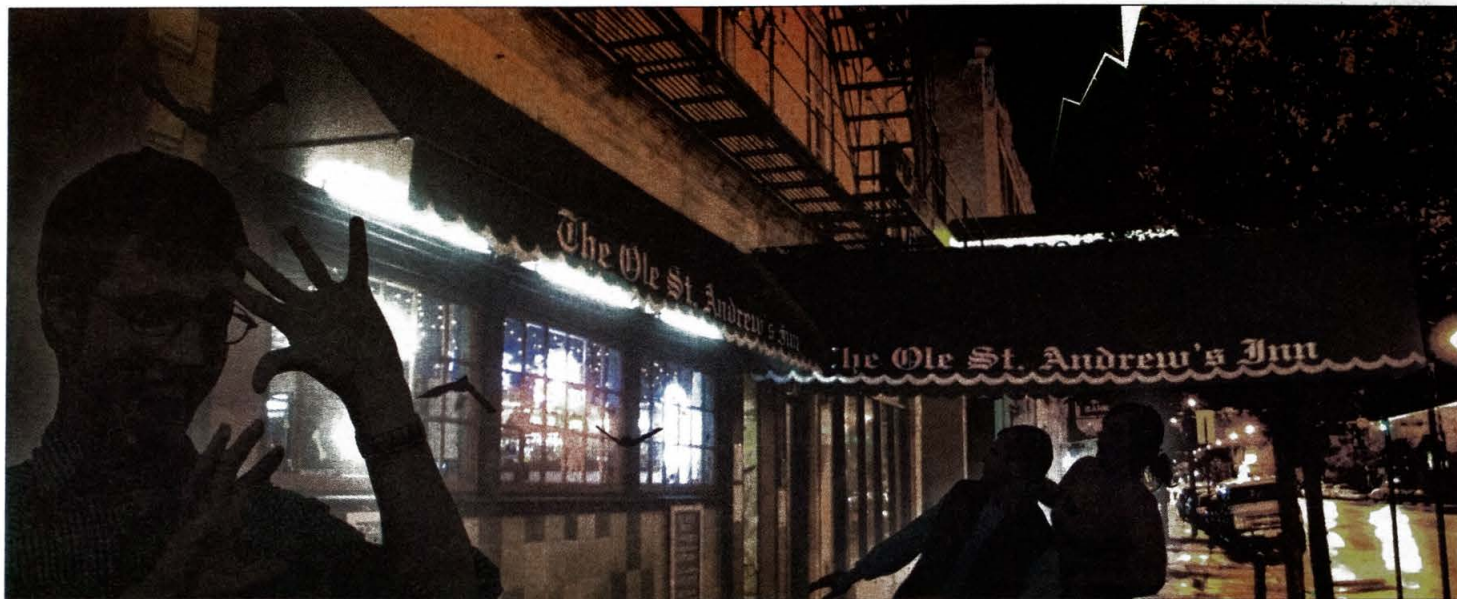


Illustration By Josh Covarrubias/The Chronicle

Eric Davis/The Chronicle

The Ole St. Andrew's Inn, 5938 N. Broadway, was owned by 59-year-old Frank Giff until his wife found him dead one morning in 1959. Giff's wife sold what was then called Frank Giff's Pub soon after, and guests since have claimed Giff's spirit still lives at the establishment.

## Chilled drinks—and just plain chills

### Edgewater bar allegedly haunted by former owner

By Alan J. Baker  
City Beat Editor

Norwegian-American Frank Giff still reaches for help after falling and hitting his head on the bar at Ole St. Andrew's Inn, 5938 N. Broadway, nearly 50 years after his death.

In what was once called Frank Giff's Pub, Giff was said to partake of his own wares, and one night, he overindulged in vodka, causing him to fall to his death.

"It was his wife who found him the next morning, and ever since there have been occurrences in that building," said Dale Kazmarek, who has been monitoring supernatural behavior for 30 years. Kazmarek is the president of the Ghost Research Society, a group that actively researches and investigates sightings of ghosts.

Kazmarek said that through the years patrons have reported being touched by

cold hands while sitting in booths, "employees only" doors were seen opening and closing, moving objects were seen crashing to the floors and cold spots could be felt throughout the pub.

Following Giff's death, his wife sold the Pub to Jane and Blair McDougal, and its name has changed a few times. But owners and guests alike seem to agree that someone—or something—is lurking within the establishment.

Richard Crowe of Chicago is one of those people who believes the Ole St. Andrews is Haunted.

As a professional ghost hunter, Crowe has been working full-time since 1979 collecting ghostly tales, and he is a founding member of Ivan T. Sanderson's Society for the Investigation of the Unexplained.

Crowe was invited to a lecture for the Chicago Chemists Club back at the time

when the establishment was owned by the McDougals and was called the Edinburgh Castle Pub.

"When I got to the lecture, I learned from the owners that bar was considered haunted," Crowe said. "I was on my first trip there, and I had an experience, and that doesn't happen very often at all in my business."

While sitting at the bar, two long-stemmed glasses leapt from the rack and crashed to the floor in front of him. Being along Broadway, Crowe said he thought the heavy traffic outside may have caused vibrations, knocking the glasses off the shelf.

"The owner came over to the bar and asked if I had seen the ghost knock the glasses down," Crowe said.

McDougal picked up the glasses and showed patrons the bottoms, which he claimed had been taped to the bar before

they fell, Crowe said.

After the Chemists Club lecture, Crowe frequently returned to the Edinburgh trying to monitor the bar while continuing to research Giff.

Late one night as Crowe walked in the front door, he saw Margaret Louie, a Scottish woman and longtime regular at Edinburgh, and the ash tray in front of her flew off the bar and broke.

"Margaret jumped off the stool backwards and was screaming, 'I never touched that,'" Crowe said. "I saw it. There was no way that could have been staged; the ashtray flew off the bar by itself."

Crowe said what was unusual about the two occasions he witnessed was the fact that he actually saw the objects fall and crash.

"Most people hear the crash and then turn around to see what it was," Crowe said. "They don't actually see it before their own eyes."

See **Giff**, Page 23



Eric Davis/The Chronicle

Table and chairs now take the place of the booth where Frank Giff's body was found in 1959. On Oct. 20, guests sitting at the table said the light-up pumpkin started to flicker when they began talking about Giff.



Eric Davis/The Chronicle

It's believed that people who enter the Pub, which resembles the Royal and Ancient Golf Club at St Andrews in Scotland, and acknowledge Giff's presence will not be bothered by his spirit.

### DEVIOS DIGITS



**36.4 million**  
The estimated number of potential "trick-or-treaters" 5 to 13 years old across the United States in 2004.

**106 million**  
Number of potential stops for "trick-or-treaters," i.e. housing units occupied year-round.



**995 million**  
Number of pounds of pumpkins grown in major pumpkin producing states in 2004. Illinois led the country with 457 million pounds.

**25 lbs.**

Per capita consumption of candy by Americans in 2004; it is believed a large portion of this is consumed by kids around Halloween.



Source: US Census Bureau