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Columbia Chronicle (11/13/2006)

Columbia College Chicago

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Carter's salary appears to jump

Officials cite tax reimbursement for 2004-2005 increase

By Amanda Maurer
Campus News Editor

Although Columbia president Warrick L. Carter's compensation seemed to increase drastically for the 2004-2005 year, officials say it was because the college reimbursed Carter for some taxes he originally paid out of pocket for his college-owned town home.

Carter's actual salary and benefits experienced a comparable increase to presidents at other private colleges.

While federal 990 tax forms for 2004-2005 reported Carter's 24 percent salary increase, a number of factors contributed to the sudden jump in Carter's compensation other than his annual 3 percent raise, said Michael DeSalle, CFO and vice president of Finance.

Carter's adjusted base salary totaled less than \$284,000 in the 2004-2005 year, more than \$64,000 than that reported on the 990 tax forms, according to DeSalle. Carter also received more than \$100,000 in benefits and bonuses, which brought his salary and benefits to a total of \$449,125.

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Columbia's genius strikes the right chord



Rachael Strecher/The Chronicle

Reggie Robertson received the MacArthur Genius Grant for his ragtime piano playing ability. On Nov. 8, Robertson, a Columbia student at large and music major, practiced before his interview with Harry Porterfield, an ABC-7 reporter.

Columbia seeks 'family' financial support

By Steve Yaccino
Assistant Campus News Editor

Columbia seeks internal donations to fund its growing campus and increasing student body, but when the faculty was asked to rank the importance of school issues, fundraising came in last place.

Together, alumni, faculty, staff and trustees contributed a little more than \$300,000, which is less than 10 percent of Columbia's total contributions for last year, according to an Institutional Advancement report. Though an additional \$2.7 million was donated to the school by outside donors, vice president of Institutional Advancement Eric Winston is asking everyone to increase their financial involvement.

"The more a person supports the place where they earn their livelihood, the more it helps to ensure the survival of that place," Winston said. "It seems to me that giving where you work is synonymous with giving to your church, your fraternity or sorority, your community; organizations should rank up there with all of them."

While most of Columbia's upper administration made donations last year ranging from \$1,000 to \$4,000, according to the 2005 President's Donor report, Columbia's faculty and staff gave a total \$71,597 back to the school, which is less than 2.5 percent of total donations for that year.

In a recent survey conducted by the Columbia College Faculty Organization, fundraising ranked the lowest of 20 issues the organization asked faculty to rate in order of importance, including facility space, retention and benefits. Keith Kostecka, president of the CCFO, said the lack of interest stems from inadequate salaries, an issue that ranked sixth most important in the faculty survey.

"We are not paid well enough to realistically begin to consider contributing to the institution," Kostecka said. He said some faculty have suggested if they were paid more, they'd be more willing to give back some of that money.

He also said the cost of living adjustments for faculty salaries have not kept pace with the inflation rate in the Chicago area over the last few years.

However, Winston said internal contribution is both appreciated and essential to future fundraising and capital campaigns, recalling a recent conversation with an outside donor who wanted to know how Columbia's Board of Trustees was supporting

Columbia's faculty pay rates lag behind area colleges

By Jim Jaworski
Associate Editor

The cost of a semester at Columbia is rising. The number of students is increasing. The income of full-time faculty members, however, is remaining a bit stagnant.

With booming growth in

enrollment at Columbia, some professors are beginning to question the compensation for full-time faculty. While added tuition revenue is flowing into the college, pay rates have been increasing at a rate that is much too slow, leaving some instructors

inadequately compensated.

"The students are paying a lot of tuition," said Joan Erdman, a full-time Liberal Education instructor. "They deserve to have the best faculty the college can find and keep."

Columbia full-time faculty members made, on average, about

\$61,100 during the 2005-2006 academic year, according to the National Center for Education Statistics, which is a part of the U.S. Department of Education.

When compared to other four-year colleges and universities in Chicago, Columbia is on the lower end of the spectrum. The average pay rate is less than it is at schools like Roosevelt, DePaul and Loyola Universities and the University of Illinois at Chicago. However, Columbia has a higher pay scale than Chicago State University or Northeastern Illinois University.

While Columbia's full-time faculty rates lag behind many area schools, Columbia is ahead of what the National Center for Education Statistics considers to be institutions in a "comparison group," which pay full-time faculty about \$53,700 a year. The Center named 39 Midwestern schools in the category, including Concordia University, Dominican University and Roosevelt.

Directly comparing salaries between local schools is difficult because of issues such as rank, said Keith Kostecka, president of the Columbia College Faculty Organization and a member of the salary and rank committee,

Average Annual Salary Academic Year 2005-2006 for All Full Time Faculty Members

PRIVATE



PUBLIC



Jennifer Crider/The Chronicle



Testes, testes, one, two ... three?

By Hunter Clauss, Editor-in-Chief

During a recent ride on the el, I actually thought my skin would literally melt off of my body, resulting in a less-than-tasty Hunter pudding-monster that would make Jabba the Hut look like Suzanne Summers. My horrible affliction wasn't due to the potpourri of urine and vomit infused into the train's interior or the bomb-sniffing dogs that I'm convinced will go ballistic on me for no reason. No, my paranoid universe was centered on a supernova of a plastic bag.

It all went down during one afternoon off the Howard Red Line stop. I had gone up to visit my parents in the 'burbs, taking the Purple Line all the way up to the last stop—Linden. The station is located in Wilmette, which is Norman Rockwell's wet dream come true. It may be a 30-minute ride away from Chicago, but Wilmette might as well be a decade away in the past. If you don't have a white picket fence and two children, one of which you can substitute with a dog, then you're pretty much considered a weirdo.

Whenever I dogsit for my parents, the neighbors give me death threat stares as I light up a cigarette in the alley. These same neighbors once called the police on my roommate because she was sitting in her car waiting for me. It's as if they think that all twentysomethings hanging out in alleys smoking cigarettes are amateur drug peddlers who get their jollies by roofing little dogs and lighting trash cans on fire.

Anyway, I was heading back into the city and transferred over to the Red Line from the

Purple Line at Howard. The great thing about transferring from one line to the next is this panic rush everyone has walking across the platform. Although I can understand why, considering that a train conductor once closed the door on me, and instead of allowing me to enter the train by opening the doors a little, he kept trying to close the door. Thanks, CTA.

After the frenzied shuffle across the less-than-sturdy wooden plank the CTA calls a platform, I quickly calculated which empty seat I could grab before anyone else and took it faster than a virgin on prom night. Another dude took the seat in front of me but took one look at something and changed his mind. What did he see?

I peered up over the seat expecting to find vomit, but instead my eyes met a plastic bag with "Biohazard" written across it in red letters. And I thought, "Should I do anything? Maybe it's a joke. I don't really have to do anything. I'm sure this sort of thing happens all the time."

But what if the plastic bag harbors some terrible mutagen that causes me to grow a pinky on my butt or a testicle in my mouth? Just imagine the people who would be sexually attracted to a guy with a third testicle in his mouth—probably the same people who find incarcerated murders hot. Actually, incarcerated murders are hot. Anyone remember Andrew Cunanan? All I have to say is serial killer? More like serial stud. Man, if Abercrombie and Fitch had a "bad boys behind bars" catalogue with Jeffrey Dahmer

sporting cargo pants, I'd be willing to dress up as a douche bag five out of the seven days of the week.

But if I really did have a third testicle in my mouth, I guess I'd have to kiss toothpicks, straws and bar fights goodbye.

So I got up out of my seat and reluctantly punched the blue button, realizing that I've thrown a wrench into the CTA's train schedule. How many "signal problems" does the Belmont stop really have that are actually just hungover frat dudes throwing up?

"Uh, there's a bag back here with 'biohazard' written on it."

All I heard back was a punch of loud noises like I had just intercepted some alien signal from outer space. At that moment, a CTA worker just so happened to be walking by, so I popped out of the train and stopped him.

"Oh man," he said when I told him about the bag. Two other CTA workers appeared out of nowhere and followed me back into the train.

"I can't touch that," one of the three said, a burly man who looked like he just woke up from his bed of nails.

The crisis ended 15 minutes later when another CTA worker picked up the bag with a stick and threw it away into a nearby trashcan. I don't know what happened after that, but I'm glad the CTA had the situation covered. I can only hope that when I'm escaping from the CTA in a mass exodus after a nuclear bombing, CTA workers will be on hand to give me a Band-Aid for my radiation burns.

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Campus News
Commentary
Arts and Entertainment
City Beat

Announcements

Take 1 Film Festival

This biannual screening features the best work of Production I and Production II student films. The festival is hosted by the Film and Video Department and will be in the Film Row Cinema, on the eighth floor of the 1104 Center, 1104 S. Wabash Ave, 5:30 p.m. Nov. 15.

For more information, contact Sandra Cuprisin at (312) 344-6708.

Dress Up Against AIDS

Come see the Glass Curtain Gallery Exhibition "Dress Up Against Aids" from Nov. 16 to Jan. 5, 2007. Brazilian artist Adriana Bertini will display dresses she designed using thousands of colorful condoms in an effort to promote HIV prevention. There will be a reception from 5 to 7 p.m. Nov. 16 at the Glass Curtain Gallery in the 1104 Center, 1104 S. Wabash Ave.

For more information, contact Mark Porter at (312) 344-6643.

Ubu Roi by Alfred Jarry

Experience an evening of performance and the evolution of drag and burlesque at the HotHouse, 31 E. Balbo Drive, Nov. 16. The Lola Project presents themes of class, race and gender identity in early 20th century Chicago. The show will begin at 8 p.m. Free tickets will be available to the first 50 Columbia students at the door. Students should bring ID.

For more information, contact Kathleen McLaughlin at (312) 344-8594.

Coco Fusco: Operation Atroops

Come Nov. 18 to a screening of Coco Fusco's film about a course led by former U.S. military interrogators designed for civilians who want to learn techniques for extracting information. She took a group of six women with her and filmed the workshop, which involved abduction, interrogation and insight into how to inflict on others what had been done to them. The film will begin at 7 p.m. at the Ferguson Theater in the Alexandroff Campus Center, 600 S. Michigan Ave.

For more information, contact Jeff Arnett at (312) 344-7779.

Correction

In the Nov. 6 edition of The Chronicle, the article, "Roosevelt 'adopts' Little Village high school," incorrectly stated the annual tuition for Roosevelt University at \$10,796. The average tuition for Roosevelt actually ranges between \$15,314 to \$21,590, depending on what internal college students apply to.

In Your Opinion

Who is Warrick L. Carter?



"Isn't he the president of Columbia?"

—Kinga Skowronek, senior, marketing communications



"No idea; an alum here?"

—Mike Giza, sophomore, television production



"He's the president of the school."

—Jessica Eccle, junior, graphic design



"I actually don't know; not sure at all."

—Marcus Davis, freshman, art and design

THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, contact The Chronicle's news desk
chronicle@colum.edu
(312) 344-8964

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Low number of advisers leave students uneasy

By Jenn Zimmerman
Assistant Campus News Editor

With students scrambling to meet with an adviser for Spring registration, Columbia's Advising Center is being met with mixed emotions this year.

Nov. 6 marked the first day of registration, and complaints of advisers lacking in assistance and guidance continues to circulate around Columbia's campus. But according to Bill Friedman, director of the Advising Center, they aren't falling on deaf ears.

"We do try to do what we can with working on a way to communicate individually [with students]," Friedman said.

Currently the largest majors at Columbia are film and video with more than 2,100 students; art and design with 1,497; and arts, entertainment and media management with 1,184.

According to Columbia's 2005 Fact Book, only two or three advisers are assigned to each of these majors and one to the rest.

Students like Callie Hersheyway, a senior film major, think the large

imbalance between student and advisers explains the poor experiences she has had at Columbia.

Hersheyway's first meeting said during the first meeting with her adviser she spoke to him about wanting to take on a minor, but was informed it wasn't possible. She continued to discuss other routes she wanted to take, but his only response was, "Well, you seem to know more than me, so why did you come here?"

Since the visit with her adviser, Hersheyway has never gone back for help. With graduation approaching, she said she was once again disappointed in the center after being told she could not meet with another adviser because the one she had been assigned to was the only one available for her concentration.

"I'm still waiting on my graduation audit, but I'm putting off going [to the Advising Center] because I don't want to meet with [her adviser]," Hersheyway said.

Lisa Pipkins, a senior art and design major, had a similarly

TOP MAJORS AT COLUMBIA

MAJOR:

FILM... 2,133 students



advisers

MAJOR:

ART&DESIGN... 1,497 students



advisers

MAJOR:

ARTS, ENTERTAINMENT & MEDIA MANAGEMENT (AEMM)... 1,184 students



advisers

Source: Columbia's 2005 Fact Book

Jennifer Crider/The Chronicle

negative experience trying to contact her adviser.

A couple semesters back, Pipkins contacted her adviser to make sure she was taking the appropriate classes for the following semester.

Following her adviser's recommendations, Pipkins realized she didn't have some of the pre-

requisites needed to sign up for classes that had been suggested. And with her adviser not having any immediate appointments available, she had to rework it on her own.

"Sometimes it boils down to you really needing to get into this class and you can't get a hold of [the advisers]," she said.

Jason Adduci, a former art and design major, said he also had a similar problem with the same adviser while signing up for what was supposed to be his last semester of classes at Columbia.

Soon after walking in the graduation ceremony last spring, Adduci found out a class his

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Reparations leader comes to Columbia's campus

By Mario Reed
Contributing Writer

A national leader in the movement for slavery reparations visited Columbia last week to address the question of "What happened to our 40 acres and a mule?"

Dr. Conrad W. Worrill, the national chairman of the National Black United Front, a black political group, spoke to about 10 students in the South Campus Building library, 624 S. Michigan Ave., on Nov. 7. He discussed the injustices that the United States

inflicted on blacks during slavery and argued that reparations are due to the descendants of slaves. The event was sponsored by the Black Student Union as part of a series addressing what Britt Richardson, a BSU leader, called "an education of the mind, body and soul."

"Reparations is something which has been promised to African-Americans since slavery," said Worrill, who also works as the coordinator and professor of Inner City Studies at Northeastern Illinois University.

Worrill went through the history of the reparations movement, beginning with the Reconstruction period after the Civil War and moving up to the election that afternoon.

"The Lincoln administration promised pensions to all former slaves and blacks at the time, but because of his assassination Andrew Johnson became president, and that set the pension plan back tremendously," Worrill said.

He also pointed out that as recently as the first months of the Bush administration, reparations

legislation was on the verge of approval, but the terrorist attacks on 9/11 diverted attention from the issue just as Lincoln's assassination did 136 years earlier.

One bill before a House committee could create a federally-funded commission to address and investigate reparations for the descendants of African slaves.

"One potential benefit of the Democrats taking Congress is perhaps the legislation that we've been trying to get passed may finally get approved," he said.

Worrill said since many African-Americans are not economically sound in their spending habits, monetary payouts to individuals are not the answer. Instead, he said, the federal government should set up trusts and spend money to help blacks with housing, education and the rehabilitation process of the incarcerated.

Worrill, instrumental in organizing Harold Washington's successful 1983 campaign of to become Chicago's first black mayor, also said the black liberation movement to obtain equality for African-Americans is in a "lull."

"It's up to y'all to figure out, and step up your game now—I'm an old man!" he said.

Though the Nov. 7 turnout was lower than organizers had hoped for, Worrill said it was still a success.

"What we did today was try to

patch up historical continuity, so people who are 40 years younger than me will know a little bit about the history that I was able to share," he said.

Freshman journalism major Brittany Nash was glad she attended the speech.

"I can't believe how much there is to reparations, and everything that happened, it's truly amazing," she said.

Other students agreed that it was a worthwhile experience.

"It was very intense, and I had to write some stuff down," said Daanyel George, a sophomore fiction writing major.

Richardson said he'd like to see more events like this on campus and hoped the BSU would get more students involved in social issues.

"I want to see more activism on the part of black students, as well as students as a whole in multicultural affairs," he said.

BSU meetings are held every other Monday at 6 p.m. in the lounge of the Residence Center, 731 S. Plymouth Court. For any questions regarding the meeting or what will be discussed, contact the Multicultural Affairs or BSU anytime at (312) 344-7187 or (312) 344-7993 respectively, or go to the website at www.colum.edu/multiculturalaffairs.

chronicle@colum.edu



Mauricio Rubio/The Chronicle

Dr. Conrad W. Worrill spoke with students about the reparations issue on the third floor of Columbia's library in the South Campus Building, 624 S. Michigan Ave., on Nov. 7. He explained the timeline of the black experience in America and why reparations for descendants of slaves are necessary.

Iraq veteran pursuing her dreams at Columbia

By Kim Driscoll
Staff Writer

Imagine steering a two-and-a-half ton Army truck with one hand while the other firmly holds an M-16 rifle pointed aimlessly out the window. The locale is a barren desert, with the exception of possible roadside bombs or nondescript enemy combatants. The destination is unknown for thousands of American soldiers following vague orders to proceed north to make room for additional incoming troops.

Jennet Posey, a junior journalism major, is an Army veteran who was among the first Operation Enduring Freedom troops to be sent to Kuwait in September 2002, and subsequently, to Iraq. Posey joined the military to get an education and to travel.

"I've always wanted to be a writer and dreamed of going to Columbia, but I didn't have the money," Posey said. "I almost lost my life trying to earn money to go to school."

Posey, a Chicago native, was first stationed at Fort Stewart, Ga., where she was assigned to the Army's Armored Infantry Battalion as a chemical equipment mechanic before being deployed overseas. Today, the 23-year-old veteran is the youngest member of the National Women Veterans United, a Chicago based group of women with members that served as early as World War II.

"To know her is to understand her ideas on patriotism and her

passion to help people, particularly those who are serving in the military because she understands what it is like," said Rochelle Crump, assistant director of the Illinois State Department of Veterans Affairs.

The U.S. had not yet declared war in September 2002, but Posey and other troops stationed in Kuwait had heard rumors that they would be going 300 miles north to Iraq.

"I had no idea we were going to war," Posey said. "We were supposed to be on a six-month tour to Kuwait, but during those six months they kept bringing in more and more soldiers."

In March 2003, when Posey had fulfilled her six-month tour and was due to return home, all U.S. units in Kuwait became a part of a caravan heading north to Baghdad.

"I didn't believe it because it was time to go home," Posey said. "But there we were, moving out into the Kuwaiti desert to make room for all of the additional units that seemed to never stop coming."

The troops continued their journey north and Posey saw for the first time pieces of a U.S. Army tankard still burning as a result of a roadside bomb.

"The warnings we had received were suddenly real," she said. Her sense of being in danger and actually at war was heightened.

"We're about to approach the Euphrates River and all you can hear in the near distance is the constant Boom! Rat-a-tat-tat sounds of bombs and gunfire com-

ing from Baghdad," Posey said. She said that she did not have much time to worry because there were too many other distractions, like the sand storms that would come up without warning.

The nights also proved to be another source of distraction for Posey because of the bombs constantly lighting up the sky.

"It reminded me of watching TV coverage of the Persian Gulf War when I was a little girl," she said.

Posey's unit finally arrived in Baghdad in April 2003. U.S. troops had taken over Saddam Hussein's property and set up headquarters at one of his palaces.

"I could not believe my eyes," she said. "Saddam's palace was at least a few city blocks long and the road leading to it had roses on either side—it was beautiful."

Posey said Hussein's manicured lawns were filled with U.S. troops and other allies strolling about and military vehicles scattered throughout.

Posey said it was as if the world had stood still while she was serving in Iraq until the day she received a message from the Red Cross. Her father had become ill and died while she was serving her country, preventing her from attending his funeral.

"My dad was a veteran and an inspiration for me," Posey said. "At some point, I stopped looking forward to going home because my dad was my motivator, and I knew he would be gone."

Posey finally left Iraq in May 2003 and was discharged from the Army in July 2004. She enrolled in Columbia this past summer to finally pursue her dream of becoming a writer.

She believes it is time for all of the troops to come home.

"I'm not so sure of what we're fighting for," Posey said.

chronicle@colum.edu

Happy feet



Andrew Nelles/The Chronicle

Columbia students perform at the Dance Center, 1306 S. Michigan Ave., on Nov. 9 for Student Performance Night. They were selected by a panel to show off their work created outside of school.

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

Concert Hall Events

Monday November 13

Blues Ensemble Recital
12:30 PM

Columbia College Singers Alliance
7:00 PM

Tuesday November 14

Howard Levy in Concert
12:30 PM (RESERVATIONS SUGGESTED 312-344-6300)

Howard Levy Workshop
1:30 PM

Student Piano Concert
7:00 PM

Wednesday November 15

Pop Orchestra Recital
12:30 PM

Student Concert Series
7:00 PM

Thursday November 16

Jazz Gallery in the Lobby
12:30 PM

Neal Gustafson Senior Recital
7:00 PM

Friday November 17

The Blues @ Noon Student Jam Workshop Series
12:00 PM

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COLLEGE CHICAGO

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ALUMINUM RECYCLED IN THIS CAN

Increase: Area presidents receive higher raise percentages

Continued from Front Page

According to the 990 tax forms, Carter reportedly earned an additional \$190,000 in "expenses," which represents 5 percent of the market value of Carter's town house. He does not receive that amount in monetary form.

In order for the property to be exempt from taxes, the college must hold a certain number of events there each year. In 2003, the college did not meet the required amount and Carter consequently paid property taxes. The college recently reimbursed Carter for the taxes he paid, which were included in his total compensation for the 2004-2005 year, DeSalle said.

Aside from the repayment, DeSalle said Carter's annual raise was not larger than usual.

"His raise from one year to the next was the standard raise that's given to all faculty and staff, and that's 3 percent," DeSalle said.

Carter's 2005-2006 salary will likely appear lower, because the reimbursement will not be included, DeSalle said. He added that the reimbursement was a one-time payment, and would not happen again unless the college fails to hold enough events at Carter's town house in the future.

"Unless something ever happens ... If we don't use it properly, then we'll have that [salary] blip again," DeSalle said.

According to the Chronicle of

Higher Education, the median salary of a private college president increased 3.3 percent from 2004 to 2005.

This number is usually taken into consideration each year when Columbia's board of trustees approves Carter's contract, which includes his raise. Although Allen Turner, the current chairman, was not on the board during the 2004-2005 fiscal year to approve the salary increase, he said the president does not receive special treatment when it comes to raises.

"[Carter] is treated the same on his annual increase for his salary as everybody else in the college," Turner said.

However, regular pay increases aren't the only factors that determine Carter's salary. Other aspects, including yearly bonuses, also contribute to the overall compensation, said Roger Bowen, general secretary of the American Association of University Professors.

"That's happening more and more at colleges as they try to copy the corporate world," he said.

According to Bowen, the college-corporation similarities don't end there. A process called "corporatization" is taking over academic institutions nationwide. It means that colleges are looking at their faculty, staff and administration as labor, and students as clients, he said.

"We're changing the language we use to describe the educational process and the people who participate in it in a rather dramatic way," Bowen said. "And our model seems to be corporate America."

The 990 tax forms also list some of the college's donors, which include Carter. In 2004-2005, he reportedly donated \$6,225, about 1.4 percent of his salary and benefits.



Warrick L. Carter



Steven Kapelke



Zafra Lerman

Bowen said many presidents give back to their institutions in ways like funding scholarships, while others don't feel the need to give anything at all. However, college presidents are in no way obligated to donate any amount of money to their institutions, he said. "I don't think he'll get into heaven with that kind of contribution; that seems kind of meager," Bowen said.

Carter was not available for comment as of press time.

The 990 tax forms also list the highest-paid administrators and

Columbia's top paid administrators, faculty & staff

Administrators	2004-2005		2003-2004	
	Salary	Benefits	Salary	Benefits
Warrick L. Carter President	\$348,159	\$100,966	\$280,763	\$81,421
Steven Kapelke Provost and V.P. of Student Affairs	\$200,558	\$58,162	\$191,293	\$55,475
R. Michael DeSalle CFO and V.P. of Finance	\$184,541	\$53,517	\$179,166	\$51,958
Mark Kelly V.P. of Student Affairs	\$173,727	\$50,381	\$167,014	\$48,434
Alicia Berg V.P. Campus Environment	\$166,997	\$48,429	\$134,933	\$39,131
Others	2004-2005		2003-2004	
	Salary	Benefits	Salary	Benefits
Zafra Lerman Head of the Science Institute	\$237,273	\$65,509	\$223,670	\$61,564
Nicholas Rabkin Executive Director, Center for Arts Policy	\$167,618	\$45,309	\$161,203	\$43,449
Cheryl Johnson-Odim Former Dean, School of Liberal Arts and Sciences	\$165,964	\$44,833	\$158,505	\$42,670
Leonard Lehrer Dean, School of Fine and Performing Arts	\$163,709	\$44,180	\$152,478	\$40,923
Bernadette McMahon CIO and Associate V.P. of Information Technology	\$164,549	\$44,423	N/A	N/A

Amanda Maurer/The Chronicle

staff. Each year employees like Steven Kapelke, provost and vice president of Academic Affairs, and DeSalle top the list. They were paid salaries of \$200,558 and \$184,541 respectively.

Another highly paid faculty member includes Zafra Lerman, head of the Science Institute, who earned \$237,273 in 2004-2005. An additional 30 percent of the grants she raises for the college is included in her salary, according to Jeffery Wade, assistant to the head of the Institution for Science Education and Science

Communication.

Presidents of other local colleges also received raises in 2004-2005, according to the 990 tax forms.

Charles R. Middleton, president of Roosevelt University, saw a 7.6 percent pay increase over the previous year, bringing his total salary and benefits package to \$348,475.

Don M. Randel, president of the University of Chicago, experienced a similar raise of 6.0 percent. Including salary and benefits, Randel's total came to \$630,274.

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UPCOMING GUESTS

November 7th @ 10am

i4 DESIGN

Design Director Amy Kosnick will review design portfolios and is seeking talent for a spring package design intern. Open to product and graphic design juniors, seniors and Spring '06 grads.

November 8th @ 10am

WDRV (97.1 FM "The Drive")

Program Director Patty Martin will meet with radio students who have a working or budding aircheck or on-air demo.

November 8th @ 1pm

MANUELA GUIDI LLC

Creative Recruiter Allison Sagehorn will be here to review portfolios for students preparing for a career in ad-creative.

November 10th @ 10am

GRIP DESIGN

Principals (the creative type, not the disciplinarians) Kelly Kaminski and Kevin McConkey will review graphic design portfolios.

November 14th @ 10am

TOM LINDFORS Photographer

Tom is an accomplished photographer whose body of work includes architectural, location and portraiture for a variety of publications and commercial applications.

November 15th @ 10:30am

JODIE ZEITLER Artist Rep

Jodie is an alum ('93) who will review photography and illustration portfolios for those with commercial aspirations.

November 16th @ 2:30pm

DRAFT FCB

Art Buyer Sari Rowe will review photography portfolios from the perspective of an agency buyer.

SHOW OFF @ the PORTFOLIO CENTER

One part mentorship, one part talent search, Show Off is the primary vehicle the Portfolio Center uses to get seniors, grad students and recent graduates in front of people in their field.

To register, individuals should call 312-344-7280.

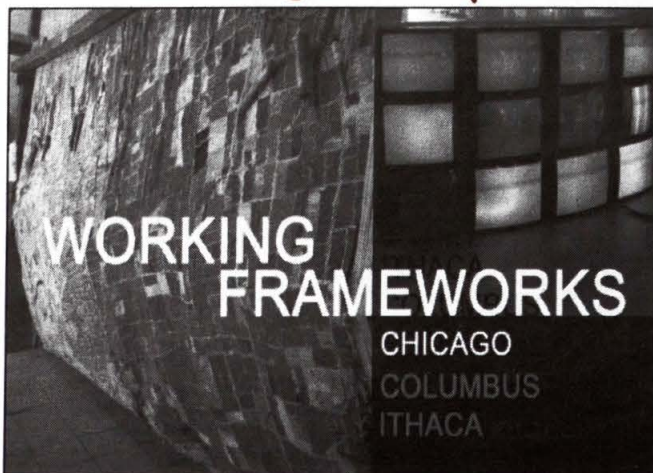
Visit www.colum.edu/portfolio for more information about our programs.

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[c]spaces.

your spaces!



C33 GALLERY, 33 E Congress Avenue,
HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

WORKING FRAMEWORKS

NOVEMBER 17, 2006 - JANUARY 5, 2007

C33 GALLERY RECEPTION: FRIDAY, NOVEMBER 17, 5-PM

CONAWAY CENTER RECEPTION: FRIDAY, NOVEMBER 17, 6-9PM

[C]Spaces is pleased to present the third and final installment of the traveling exhibition Working Frameworks in the C33 Gallery and the Conaway Center. Exhibition Coordinator Saul Appelbaum describes the exhibition as "a cross-disciplinary/cross-institutional/tri-state art network. Working Frameworks is a space-specific exhibition demonstrating the alignments and displacements, oth allegorical and material, occurring when an object of art moves from one locale to another." Originating at Cornell University in New York, moving to the Knowlton School of Architecture in Ohio and concluding at Columbia College Chicago, the exhibition features interactive and site-specific works by over 40 artists.

Working Frameworks features Mark Van Fleets Van Gallery, a family van converted into a mobile art gallery and the Control Room created by Gene A. Felice II and Nathan Ober. The Control Room is an interactive kiosk that displays the progression of the exhibition and posts the finds on www.workingframeworks.com.

HOKIN GALLERY AND HOKIN ANNEX

623 S WABASH AVENUE. HOURS: 9 AM - 7 PM MONDAY - THURSDAY
AND 9 AM - 5 PM ON FRIDAY

ALBERT P. WEISMAN MEMORIAL SCHOLARSHIP EXHIBITION, OCTOBER 9 - NOVEMBER 17, 2006

The Albert P. Weisman Memorial Scholarship Fund was established in 1974 to encourage both undergraduate and graduate Columbia College Chicago students to complete projects in all fields of communication. With projects spanning 10 disciplines from 47 artists, this year's exhibition cuts a creative swath across themes as divergent as the business of dying, professional wrestling, and synesthetic experiences.

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

DRESS UP AGAINST AIDS,

NOVEMBER 16, 2006 - JANUARY 5, 2007

ARTIST RECEPTION: NOVEMBER 16, 5-8PM

WORLD AIDS DAY RECEPTION: DECEMBER 1, 4:30-6PM

[C]Spaces is proud to present the work of Brazilian artist Adriana Bertini and her exhibition Dress Up Against Aids. Bertini uses thousands of condoms per garment to create beautiful evening dresses in an effort to promote HIV prevention. "My idea is to promote condom use not as a commercial fashion but as a conceptual fashion," says Bertini. The artist's use of the condom in a repetitive manner evokes Bertini's belief that if condoms become more commonly seen objects, people will be more likely to use them.

In 1994 the artist worked with HIV positive children as a volunteer for an AIDS prevention group. Over 10 years she has researched and executed several processes to work with this unique form of latex. Her years of commitment in AIDS prevention evolved within her background in fashion and ultimately led to the inception of this project in 1997. Since then, her work has been exhibited in the International AIDS Conference in Barcelona, Toronto and Bangkok. The showing at Columbia College is the national premiere of the collection.

cspaces.colum.edu

Faculty: Salary compression becoming a common national problem

Continued from Front Page

but does believe Columbia is below average in comparison to similar institutions.

"We are paid on the low-end, I would say, of acceptable for institutions without rank," he said.

In order to increase the stature of Columbia, increasing faculty salaries can help keep the best instructors at the college, Erdman said.

"Columbia College wants to say that it is the best arts, media and communications college in the world," she said. "I don't think we can make that argument unless we appropriately compensate the faculty."

Erdman, a former CCFO president, said the organization recently held meetings to discuss the issues.

One common complaint at Columbia is salary compression. This takes place when

new faculty members are hired at a much higher rate than those who were hired years before. If the older instructor's salary was not increased at a significant rate, then he or she may still only be paid slightly more than a brand-new employee.

For example, if a faculty member was hired 10 years ago at \$40,000, and received a raise of 3 percent a year, Columbia's current rate, he or she would only make about \$3,700 a year more than someone hired today at \$50,000, despite the experience and seniority.

The administration acknowledges the problem with salary compression and plans to work with the CCFO this academic year to find the best solution for the problem, according to Steve Kapelke, provost and vice president of Academic Affairs.

"It's a complex issue," he said. "When we talk about salary compression we're generalizing because not all salaries are compressed. It tends to be highly individualized ... It's something we know we have to resolve."

Kapelke said Columbia is only one of the large number of schools with such issues, and experts agree.

Salary compression is a common problem amongst many colleges and universities, according to Scott Jaschik, editor of Inside Higher Ed, an informational publication on colleges and universities.

"The market rules," he said. "People are in demand and there's not much to be done about it."

In order for a school to attract new tal-

ent, he said, it must meet or exceed market values for instructors, which can commonly lead to a college paying disproportionate amounts to certain groups of faculty members. This will drive the average salary up, leaving some long-serving instructors feeling underpaid.

"The job market, particularly in certain liberal arts fields, is not necessarily that great for a lot of people," Jaschik said. "So, frankly, colleges can take advantage of that."

The most common way for instructors to get higher raises is to get offers from other schools and take it to their employer, according to John Curtis, director of research and public policy for the American Association of University Professors.

This could cause the school to meet the instructor's demand for a raise, and avoid the possibility of losing them to a competing institution. Loyal faculty members that stay put, he said, end up losing during the process.

"The difficulty is for faculty who stay at a particular college or university for awhile," he said. "They're not really in a position to negotiate their salary."

The CCFO is asking the school to increase the base raises to 6 percent. Erdman said it is the best way to immediately address salary problems at the school.

Unions typically handle issues such as salary compression, Curtis said. Unlike the staff and part-time faculty at Columbia, the full-time faculty do not have a union.

One possible solution for salary compression, he said, is a rank system. This is when instructors receive varying titles and promotions, such as moving up from associate professor to professor, that separate the more seasoned and experienced teachers from the newer recruits. However, the rank system would need to be tied to the pay structure.

Columbia does not have a rank system, which is uncommon for private four-year colleges, Jaschik said.

The administration and the CCFO will meet this academic year to discuss rank, Kapelke said.

"A lot of colleges that have policies that are not the norm don't necessarily look to change them," he said.

Kostecka is uncertain how much a rank system would help salary issues at the college. He remains neutral on the subject.

Erdman, however, does not believe a rank system is nearly as important as base salary issues.

"We don't want to wait for rank," she said. "We're falling behind [in salary] already."

jjaworski@chroniclemail.com

Hey Doc, let's do lunch



Courtesy Daniel Colvin

Brian Matos, president of the Student Government Association, addresses students at Columbia president Warrick L. Carter's home during a lunch reception on Nov. 9.

Student Organization Fair

Thursday November 16th

11:00am to 3:00 pm



Student Organization Council

Hokin Annex
623 S. Wabash
FREE FOOD

Conservatives

Trip C Skate Crew

Travel Club

InterVarsity

BSU

Viva Doc

PGC

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Q-Force

Musical Theater Collective

**Circle of the
White Rose**

ReachOut

CCEA

PC

CAC

FIE

CUMA

Advising: Some students approve quality of center's service

Continued from Page 3

adviser said he didn't need stood in the way of him receiving a bachelor's degree in graphic design.

Adduci has yet to graduate and opted to not go back to Columbia after receiving a job in graphic design.

Sarah Tremblay, also a senior film major, said she has had trouble meeting with her adviser because of how busy and conflicting their schedules are. Currently Tremblay is working on a film set and also taking 18 credit hours.

"I think because they have so many film students coming in they don't have enough person-

nel," Tremblay said.

But according to Friedman and associate director of the Advising Center Keri Walters, advisers are usually available for students as long as they don't wait until the last minute to set up an appointment.

"We are here to help students navigate Columbia," Walters said.

Friedman also said students are instructed to meet with a faculty adviser as well.

Since the academic advisers

are available to help students with more general questions, faculty members are the ones they should turn to for specific questions regarding their major.

"We are experts in being generalists," he said.

Julie Redmond, director of Title III grants in the Provost's Office, added that after Columbia received a Title III grant last October, some of the money has gone to help train the faculty advisers to better assist more students.

Outside of people like Hershey and Adduci, others have had positive experiences while meeting with their advisers.

Jacob Holland, senior class president, and Jonny Linton, both senior arts, entertainment, and media management majors, had no complaints about their adviser, Gabi Powell.

"She explains things in strong detail and she tried to help me understand what I need to do," Linton said.

Holland also said Powell was always available to speak with and willing to help him.

With 45 appointments a week, more than 700 students to advise and also enrolled as a full time film student herself, Powell said she tries to advise in all different outlets to keep up with students' needs.

"I advise in the halls, in the elevators, at the bus stops, everywhere," Powell said. "I can't not advise. It's what I do."

Powell said the advising center is restructuring in order to keep up with needs of Columbia's growing population.

She also said by working closely with faculty advisers and spend-

ing one day a week in the AEMM department, she helps more students get the guidance they are searching for.

Walters added that this year advisers are setting up stations all around campus, like the residence halls and film center, to try to meet with as many students as they can.

However, time with the advisers hasn't been the only issue students are concerned about.

Neither Hershey nor Tremblay were ever informed about a graduation audit they should have filled out last semester in order to graduate this spring.

Although Friedman said posters and bulletins were distributed throughout campus, both students wish that they could have been notified through e-mail.

In hopes of better communication with students, Friedman is looking into a system for next year that would notify students

of graduation audits as they register through OASIS.

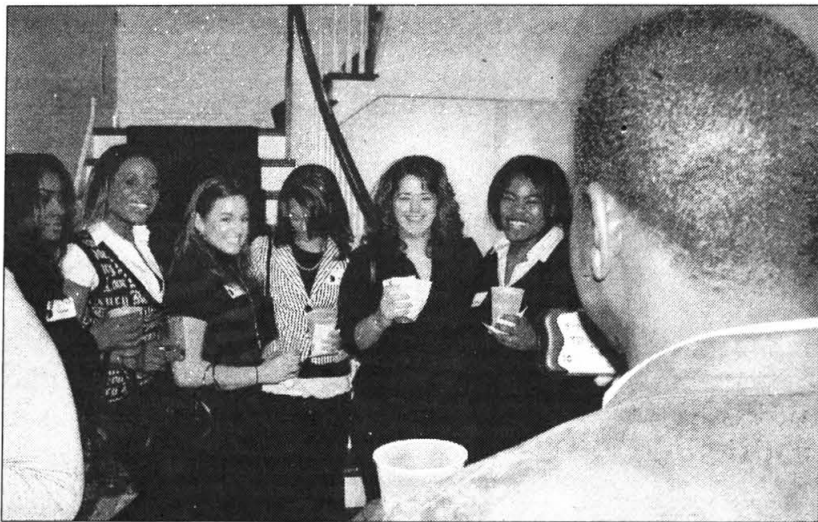
He also said they are looking into a more efficient way to do the graduation audits automatically in place of the manual system they have now.

With registration now wrapping up, art and design adviser Bob Blinn said the Advising Center will continue to work closely with faculty advisers to make sure students are receiving the guidance they need.

"When we double team the students there is less of a chance of them falling through the cracks," Blinn said.

jzimmerman@chroniclemail.com

Presidential thanks



Courtesy Daniel Colvin

Resident advisers from Columbia's dorms were invited to a luncheon at president Warrick L. Carter's home on Nov. 6.

Donations: Officials say 'family' should donate more

Continued from Front Page

the college financially because he wouldn't contribute unless he knew that the school was willing to help support itself.

There are outside donors who have agreed to give to Columbia without asking what the college community contributes; however, it's not uncommon for people

to want to make sure the "family" is committed, Winston said.

"It's about family," Winston said. "If the family's not interested, why should anyone else be interested?"

Despite the tension, there are those who choose to contribute financially to the school. Nancy Tom, a Columbia trustee and executive director of the Center for Asian Arts & Media, 29 E. Congress Parkway, shows her dedication through her work at the center, which focuses on increasing Asian art in Chicago and the Columbia community.

The center is funded by Columbia and raises its own additional funds for programs

throughout the year. Despite this, Tom has received no salary for the past 10 years and still gives an annual donation between \$250 and \$500 a year to show her support of Columbia's mission.

"This is not something mandatory; it was my own expressed desire," Tom said. "I fully am committed to what I'm doing and my mission is to see that this is done. If it takes my not having a Mercedes and driving in a Jetta [instead], that's what I'm willing to do."

Tom said becoming a full-time volunteer is not for everyone, but believes the Columbia community should work together in supporting its mission.

"If we do care about the school, collectively we can get a lot further than just individually," she said. "It doesn't really matter what [you give]; you just have to be committed."

Kostecka said he feels Columbia is in better financial shape than it was a year ago due to the 6 percent increase of student enrollment. He said CCFO will be asking administration and the board of trustees for a base salary raise of 6 percent for the 2007-2008 school year.

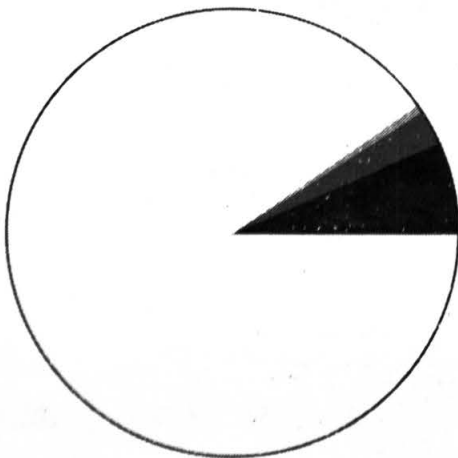
Meanwhile, Winston said the school is planning on launching a capital campaign sometime within the next 18 months.

"There's no such thing as one foot in the fundraising arena and one foot out," he said. "You're either in it or you're out of it. And if you're in it, then all the cylinders have got to click together simultaneously. And that's what we're trying to do."

xyaccino@chroniclemail.com

Columbia's Sources of Contributions

Alumni	0.7%	
Faculty/Staff	2.4%	
Trustee	6.8%	
Other	90.1%	



Joshua Covarrubias/The Chronicle

The piano man



Michael Jarecki/The Chronicle

Matthew Heller, a sophomore interdisciplinary theater and film major, plays piano during the Big Mouth performance at the Conway Center at the 1104 Center, 1104 S. Wabash Ave.



GET UP-TO-DATE ON YOUR IMMUNIZATIONS.

**Columbia makes it quick and painless
for students to get rid of the
immunization holds on their accounts.**

Columbia is offering students the opportunity to get up-to-date immunizations on campus.

Columbia Immunization Days

Time: 9:30 a.m. - 5:30 p.m.

Dates: November 15 and 16, 2006

Location: 33 East Congress, 6th floor

Cost per vaccination

- Tetanus \$45
- MMR (Measles, Mumps, and Rubella) \$95 each (2 measles vaccines are required within your lifetime. If you need both, you must wait 28 days between the first and second shot)
- Payment is not required at the time of vaccination. The charge/s will be applied to your Student Financial Services account.

The majority of college students have already received all or most of the required immunizations. Illinois Public Act 85-1315 requires all students enrolled for six credit hours or more to provide the college with proof of immunity against tetanus-diphtheria, measles, mumps, and rubella.*

**To have your registration hold removed, all you have to do is
submit proof of your required immunizations!**

To view a record of which specific immunizations you may be missing:

- Sign on to Oasis
- Click the Student tab
- Click on the Immunization link in the student profile portlet

To obtain a record of immunization

- Contact your parents or your doctor to request that they fax proof of immunization to 312.344.8073 or 312.344.8091. Please be sure fax includes your full name and Oasis ID.
- You may also be able to obtain a record of immunization from the high school you attended.

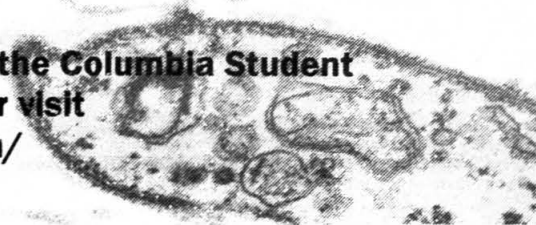
For questions about immunization requirements, or for doctor referrals please contact the Columbia Student Health Center.

Hours: 12-5 p.m., Monday-Friday

Location: 731 South Plymouth Court, first floor

Phone: 312.344.6830

**If you have any additional questions, call the Columbia Student
Immunization Hotline at 312.344.7390 or visit
<http://www.colum.edu/go/immunization/>**



Brushing off NBA's bad rap



By Jenn Zimmerman
Assistant Campus Editor

Until I was a sophomore in college, I could have been easily labeled a tomboy. I didn't understand the smallest concepts of dressing fashionably or even "sexy"—I guess that is what the adult term would have to be.

When I look back on pictures from the first 19 years of my life, I always thought my boy-like behavior would come back to haunt me. And this NBA season it did, but in a good way. My childhood days of passing up a trip to the mall in order to stay in with my dad and cheer on the Chicago Bulls has been quite beneficial.

Without getting gushy here, last week I spent my nights planted on the couch listening to male testosterone-fueled cheers. My boyfriend and his roommate directed their shouting at the TV as though the NBA players could hear them. And I was proud to say this was a game I could get into, compliments of nights with my pops. However, I couldn't help but notice that this year, the game of basketball turned more strict, like a prep school during a chem exam.

Between last year's new dress code policy and the strictly-enforced technical foul rule, there is no room in the NBA for any player reaction in a game.

The technical foul rule, which some basketball fans have labeled the "Rasheed Wallace" rule, means a player who shows any kind of argumentative behavior will receive a technical foul, with each call

resulting a \$1,000 fine and two calls causing an ejection.

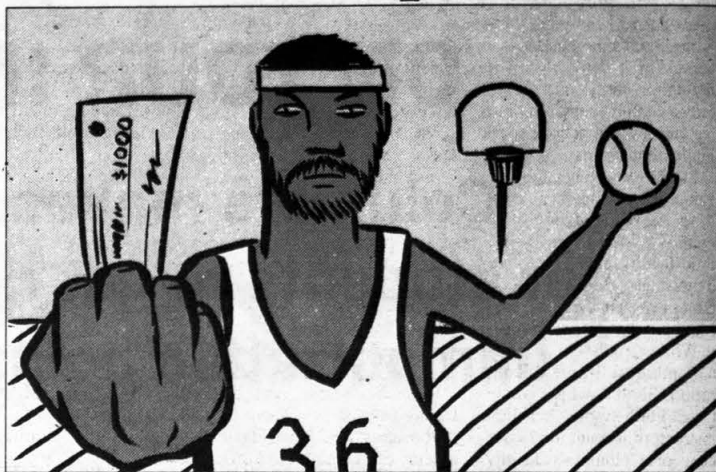
Now let's be real here. I'm not saying players like Wallace, who react like 5-year-old children, should have free reign to cry their tears on the shoulders of the refs. Wallace did finish up last season with 16 technical fouls on his record, and this is considered sadly low in comparison to some of his other seasons. But there needs to be some room to.

Any sport, not just basketball, will be competitive because of the emotion involved in the game. So it seems somewhat unrealistic that the NBA is really expecting its players to keep their reactions and emotions off the court.

Let's take the Bulls' excellent season opener against the Miami Heat for example. Eleven minutes into the second quarter, Bulls' forward Andres Nocioni raised his arms in response to a call. It wasn't anything argumentative, and apparently not at the ref from the angle I saw. But the whistle was blown anyway and a technical was issued.

Regardless of what your job is, no one likes criticism and few can take it with a straight face. To some degree everyone has a referee. Whether it is a boss changing the way something is worded, or a lawyer being told he didn't argue his case well, everyone receives criticism or is the victim of judgments. And it's not easy to take them straight-faced all the time.

Understandably the main intention of enforcing the NBA rule is to clean up the bad rap it has received. Last season's Pistons can take most of the blame after dominating the headlines because of their



Joshua Covarrubias/The Chronicle

unruly behavior rather than their game. Hell, Wallace is on that team.

But the NBA has made the line between reaction and argument too thin to follow.

According to Tim Frank, vice president of basketball communications for the NBA, enforcing the technical foul rule is a way to weed out the "demonstrative behavior" of players that "show up" NBA refs.

However, "demonstrative" is far from what I would call Nocioni's reaction, or that of Sacramento Kings' Mike Bibby and the Denver Nuggets' forward Carmelo Anthony, who were both ejected from their games last week because of too many technical fouls.

I agree that the NBA needs some seri-

ous clean-up work. Players seem to forget this is not just a sport but also their profession—the NBA employs them. Whiners like Wallace or even L.A. Clippers' guard Sam Cassell can take their big paychecks and wipe their tears with them. But the rest of the players in the league, unfortunately, have to deal with these rule-breaking bad boys and accept that there will be consequences for any infraction on the courtroom floor. As Frank said, the stricter enforcement of the rule is a learning process of the NBA, and I don't deny that. But the NBA really needs to go back to the schoolbooks on this one and think of some restructuring. Or as my dad would say, "Just play the god damn game."

Roamin' Numerals

67 Age of a former British light-middleweight boxing champion who showed off some skills to three muggers who tried to rob him. "They picked on the wrong man," George Bayliss, of Bury St. Edmunds, Suffolk, England told BBC News. "I'm a southpaw, so I hit the ring leader on the chin with a left hook and all three ran off."

170,000 Number of condoms that Hell Pizza, a fast food chain in New Zealand, dropped in the mail promoting a meat-lover's pizza called "Lust." According to Fairfax New Zealand Limited, the packet features explicit instructions for condom usage. The company relieved complaints within hours of launch.

11 Number of millions of bottles pain reliever acetaminophen that are being recalled because they may contain metal fragments. The 500-milligram caplets, made by Perrigo Co., were sold under store brands in CVS, Wal-Mart and Safeway, according to the Food and Drug Administration. Consumers who ingest the pills could suffer possible cuts to the mouth and throat according to The Associated Press.

Finding victory in defeat

By Blake Hausman
President of Columbia Conservatives

I didn't expect the elections to turn out the way they did. I'm only a little bit worried. Not about the future of the Republican Party, but rather the direction that the country will take over the next two years. I'd like to be able to take the word of new Speaker of the House Nancy Pelosi that the Democrats will work with the Bush administration and not abuse their newfound power. But this would require taking the word of not just Nancy Pelosi but of most Democratic politicians. Somehow the party of late-term abortions, affirmative action, unrealistic military positions and open immigration doesn't have my trust, especially when run by the likes of Nancy Pelosi, Hillary Clinton and Howard Dean.

As depressing a moment as it may have been when word came down that both houses of Congress were lost, it became apparent that this election was truly good for Republicans.

It should first be noted that the Democrats won nothing on Election Day. The Republicans lost. That's the end-all, be-all of the situation. Republicans pissed off



AP

Recently elected Speaker of the House Nancy Pelosi, speaking to reporters on Capitol Hill on Nov. 9.

their conservative base by abandoning Social Security and immigration reform when they were given a mandate just two years ago. This is in addition to spending

outrageous amounts of non-existent money and botching the war in Iraq, which in turn has pissed off the rest of the voters.

The Democrats went into this election with no plan, no strategy and no debate of the issues. Their most successful (and shameful) tactic was taking Michael J. Fox's meds away and putting him in front of a camera shaking hands for the sympathy vote. They did nothing but whine about George Bush and the war in Iraq, detracting from the fact that they have no decent plans or legitimate solutions for problems with education, Social Security, tax reform, illegal immigration or even Iraq, for that matter.

The Republicans lost this election, plain and simple. (If you find a decent Democratic solution to any of the major problems our country faces, I'd love to hear it. I will, however, be anticipating silence.)

Republicans in Washington, after being in power for 12 years, got lazy and greedy with power and did nothing for their constituents during the past few years, playing politics and in turn wasting their directive and looking out for No. 1 instead of "the people."

So, how, you may ask, is this defeat going

to be good for Republicans? Well, finally the Republican Party will be forced back to its conservative roots and will figure out what it takes to get a message across. The Republican plan for Social Security, as they have described it, has been harder to understand than Ted Kennedy at an open bar. And in actuality it's easy to understand. They're going to have to get control of their spending addiction, actually listen to the people they represent and remember how to properly fight both wars and political battles. Neither is pretty when executed correctly, and neither has been as brutal as it should be.

But if you think the Democrats will bring "change" to Washington, think again. If you were one of the many Americans who thought the Senate and House have accomplished next to nothing over the last few years, just wait for the next two years to spiral out of control. The Dems will be so busy abusing the subpoena power, raising your taxes and voting against every presidential appointment that other than a budget, there won't be much passed that isn't vetoed.

There are too many politicians in Washington. It's time for statesmen to take over.

THE COLUMBIA CHRONICLE

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Editorials

More full-time faculty needed

Concerns about faculty interaction declining with growing enrollment adds to the plethora of issues that Columbia needs to address if it doesn't want its reputation tarnished. There's only a certain number of times we can say that actions speak louder than words.

Student-to-teacher ratios in some departments are ridiculous. As reported last week, there is a 74 to 1 ratio of full-time faculty members to students in the Arts and Entertainment Media Management Department.

While the average Columbia full-time faculty ratio is 35 to 1, which is startling. Furthermore, part-time instructors account for 78 percent of Columbia's faculty. We get it—it's pure economics to hire more part-timers than faculty members. It's cheaper.

Most part-time teachers don't receive benefits, offices or sick leave, but sometimes they take the time outside of class to meet with students and scheduling is a problem, considering that part time faculty work outside jobs as well. Full-time instructors already have a lot on their plates, sometimes teaching three classes per semester, and often have little time for office hours.

However, what it boils down to is how this affects the students. Our whole lives we've been told that having at least one good and caring teacher is what can, and in many cases does, make a difference.

We emphasize the importance of teachers as mentors at Columbia because they are invaluable in providing a richer college experience. Some of us have had that one teacher that went the extra mile, and enlightened or opened up our view of the world. Teachers are the first step when it comes to networking.

Columbia prides itself on having teachers who work in the business. This is one of the assets of coming to this school. Some of us at The Chronicle came to Columbia because of that notion alone, and the high tuition was the compromise. We figured real-world experience mattered way more than theory from books.

But something is amiss when the student-teacher relationship is being re-emphasized. Columbia is not in the pee-wee baseball league anymore and it should provide quality education by providing more full-time teachers. What does that say about the school if it doesn't provide for

student needs? Make that college degree mean something.

This range of problems keeps coming back to the space and tuition-driven issues that have been plaguing this school.

Steve Kapelke, provost and vice president of Academic Affairs, told The Chronicle that Columbia has been hiring full-time faculty at a rate of 10 to 12 each year. But that is not enough. We're still bursting at the seams. The school can't keep hiring the same number of faculty while enrollment is skyrocketing.

Clearly Columbia is dealing with a vicious cycle, a cycle that hasn't been truly addressed for quite some time now. There are no offices for part-time faculty, and we are running out of classroom as well as facility space. The tuition-driven budget is still a problem and it would be a mistake sticking to the model. More full-time rather than part-time faculty is needed to provide for students needs.

While construction is underway at the Spertus Institute and the uniform start time is meant to reduce congestion this spring, Columbia should reconsider its plans for the future and whether what it is doing is benefits the students or just the school.

Back from the Drawing Boards



Dan Wright/MCT



Louis Coppola/MCT

Hypocrisy must end here

Americans voted and Democrats won the majority in both chambers of Congress. But what this election showed was that American people are sick of all the hypocrisy coming out of Republicans' gaping mouths.

The pre-election scandals that plagued the Republican Party and those with political ties, such as the Rev. Ted Haggard, only illustrated that hypocrisy won't be tolerated by the majority of the American people.

Haggard, the former president of the National Association of Evangelicals and former pastor at New Life Church, resigned after he was involved in a gay-sex scandal. Haggard said he was a liar and admitted to "sexual immorality" in response to Mike Jones' allegations that Haggard had sex and bought meths from him. Jones, a gay prostitute from Colorado Springs, said he wanted to out a hypocrite.

Some of these self-appointed guardians of morality are not practicing what they preach. Americans should understand it's easy to subscribe to the "Do as I say and not as I do" philosophy—but it

doesn't mean they should listen. Hypocrisy is a threat against real truth.

Jerry Falwell, leader of the Moral Majority, distanced himself from Haggard, as did other spiritual leaders. The Moral Majority was an organization launched in 1979, according to Newsweek, which was against "gays, drugs, pornography and the Equal Rights Amendment." Falwell, most likely didn't want to be close to the "real" threats to family values, i.e. sex, drugs and rock 'n' roll.

Haggard's lies are one example of how individuals in power trip over skeletons in their closets. If Haggard liked gay men he should have admitted it sooner. Instead he was one of the biggest anti-gay proponents in the country. It's difficult to trust our leaders when they say one thing and do something different.

Congressman Mark Foley, also a "victim" of a scandal, adds more fuel to the fire. Mark Foley's scandal caused a stir in Capitol Hill because of dishonesty.

Examples like Foley only add to the general distrust the American public has of political figures. Foley

eventually resigned, but it's understandable—he was sending lewd messages to congressional pages. His lies and deceit pushed certain leaders away, perhaps trying to Band-Aid any holes in the growing hegemony of born-again Christians.

What are the so-called moral guardians really protecting? How can Haggard, a former leader of the 30-million member National Association of Evangelical, be preaching anti-gay drivel while secretly living that "sinful" lifestyle himself?

Nobody is perfect. People have faults, and if they ask for forgiveness, it's only human to forgive them. Still, this could have been avoided if Haggard was honest about his "demons"—if that's what they even are.

If leaders want to preach to the country about values, they should look within and reflect about the hypocrisy in their ranks. Christian values teach to judge not lest ye be judged. It's a mockery of the very institution of the church, which so many believe in, to do otherwise. It's a shame it takes a Haggard or a Foley to expose that.

LETTERS TO THE EDITOR:



Be careful with numbers

Thank you for addressing full-time faculty workload in the Nov. 6, 2006, Chronicle article on student-to-faculty ratio. We are in agreement that a serious workload issue and space issue exists at the college.

Unfortunately, the article includes a chart on page 8 that we think is very misleading. The very low ratio listed for Liberal Education (5 to 1) is wrong. It assumes that the Liberal Education Department and its major (Cultural Studies) are synonymous.

In reality, not all faculty members in our department teach in the major, nor do any of us teach solely in the major.

What is more important is that the Liberal Arts and Sciences Department faculty teaches ALL the students in the college, being responsible for a majority of their required Liberal Arts Core courses. Taking this into account gives a more meaningful ratio: 888:1 (students to FT faculty).

We realize that it is difficult to capture in numbers all the various features that enter into faculty workload issues, but [we] also want to make sure that the complexities of the faculty endeavors are not overly simplified.

Sincerely,

Kim McCarthy, Professor of Psychology and Cultural Studies

Andrew Causey, Professor of Psychology and Cultural Studies

Teresa Prados-Torreira, Professor of History and Cultural Studies

Joan Erdman, Professor of Anthropology and Cultural Studies

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 11 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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ARTS & ENTERTAINMENT

An Arts and Entertainment Supplement of the Columbia Chronicle

Crispin Hellion Glover
knows what it is.

Page 18



Dear Commentary Editor,

It has come to my attention that your questionable alcohol consumption practices as of late have some worried. Not anyone in the outside world. This is your liver speaking—the Department of Liver, actually.

And you see, being the Commentary Editor's liver is certainly an adventure on the high seas. Who can forget the shipwreck that was the summer? Come on, buddy, rum straight out of the bottle in 100 degree weather?

Let me give you some valuable background. My duties here include the detoxification of impurities in the blood as well as addressing other general maintenance questions and concerns—you know, making sewage.

We're kind of like the Department of Streets and Sanitation. Our staff is highly trained in the process of oxidation. Without getting into chemistry, an oxidation-reduction reaction is necessary for drug and alcohol detoxification. Trust me, we know what we're doing. The Commentary Editor used to be a pharmacy major. Even the geniuses who wrote the rules don't always go back to the mnemonic device, reduction is gain, and oxidation is loss when talking about electrons.

However, there is a disconnect between what goes on here, deep in

the upper right portion of the abdomen just below your diaphragm, and what goes on upstairs in Mission Control. Seriously, what are you thinking? You've got a big bureaucracy down here, and frankly we've had some problems in the other departments.

Yes, we run like a government, with different bureaus and committees

responsible for different things.

After a massive tanking last week, we issued a cease-fire with Yukon Jack. But did anybody listen? Rubbing alcohol is better than Yukon Jack. We keep sending letters about possible worst-case scenarios, but nothing ever gets done. That depressing pounding bout sponsored by the Bears-Dolphins football game was just sad.

There's only a certain amount of times we can spell cirrhosis right before other departments get uppity—mainly the Pride and Justification departments. Plus it's all paperwork. Those mindless tie-wearing goons upstairs in Mission Control are always interfering with what we are trying to do here, always prefacing every conversation with "I'm going to get drunk."

However, we don't actually get to see what kind of rotgut the Commentary Editor is drinking. We're thinking Wild Turkey. However, because the liver department is a tight knit group, the small intestine usually calls late in the evening, already hammered and singing show tunes, saying they've got a code five. And always in a Hunter S. Thompson voice. Bastards.

Now these codes we use here are sort of the guidelines we've come up with. The first four codes deal with the basics.

We have the four basic liquor groups—beer, gin, whiskey and vodka. We can put rum in here somewhere. However, in a code five, fucking mayhem ensues.

The Rolling Stones are playing "Jumping Jack Flash," and the phone lines are jammed with the Department of Lungs calling about lack of breath while the Impairment Commission is calling to congratulate on a job well done.

The small intestine dispenses most of the booze into the blood stream. That's ground zero. By the time anything is oxidized or eliminated, the intestine already has let the alcohol into the blood stream—then we issue hangover edicts. Then alcohol travels through the blood stream and it is our duty to respond accordingly.

We know the culprit for all this irresponsibility and it's those plastic-bag carrying, sandal-and-white-sock wearing goons in the Polish Heritage Advancement Committee, a special-interest group concerned with advancing the wrong cultural assumptions about your heritage. They run the lifestyle choices that the Commentary Editor makes. This is why there's a disconnect. You don't seem to pay attention to the weekly reports we dish out. All they seem to worry about is "Will he smell like booze?" They try to do PR work, but it rarely works. We in the liver know that Altolids can only take you so far, so please drink responsibly; otherwise, during lunch break rumors will start to fly about a possible corporate takeover by Anheuser Bush. We don't need that bile. We make our own.

Sincerely,
The Department of Liver
Affiliate of Cyril Jakubowski,
Commentary Editor

liver@cyril.org

JACKASS OF THE WEEK



MCT

Oh, Da Bears, how you break our hearts. After a somewhat depressing baseball season, you seemed to be on the right track with seven—count 'em, seven!—undefeated games. Way to go, neato! People across the city not only fell back in love with you but with the game. Watching you guys kick major Green Bay ass on the season opener was sweet and joyous and every game after has just been echoes of heaven from an angelic choir.

So we have to ask, dear Bears, what the heck happened? You know, when you sucked it up hard-core during the Nov. 5 game against Miami? Let's see, the final score was 31-13, Miami, and the math just doesn't add up: Miami only had one other win under their belt this season, and you guys had seven.

Let's review the game, or rather, Rex Grossman. We at The Chronicle really wonder what the hell happened in that thick skull of yours. You are probably one of the most hit-or-miss quarterbacks in the game. You go back and forth between amazing throws like the 30-yard pass to receiver Muhsin Muhammad, which amazingly resulted in a solid touchdown at the goal line, and horrible passes like the ones that cost the Bears three interceptions. Our favorite play of the game, of course, was when Grossman threw the ball directly to Miami's defensive end Jason Taylor, ultimately giving Miami a 14-3 lead in the first half.

Now, we know Grossman isn't the only reason the Bears lost, and the whole team is definitely at fault. It's just easier to pick on him because of all the glaring mistakes he made during the game. We also know that when it comes to sports, Chicagoans are famous for over-hyping a few good games. We know you're not perfect, and we still love you, kind of. Just get it together—because we know you can—and stop being jackasses, for the sake of our pride and sanity.

—T. Breynne

Read My Lips

by Tiffany Breynne



Comfort in the suburbs

Typically after sex I feel a bit tired—or exhausted, depending on how the session goes—but incredibly content. I love everything about sex, from the anticipation and the foreplay to the moments after as we lie next to each other, sighing and satisfied with goofy grins on our faces. From start to finish, it's a completely comfortable chain of events.

That's the thing about sex—it always makes me feel good before, during and after. It's not unusual for me to be a smiling idiot a day or two after I've had some. The only unfortunate thing is that I usually have to wait about a week between each happy romp with my guy, since he lives in the

suburbs.

A friend of mine finds this weird. I live in the city and don't enjoy going back to the suburbs very often, so why, in the world am I dating a guy that lives there, she asks. It's a valid question, and, after thinking about it, I realize it's because we're both suburbanites. In fact, the majority of my boyfriends have been from my hometown.

This is due to the fact that I dated most of them while I was in high school. But even my current boyfriend and my last one are from my hometown, and I didn't meet them until after I started college.

It's fairly easy for me to spot an attractive guy while I'm walking down the streets of Chicago or when I go out to bars or restaurants with my friends. It's also somewhat easy to strike up a conversation with one or even flirt with a guy on any given night. I also like the appeal of a city guy; I like the street smarts they possess and the open-mindedness needed to live in such a diverse place.

Then there's the fact that I love the tattooed arms and the longer, some-

what dirtier hair that a lot of city guys have. Basically, there's an endless supply of guys available for me to hook up with or date on a regular basis in Chicago. And despite all that, I choose my blonde-haired, blue-eyed, golfing suburban guy—with whom I'm completely smitten.

I think what draws me to him and past boyfriends is the familiarity of similar upbringings. He knows what my life is like, for the most part, because that's probably what his life is like. He likes doing the same things as me because it's what we've both done all our lives. We hang out in friends' basements, go to the lame bars in our suburb's downtown and go to the movies when we want to take a chill night. It's all, well, comfortable.

That's not necessarily a bad thing. Some may say automatic comfort is a sign of a dull relationship, but I like it. He still keeps me on my toes with his sarcasm and unexpected jokes and I hope I do the same for him. Even though I would have more time with my boyfriend, it's worth it to wait those extra days in between. The happiness I get from seeing him is usually enough to carry me through till our next night of satisfied gasps and goofy grins.

tbreynne@chroniclemail.com



Love us or hate us...

We'd love to hear from you. How to contact the A&E Desk:

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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
♥♥♥♥	Download it
♥♥♥♥♥	Pretty Entertaining
♥♥♥♥♥	Very Good
♥♥♥♥♥	Word Up.

¡Viva la cultura Latina!

New play challenges Mexican-American stereotypes

By Brent Steven White/Assistant A&E Editor

While Mexican immigration continues to be one of the most hot-button issues of today, a new play aiming to confront and combat Mexican-American stereotypes is being performed at the Viaduct Theater, 3111 N. Western Ave.

Teatro Luna, Chicago's only all-Latina theater company, is hosting "Quita Mitos." The play, which in English translates as "Myth Remover," is written by award-winning playwright Tanya Saracho.

Saracho—who received the Goodman Theatre's Ofner Award in 2005—and Coya Paz founded Teatro Luna in 2000.

The play, a three monologue with a hint of humor, presents an intimate portrayal of three

different Mexican-American women, each alone in a cheap hotel room, but separated geographically. From a first-generation Mexican-American who hates her mother's inability to speak English to a Mexican-born woman who's tired of being mistaken for her son's nanny, each character addresses and possesses various Mexican-American stereotypes.

Saracho, who was born in Los Mochis, Sinaloa, Mexico, and immigrated to Texas in the late '80s, said she became inspired to write "Quita Mitos" after becoming fed up with the way Mexican women were being portrayed in American culture.

"I kept seeing the same type of Mexican women on stage and

TV, either playing the sexpot or the illiterate immigrant," Saracho said. "I was tired of those stereotypes."

In writing the play, Saracho said she had a good trio of archetypes to work with to try and combat the myth that Mexican-American women are all "soulful, speak Spanish, Catholic, good mothers and good cooks."

"[The play] touches on all the issues, [and] assimilation as apposed to culturalization, without really telling you it's doing that," she said. "I'm not a big fan of being obvious."

Yet the complexities of Mexican-American women, she said, are presented in the characters of "Quita Mitos." Alejandra comes from a rich Mexican family and despises gringos and snow; Gracie is fascinated by accents and loves a man who verbally abuses her; and Connie is an Americanized first-generation Mexican-American who doesn't want anything to do with her family and its traditions.

Local actresses Isabel Quintero, Maritza Cervantes and Belinda Cervantes play the three characters, respectively, and both English and Spanish are used in the play.

Saracho said the only way to address the stereotypes that concern Mexican-Americans is to confront them and try to look past them.

"It's an easy thing to stereotype,

and it's a gut instinct to pigeon-hole people," Saracho said. "But we need to fight against it because when you start judging people, on accents for example, it's dangerous and it can shackle an entire culture."

Belinda Cervantes, who plays Connie, agreed with Saracho, but said that sometimes stereotypes have a little truth behind them.

"I think with any stereotype there is a little truth," Cervantes said. "But they're never being challenged and trying to be broken. At Teatro Luna, we're trying to break them."

Cervantes also noted that in American culture, Hispanic women are often stereotyped as "sassy, hot-tempered and spicy."

"And the media has something to do with that, with the roles we see on TV," Cervantes said.

Paz, who directs the play, noted that Teatro Luna is different from other Chicago theater companies because it breaks the stereotypes that other local theater companies have built by often filling their maid, prostitute and nanny roles with Latina women.

"What you have are three very different Mexican-American women, and they all have completely different experiences in relationship to what it means to be a Mexican-American," Paz said about the play. "I think that's a challenge to the idea that there is a Mexican-American woman as apposed to lots of different kinds."

With about 800,000 Latinos living in Chicago, according to the U.S. Census Bureau, local organizations—like Columbia's Latino Alliance—are trying to unite the city's diverse Latino communities.

Yunuen Oseguera, vice president of Columbia's Latino Alliance and a senior arts and entertainment media management major, said the Latino Alliance is

aware of the stereotypes. The alliance's objective, she said, is two-fold: to encourage people to embrace their culture, and to educate Hispanics.

"We have to fight against stereotypes," said Oseguera, who was born in Mexico City and moved to the U.S. to study at Columbia. "If we can expose our culture and tradition to people in an educational way, we can make a difference."

Oseguera noted that despite the potential damage stereotypes can inflict, some can possess a shred of truth. The stereotype that all Mexicans work menial jobs, she said, is a byproduct of illegal immigration.

"It is not true, however, that we're all 5'2," dark and a little chubby," she said.

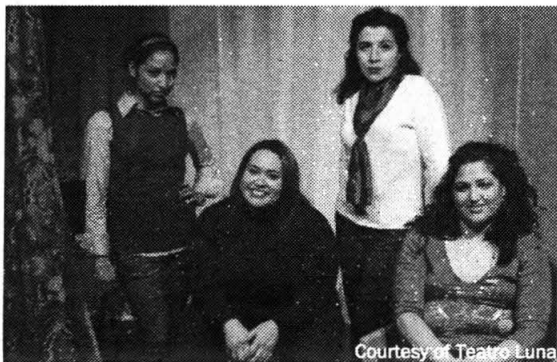
Other plays from Teatro Luna include "S-e-x-Oh!," "SOLO Latinas" and "Generic Latina." In the latter play, actresses dress up as a gang-banger, maid and prostitute to address and challenge the stereotypes of Latina women.

In addition to challenging stereotypes, Paz believes the play addresses the idea that, in Hispanic culture, language is tied to class. There is an assumption that if a person speaks with an accent, somehow he or she is uneducated or poor or working-class, she said.

"There's also this assumption that Latinos aren't willing to assimilate into U.S. culture," Paz said. "And I think the play takes a multi-balanced stance on that."

"Quita Mitos" is being performed at the Viaduct, 3111 N. Western Ave. The venue will host the play until Dec. 17. In addition to the trio, Saracho performs the play solo every Saturday and Sunday of the play's duration.

bwhite@chroniclemail.com



The stars of 'Quita Mitos' (from left): Belinda Cervantes, Tanya Saracho, Isabel Quintero and Maritza Cervantes. The play is being performed at the Viaduct, 3111 N. Western Ave.

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Linklater vs. McDonald's, Round 1

Richard Linklater talks politics in new film

By Mark Byrne/A&E Editor

In a meeting room on the top floor of the Four Seasons Hotel in Chicago, with floor-to-ceiling windows framing a view that seems to reach all the way to Iowa, Richard Linklater sits at the head of a mahogany table in jeans and a T-shirt.

The 46-year-old director could be a 25-year-old grad student, in terms of both his looks and mannerisms. He leans back, as far as the chair can go, and speaks slowly, with a casual meditation to his thoughts, as if he's thought of everything before and simply needs to reach into his memory to grab it.

But Linklater is not a grad student; he is a prolific director of some of the most championed indie films of the '90s. His breakout film, *Slacker*, met critical acclaim in 1991. *Before Sunrise* and its 10-year-later sequel, 2004's *Before Sunset*, had similar success.

Most recently, Linklater directed *A Scanner Darkly* and *Fast Food Nation*, which comes out in Nov. 17. The movie adaptation of the bestselling book by Eric Schlosser is a dual story of immigrant workers at a meat packing plant, and an executive, played by Greg Kinnear, who stumbles upon health issues concerning the meat at a large fast-

food chain. It is a study of the culture of a small town and the people who work in it—be it students in a fast food restaurant or immigrants in a factory.

The political nature of *Fast Food Nation* seems like a stark contrast to his previous films. But Linklater had his reasons for picking that book to adapt, and when he came to Chicago, he discussed them with *The Chronicle*.

The Chronicle: This film seems much more political than those you've done in the past.

Linklater: It's the kind of political movie I could see myself doing. I think it falls into the category of the politics of everyday life. And I can live with that. You're seeing a story but there's a deeper meaning behind it. There's politics in and around my other films; there's probably an anti-authoritarian streak through most of them. I don't know, these things are personal to me.

Was it difficult to get this film financed?

We sort of got lucky to even make it. I think it was the best-seller status of the book.

I've been trying to get a movie made about industrial workers

for a long time. In the '90s I had a script about a factory worker on an auto assembly line. It was kind of a workplace comedy, but again, it was political. I never could get it financed. And I did a pilot for HBO a few years ago called "Five Fifteen an Hour" about minimum wage workers. Again, it was a comedy, but they thought it was depressing.

Are people starting to care about this subject more now?

We're at a time now where these issues are kind of more important. It's all part of this kind of awakening about this industrialization of food and how we are affected. There are global ramifications. It's not just a disposable meal that has no echo. It's a big echo all around the world.

Why did you want to take on the fast food issue?

The truth is I grew up doing those jobs. There's a lot of humor to be had in these grim environments.

Ethan Hawke is in a lot of your films. In fact, he shows up briefly in *Fast Food Nation*. What do you like about working with him?

I wrote this not with Ethan in

mind because I can't be assured Ethan would be available and willing. I've worked with other actors numerous times, but it just seems to have worked out with Ethan a few more times than others. I like him—really good actor, really smart guy, can really mix it up. We work well together.

Bruce Willis appears very briefly as well. What was up with that?

I thought of him for that scene, for that character. It was like, "Why not?" I'd never really met him, but I had friends who had worked with him and knew him and I liked him. He responded to that part. Actors enjoy that—coming in and doing a character.

The film needs someone like Bruce. That's a very pivotal scene halfway through the movie that kind of sets the course for

the rest of the movie. It sort of shuts down Kinnear's character. He walks out of the movie. And that proves that it's not a Hollywood movie, when there is no lead character.

This isn't a Hollywood film?

I think the only element of this that seems remotely Hollywood would be some of the cast members coming out of it. But the film doesn't feel too Hollywood to me. We made it completely independent of the industry all together. We didn't have any U.S. industry financing. We got international financing, and some from a private company.

How did you afford people like Bruce Willis then?

He got paid minimum wage, just like everybody else. Well, actor's minimum wage.



Richard Linklater, who isn't as goofy as he looks here, is the director of *Slacker*, *A Scanner Darkly* and now, *Fast Food Nation*.

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Crispin Hellion Glover's special cast

In the director's first film, Down syndrome actors tell the story

By Chrissy Mahlmeister and Mark Byrne

Graphics by Joshua Covarrubias

The projector sputtered over the burgundy velvet movie theater seats and the crowd hushed as Crispin Hellion Glover slinked down the aisle, his oversized, threadbare black overcoat seemingly burdening every inch of his slim frame. As he stepped into the projector light, his straight hair tumbled into his face, but his hand quickly reprimanded it.

Glover's calm, articulate voice filled the silence. He asked politely to dim the lights and his slideshow began. Slides of eerie, aged pages from children's books destroyed by ink splashes and disturbing 19th century photo montages flashed before the audience, instantly transforming Glover into a grandiose storyteller, devoid of any boundaries. His shaky handwriting filled the pages on the slide as he performed the memorized words of the story to the crowd, the slides working as eye candy for the intimate and passionate performance. Glistening with beads of sweat and out of breath from his vigorous speaking, he stepped out of the limelight and quickly returned back to his shy demeanor. The lights faded to black and his directorial debut film, *What Is It?* began. Glover appeared again, this time on screen—surrounded by a cast composed almost entirely of actors with Down syndrome.

What Is It?, executive produced by David Lynch, is an eccentric surrealist film about a young man with a conflicted inner psyche who is interested in snails and tries to find his way back into his home. Glover is traveling across the country with the film; it is only shown when he is present, and each viewing is preceded by the slideshow performance of parts of Glover's books. He will bring his performance to the Music Box Theatre, 3733 N. Southport Ave., Nov. 17-19. This is not the first film to feature actors with Down syndrome, a condition caused by an extra 21st chromosome, but his almost exclusive use of them could be a monumental step for the Down syndrome community.

"The point I was trying to make specifically by making this film originally was to prove that this was a viable idea," Glover said.

Glover's decision to use people with Down syndrome instead of professional actors is one that many in the Down

syndrome community approve of.

"I think maybe actors who are trying to portray someone with Down syndrome might have a tendency to use stereotypes, either subconsciously or consciously, in their acting," said Theresa Renaldi, the spokeswoman for the National Down syndrome Association.



Renaldi said that if there is a Down syndrome character, concerned organizations believe the role should go to a Down syndrome actor in order to give the most honest performance. Actors that portray Down syndrome people, however well intentioned, might give a damaging interpretation.

Though Renaldi thinks it is good that Down syndrome actors are being cast in films and on television, the roles they play aren't always positive. Renaldi couldn't cite any specific instances, but she has a sense of what the Down syndrome community doesn't like to see.

"Sometimes people put them in roles of having special powers, or mystical powers, or being the victim, or serving as the jester type in the scene, and that's not really the reality," Renaldi said.

Glover sought to do the opposite of that with *What Is It?*. The film documents a group of people in a manner that forced the audience to confront the issue—an issue that Glover said he's very interested in.

"When I look into the face of somebody that has Down syndrome, I really

see the history of somebody that has lived really outside of the culture," Glover said. "And so when a film is [cast] almost entirely by people who have that innate quality, there's something about the film itself that ends up feeling that way."

The 42-year-old actor, musician, author and filmmaker is known for his peculiar persona that attracts offbeat personalities. Though most recognized for his role as George McFly from *Back to the Future* (1985), two young filmmakers approached Glover with a script, and he decided it was time to direct his first film. Glover rewrote the script with one large twist. All of the roles were designed for developmentally disabled actors, which the filmmakers were OK with.

What Is It? had a long journey from its original conception almost a decade ago. It started as a short film, but Glover realized there was enough material to make it feature length. After the first film shoot, it occurred to him that there was even more material than that—enough for a trilogy. Over the course of production, Glover accepted roles in movies like *Charlie's Angels: Full Throttle* to finance *What Is It?*

According to Glover, his film is a reaction to the "corporate control that I think is genuinely damaging."

Glover said filmmakers are removing the socially taboo elements from films because they make audiences uncomfortable, but "that is often the area where ideas can actually start to form."

The uneasy feeling audience members might experience stems not only from the cast, but from the particularly unconventional activities and ideas within the film, such as a graphically sexual scene featuring an actor with cerebral palsy.

Glover is following suit after films like *The Ringer*, about a young man who pretends to be mentally challenged to rig the Special Olympics. One of the first examples of using real Down syndrome actors, though, was actor Chris Burke's notable role as Corky in the television series "Life Goes On" from 1989 to 1993, which was a milestone for the Down syndrome community.

"Chris Burke kind of blazed the trail," said Ann Garcia, the family support coordinator for the National

Association for Down Syndrome, based in north suburban Wilmette. "I think people from the Down syndrome community saw him as a role model. And then I think producers, directors and people in the industry realized that people with Down syndrome were able to learn lines and deliver performances and be very affecting in their performances."

Glover noticed that when he first started working with people with Down syndrome. He noticed that they tended to act differently in front of the camera, and said he wanted to show others.

"I always felt something genuinely compelling about people with Down syndrome," Glover said. "There's not the same kind of social masking, the learned social masking that most people do have, that people with Down syndrome quite often don't have. That can actually be very compelling on film."

Some even believe they are raised to be actors, like Gail Williamson, the executive director of the Down Syndrome Association of Los Angeles and a casting liaison for actors with Down syndrome, including her son, Blair, who played parts in episodes of "CSI," "Nip/Tuck" and "E.R."

Williamson claims that the early intervention program lends itself to an interest in acting. From birth until the age of three, children diagnosed with the disorder are taught skills that can be beneficial for an acting career.

"I think we train them from birth to be actors," Williamson said. "When a child with Down syndrome is born, we take one look at their face and we start directing them at what to do."

The therapy sessions, during which kids are directed to perform certain tasks over and over again, are often taped, so from a very early age Down syndrome children prepare for time on the set.

But that is not to say that the genetic condition makes it easy, Garcia said. Because Down syndrome is so varied, those affected range from highly skilled to practically immobilized.

"The skills and talents and abilities of [people] with Down syndrome are so individual," Garcia said. "Some individuals with Down syndrome have phenomenal memories, so things like learning their lines are not that challenging to them. They could tell you the timetable of every bus route in the city."

Casting directors sometimes create problems as well.

According to Williamson, people with Down syndrome are sometimes cast in an all-encompassing role as mentally ill, specifically because of their distinct

appearance. Williamson said the extra chromosome that causes the condition makes them look "almost like a distinct race," and creates visual cues for the audience so the character is recognized as mentally disabled.

"And then we know it immediately," Williamson said. "It cuts out a lot of dialogue. It is established visually for you."

Glover isn't alone in his interest in casting Down syndrome actors in an honest light.

According to Williamson, director Garry Marshall, of the *Princess Diaries*, "makes sure he has young adults with developmental disabilities," cast as background performers so they get the same work opportunities.

And *The Ringer* won over the community almost unanimously. The movie, featuring an actor that Williamson found, was endorsed by the Special Olympics and honored on Nov. 8 by the National

Down Syndrome Association for showing them as "unique people with unique personalities."

What Is It? seeks to make the same impression.

The film follows a single character's journey into his own mind. Because Glover chose actors with Down syndrome, the dialogue is kept minimal and the character's actions progress the plot instead. Had normal actors been used, Glover said, the film would not have been as jarring as he intended it to be.

But in the end, Glover's foremost concern was that the actors were satisfied.

"Really, the film is written for the actors," Glover said. "And for me, the most important thing of working with an actor, whether they have Down syndrome or not, is if they are enthusiastic. And all of the actors were extremely enthusiastic, so they always did a great job."

Williamson is excited to see Glover's movie, because she wants to see more movies in the future feature actors with Down syndrome. She wants the movies to show Down syndrome characters as real people, and she wants more directors like Glover who acknowledge them as actors. And she knows some who are pretty good actors, too.

Williamson has been in the film industry for 15 years, and she has a number of success stories, but Andrea Friedman comes to mind. Friedman was on "Life Goes On" with Chris Burke, as his girlfriend and then wife. She acted in many television shows, and played a role in "Law and Order: Special Victims Unit" for which she was Emmy-nominated.

"Andrea lives in Brentwood, in a high rise apartment on her own, and drives a BMW," Williamson said. "And she has Down syndrome."



Rocky Shenck

Chicagoans holla back to catcallers

Website allows women to document experiences of harassment

By Kim Driscoll/Staff Writer

Women who have fallen victim to catcalling while walking the streets of Chicago are venting their frustrations on a new website, HollabackChicago.com.

The two-month-old site invites women to blog their personal experiences with street harassment and to include photos, if possible, by using their cell phone's camera to catch their perps red-handed. Chicago is joining more than a dozen other cities with Hollaback sites, including New York, whose motto is, "If you can't slap 'em, snap 'em."

"The more people become aware that street harassment hurts people, the less they can ignore that it's a problem," said Hollaback Chicago founder Rebecca Fox. The 26-year-old actor and comedienne created HollabackChicago.com after having a bad experience.

"I had read about Hollaback New York in Ms. Magazine and was surprised there was no Hollaback for Chicago, so I decided to start one," Fox said. "It officially opened the day I posted that first entry, Sept. 7."

Fox's initial blog described an encounter she had while riding her bike along the lakefront. She stopped for a rest, only to be shouted at by a man also taking a break.

"Aw! Baby, sit on my face," he said.

Fox's experience is reflected on the HollabackChicago.com wel-

come page where visitors are informed, "You have the right to walk down the street without being the object of some turd's fantasy! Just because this is Beeftown, doesn't make you a piece of meat."

Fox said she hopes the site will raise awareness of street harassment and become a useful tool for the harassed to share their experiences by venting their anger.

"Male lawmakers and law-enforcers tend to treat street harassment as if it were a trivial matter, usually on par with jaywalking," Fox said. "It's up to the people who care about it to raise a stink."

HollabackNewYork.com, the forerunner for related websites, defines street harassment as "a form of sexual harassment that takes place in public spaces." The Equal Employment Opportunity Commission describes sexual harassment as "unwelcome sexual advances, requests for sexual favors and other verbal or physical conduct of a sexual nature."

Debra Sumbry, a manager at a public agency that enforces sexual harassment laws, said the Equal Employment Opportunity Commission's legal term for sexual harassment and the Hollaback New York definition for what constitutes street harassment both speak to violations of Title VII of the Civil Rights Act of 1964.

Title VII prohibits employment

discrimination based on race, color, sex and religion.

"It's very comparable except [with street harassment] there is no employer-employee relationship," Sumbry said.

Sumbry explained that although the website gives a woman some sense of power, it is unlikely that a woman could file legal charges against a perpetrator based on a photo taken with a cell phone.

"You can't go to the police and tell them you would like to add a picture of a penis to a lineup," Sumbry said. "But because sexual harassment is about power and not sex, the Hollaback sites could help a person to regain a sense of power."

Fox hopes Hollaback Chicago will help bring attention to the effects of street harassment.

Fox also noted that HollabackChicago.com is open to male bloggers and anyone who believes in building communities where everyone feels comfortable, safe and respected.

While Hollaback sites encourage victims to write about their encounters and to snap photos, the New York site has issued safety warnings, informing potential victims to distance themselves from the harasser and, before taking pictures, be sure harassers are unaware they are being photographed.



Rebecca Fox, the woman who brought Hollaback to Chicago,

poses with her camera phone.

Recent HollabackChicago.com bloggers have listed on the site lewd street encounters that led to one-liners, including "Hey baby! Can I make love to you?" asked by "a creepy old man" to more subtle comments received in passing like "Damn, girl has an ass on her."

Jill Wrubleski, a senior journalism major at Columbia, lives in the Logan Square neighborhood and has become accustomed to receiving catcalls and other verbal advances while traveling the streets of Chicago.

"It used to bother me, but now I'm used to it," Wrubleski said. She is from Gurnee, Ill., and before moving to Chicago had only encountered street harassment while visiting her hometown mall.

"It's a big difference between walking down Fullerton versus walking through the mall," she said. "Once while walking down the street, a guy stepped in front of me, preventing me from passing. Before I could step around him, he had grabbed my hand and told me how beautiful I was—and he looked no more than 17 years old."

Wrubleski said she intends to visit HollabackChicago.com, but most likely will not add any comments to the site.

"My encounters are not so exceptional," she said. "It's a part of life now."

chronicle@colum.edu

The Center for Teaching Excellence and the Office of Human Resources extend their congratulations

to the following faculty and staff members who received a partial fellowship to study Spanish and Mexican arts and culture at

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Cuernavaca, Mexico

J-term, January 6-20.

Faculty

Katie Mahalic, Film/Video
Deborah Ann Sneed, Film/Video
Tone Stoolenström, Photography
Lisa Gottlieb, Film/Video
Jennifer Shook, Theater
Mary Pat Garr, Educational Studies

Staff

Nichole Chakalis, Fiction Writing
Genesis Pasquesi, Photo



For further information contact
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312-344-7532
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We invite additional faculty and staff to participate in this program.

Registration is open to faculty, staff, and their family and friends through November 22.

Got dumped? Celebrate!

Unhappy marriages make great theme parties

By Mary Kroeck/Assistant A&E Editor

Many people worry about arranging child support and dividing possessions when they go through a divorce. Others figure out who can throw the best "see ya later" bash.

Divorce parties are a new way to get over the fact that things just didn't work out, and companies across the country are catering to that market. With the divorce rate in America at close to 50 percent—according to Jane Rutherford, a law professor at DePaul University—the market is pretty large. While online stores carry party supplies for break-up parties, various other places, like spas, offer specials for groups to relax and get a pedicure with friends to forget that former someone special.

Diana's Nail Spa, 175 N. Franklin St., allows groups of 10 to 15 people to receive any of the services the salon offers and supplies the party with two bottles of wine. The group can also bring food and music.

Shaun Dinh, spa director for Diana's Nail Spa, said the spa has been offering the parties for a few years and doesn't charge extra to book them. He said the salon usually has two or three divorce parties a month.

"We have a lot of parties," Dinh said. "People just want to relax, enjoy themselves, see

some friends."

The online market is also catering to divorce parties. From sets of paper goods, including paper plates with a broken ball and chain that read "Single again!" to chocolate shot glasses Plum Party, www.plumparty.com, offers a variety of items to throw a divorce party.

"They're one of our most ordered parties," said Sabrina Murray, a sales associate for Plum Party. "They're very popular [and] people generally order the whole set."

Plum Party also offers lovesick heart-shaped bath confetti and a game titled "Cursed," where players get their own voodoo dolls to stick pins in as dictated by a stack of playing cards.

"I guess it's a fun way to deal with something that's not so good," Murray said.

Rutherford, who is also the director for Schiller, DuCanto and Fleck Family Law Center, believes divorce generally isn't much of a reason to celebrate, but there may be some exceptions.

"I suppose it depends on why you break up," Rutherford said. "I suppose a lot of people feel freedom from a bad marriage [is reason to celebrate], but most people are quite sad about divorce, even if it's for good reasons."

Rutherford also said that generally the people who throw divorce parties may not have had a lot invested in the marriage, especially if the couple hadn't been together for very long.

Elsie Radtke, assistant director of the family ministries office for the Archdiocese of Chicago, thinks all couples suffer a great loss in a divorce and to celebrate a divorce is moral issue.

"When people marry, they intend for it to last a lifetime," Radtke said. "To celebrate breaking up a home is a pretty irresponsible thing."

However, Dr. Benjamin C. Belden, clinical director for the Adler Center for behavior modification, believes celebrating a divorce can be a good thing.

"Divorce should be a positive thing," Belden said. "I always thought there should be some sort of divorce event because people spend fortunes on a wedding and very little on divorce."

Belden thinks that just like in a bachelor or bachelorette party, a best man and a maid of honor should arrange a gathering to celebrate the person's new single life and reflect on his/her past relationships. He thinks it can help people see that they aren't failures because their marriages ended and it's alright for them to move on.

"Maybe it's not so much of a celebration, but a contemplative party," Belden said. "It shouldn't be a somber thing, but just a time to ask what you learned

from the marriage [to know] for future relationships. I see nothing but good coming from it."

mkroeck@chroniclemail.com



MCT

Former couples are trying to ease their broken hearts by celebrating their new found freedom with divorce parties.

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Film festival caters to YouTube generation

Web helping students and independent film-makers get their start

By Kathy Lauer-Williams/MCT

Hayden Craddolph always dreamed of directing his own film.

Now the Kutztown, Pa., resident and creator of a nationally recognized online film festival in its second year is looking at filmmaking in broader terms.

"Ever since I started helping filmmakers, doors have opened that wouldn't have if I were just doing my own films," Craddolph said. "Now I can take the producer role."

The Haydenfilms Online Film Festival, created as Craddolph's graduate thesis at Kutztown University, is among only a handful of online film festivals and the only one allowing viewers to vote for their favorite films, Craddolph said. The top film gets a \$10,000 cash prize.

In the age of YouTube, where digital cameras and streaming video online make filmmaking accessible to everybody, Craddolph said online festivals like his give independent and student filmmakers "the opportunity to have their work seen by worldwide audiences."

"I think brick-and-mortar film festivals are important, but some of these films might not find their audience at a festival," Craddolph said. "Online it is seen by a large audience."

Haydenfilms has been making a name for itself in the film community. Craddolph has been profiled in MovieMaker magazine and has forged partnerships with other businesses, including withoutabox.com, which maintains a database of film festivals for filmmakers, and Getty Images, which provides stock film footage.

Craddolph, a native of Philadelphia, said he has always loved film and grew up a "huge fan" of filmmaker George Lucas, whose groundbreaking 1977 film *Star Wars* was originally turned down by several studios.

"They thought he was crazy," Craddolph said from his office, which is decorated with figures of *Star Wars* characters Darth Vader and C-3PO.

For his graduate thesis, Craddolph originally proposed soliciting collaborative videos from filmmakers and editing the scenes into his own film. But after consulting with his advisers and the university's Small Business Development Center, he came up with a plan to create an online film festival.

"I had no creative experience and no film contacts," Craddolph said. "Video content on computers was new and I thought, why not create my own film festival?"

He says there are more than 2,000 film festivals worldwide but only around 10 are online. Most, like the online film festival run by the venerable Sundance Film

Festival, offer winners no real prize other than recognition, Craddolph said.

As he started raising money through donations and sponsors like Spoto Interactive, a Kutztown Web design firm for whom he worked, Craddolph decided to offer a \$10,000 prize to give the contest credibility. With the help of Spoto Interactive, Haydenfilms.com was created in 2004.

As he developed the film festival, Craddolph presented the website as a community for filmmakers by letting them post ads for crews, shop for equipment and take part in message boards.

In preparation for the contest, Craddolph solicited submissions of short films less than 35 minutes long through ads in industry publications like MovieMaker magazine and at filmmaking schools like the University of California at Los Angeles.

Craddolph received 105 submissions, including films from Australia and Taiwan, each paying a \$30 entry fee. Craddolph secured national media professors and film-industry experts to serve as judges to winnow the films down to 36 semifinalists that could be viewed online.

Four finalists were announced and feted at a party last January at the Director's Guild of America Theater in New York City.

Powell Weaver was a finalist with his film *I Killed Zoe Day*, about the mysterious death of a pop star and two men who might or might not be responsible.

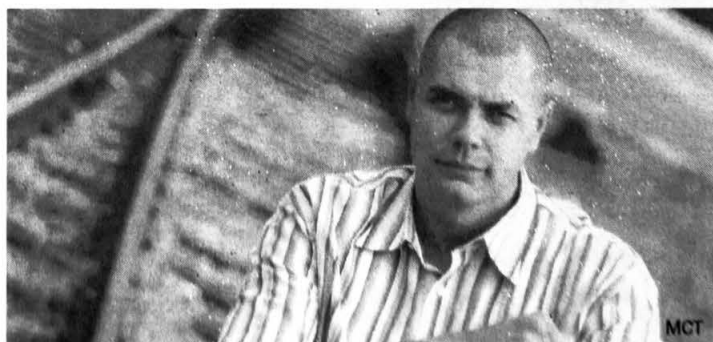
"Being a finalist was great because I got to screen my film in New York City for a great audience and I got to meet many cool people at the reception," said Weaver, who made the film for his thesis project at New York University's Tisch School of the Arts.

Weaver's film, along with the grand prize winner, *Fortunate Son*, a story about a Vietnam veteran directed by Mount Holly, N.J., native Quinn Saunders, also were screened at the International House Theater in Philadelphia. All four finalists were posted online on Haydenfilms.com for a year.

Craddolph, who got an A on his thesis, considers the festival a huge success.

"It's truly an international film festival," Craddolph said. "We have top-notch filmmakers sending in films. The production values are superb."

The second competition kicked off last month and has attracted 195 submissions from 10 countries. This year the panel of judges chose the 50 semifinalists that are now online at Haydenfilms.com. Voting continues through Nov. 15. The winner of the \$10,000 grand prize will be announced later in November.



Hayden Craddolph of Kutztown, Pa., is the creator of Haydenfilms, an online film festival which was started as part of his graduate thesis project.

Gamers foaming at the mouth for PS3

New system competing with Nintendo Wii and Microsoft Xbox 360 this holiday season

By Dan Kricke/Contributing Writer

Little Johnny's Christmas list is about to get a whole lot more expensive.

In less than a week, the Playstation 3, Sony Computer Entertainment's successor to the massively successful Playstation 2, will hit shelves across the nation, if only just for a few hours.

The \$600 video game system—\$500 for the "low end" model that comes with a 20 gigabyte hard drive instead of a 60 gig drive—is the Holy Grail of this year's holiday shopping season.

Some gamers, like 20-year-old Mike Biel, an English major from Boston College, are less

than excited about the PS3.

"It's far too expensive, and just a vehicle for Sony to distribute Blu-ray," Biel said. "I have no need for risky media that might not even catch on."

Biel is more interested in the Nintendo Wii, scheduled to come out Nov. 14. The Wii is priced a bit more competitively at \$250, but won't boast the hardware power of the Xbox 360 or the Playstation 3. Its biggest selling point is the classic Nintendo franchises, like Super Smash Bros.

All this competition has Midway Games' director of Public Relations Reilly Brennan in an upbeat mood about the young industry.



Ali Kadam Katey, right, smokes a Marlboro and plays Sony Playstation with friend Saiffa Hamed Ahmed. Sony's new system, The Playstation 3, will hit stores on Nov. 17.

"This will easily be the biggest year yet for videogames," Brennan said.

Regardless of the strengths of the Wii, the Playstation 3 has plenty going for it as well. From the improved graphics and an online gaming network similar to Microsoft's Xbox Live to being the first console to support a high definition DVD format, there are a number of reasons kids and adults alike can't wait to get their hands on one. The only question is, will they actually be able to?

While the Playstation 3 will officially go on sale on Nov. 17, several stores, including GameStop Inc., which operates both GameStop and EB Games stores all across the country, stopped taking reservations for the system nearly a month ago.

GameStop and other retailers with similar reservation programs won't have any systems to sell to customers who weren't lucky enough to make a reservation.

GameStop Inc. spokesman Chris Olivera recently broke down the company's exact reservation figures in an interview with Reuters. Olivera said that of the 400,000 PS3 systems available in the U.S. on Nov. 17, each of GameStop's 3,600 stores has been allotted between eight and 13 systems, and every single one of them is spoken for.

Stores such as Best Buy and Circuit City have not taken reser-

vations for it, although Bestbuy.com took reservations momentarily before rescinding the offer and opting to sell the systems on a first-come-first-served basis.

While approximately 20 games will be available for the launch, Chicago's Midway Games isn't responsible for a single title, but that's not due to a lack of enthusiasm on the company's part.

"[The launch of a new console] causes a ton of excitement," Brennan said. "It gets people very fired up to see the latest and greatest stuff. It's a huge milestone for the industry."

Regardless of the anticipation from Midway Games, the company has chosen to wait until the first quarter of 2007 to release its first PS3 title, "Stranglehold," an action game created with the help of famed director John Woo, in order to reach more users than it would be able to by putting a title out during the launch.

There is, however, one set of Playstation 3 customers who are glad to hear about the scarcity of the system: eBay users.

As has been the case before in the eBay era, many of those who reserved a Playstation 3 will be rushing off to the online auction house to sell the system at a tremendous markup without a second thought.

Twenty-year-old Chad Zurek, has been playing video games for as long as he can remember. He

has also been using eBay for the past several years to sell brand new videogame consoles—for a profit.

Following the success of his Xbox 360 auction which sold for twice what the system goes for at retail outlets, it's no surprise that he was one of the first eight people in line to reserve a Playstation 3, and chances are he won't even open the box.

"I'm curious to see if it's any good, but I really don't think it's going to be anything near what Sony is making it out to be," Zurek said. "I've thought about [selling the system on Ebay]. I bought the [Xbox 360] at launch and there isn't really the best selection of games at first anyway."

The allure for Zurek and many other consumers is the huge cash payout awaiting them if they decide to sell. A quick search on eBay reveals that the \$600 systems are selling for anywhere from \$1,200 all the way to \$2,200. That kind of profit could be hard to resist, even for avid gamers like Zurek.

Whether through reservations, camping out or overpaying on eBay, it seems clear that Sony has captured the attention of the videogame world, and on Nov. 17, the Playstation 3 frenzy will be out in full force.

chronicle@colum.edu

International Education Week 2006: November 13-17

This is a nationwide observance. During this week, the Department of Education along with the Department of State recognizes the importance of international education and exchange and the importance of educating students about people and nations throughout the world in preparing them to live in a diverse & tolerant society.

In celebration of the College's 7th Annual 2006 International Education Week, November 13 - 17, a variety of events for and/or by international students are planned all week long.

See you at the events!

International Movie Marathon
Monday, Nov. 13 - 17
Please see schedule for times!
International Student Lounge, Suite 1313
600 South Michigan Avenue

Columbia College's International Student Organization invites you to share their culture by checking out the International Movie Marathon. Movies to be around the world will be featured.

"Life After Columbia": Understanding the H-1b process
Wednesday, November 15
4:30 pm - 6:30 pm
International Student Lounge, Suite 1313
600 South Michigan Avenue

So... You're graduating! Congratulations, but how about? Attorney Steve Hawme from the Hawme Law Firm will discuss what are your options as an international student once your Columbia days are over. Don't waste this opportunity to ask questions and get (free) advice from an immigration expert.

Movie Schedule: All movies will be shown in the International Student Lounge, Room 1313 in the 600 S. Michigan Avenue Bldg.

Monday
10-12 pm Trainjacking (Scotland)
1-3 pm Talk To Her (Spain)
4-6 pm Seven Samurai (Japan)

Tuesday
10-12 pm Vagabond (France)
1-3 pm Once Were Warriors (New Zealand)
4-6 pm 101 Reykjavik (Iceland)

Wednesday
10-12 pm King (Norway)
1-3 pm 2420 (China)

Thursday
10-12 pm 8 (Italy)
1-3 pm Titanic Town (Ireland)

Friday
10-12 pm My Sassy Girl (South Korea)
1-3 pm Motorcycle Diaries (South America)
4-6 pm Run Lola Run (Germany)

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CAMPUS INTRAMURAL UPDATE



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COLUMBIA VS. ROOSEVELT - REMATCH

Let the battle for the South Loop begin!

On October 28th the Renegades flag football team took on the Roosevelt Lakers in an exhibition game at Grant Park. Ryan Dupuie, the team's Vice-President, says the game became pretty physical and both teams agreed to end the game in a tie. Both teams have agreed to a rematch. The date of the rematch has yet to be determined. The game will be announced in this weekly ad, under announcements and on the athletics website:

<http://ATHLETICS.COLUM.EDU>



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Cross Country - Capoeira - Men's Lacrosse
Men's Basketball - Ultimate Frisbee - Rugby

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Men's Volleyball - Kickball - Flag Football
Raquetball - Women's Lacrosse - Swimming
Dance - Diving - Gymnastics - Cheerleading
Paintball - Water Polo

☆ FITNESS AND INTRAMURALS

Free fitness classes for Columbia students held at the fitness center located at Roosevelt University - Marvin Moss Center at 425 S. Wabash, 4th Floor.

***Abs** - Thursdays 6-6:30pm

***Cardio Kickbox** - Thursdays 6:30-7:00pm

***Aikido** - Thursday 6-8pm & Saturday 10-11am

☆ ANNOUNCEMENTS

Softball

Tryouts!

Tuesday and Friday from
5-7PM at the Roosevelt Gym.

Soccer

Renegades Soccer is currently in 3rd place out of a 10 team league.

Cross-Country

Cross Country meets at 30W building on the corner of Wabash and Congress. Monday-Friday at 6:30 a.m. to run.

Rugby

The Renegades Rugby team meets from 3-5PM on Fridays in Grant Park (Balbo & Columbus).

Tennis

Sign up!

Thursday at 3:30PM in the Conaway Center located at 1104 S. Wabash.

Cheerleading

Renegades Cheerleading meets on Sunday from 5-6:30PM in the Roosevelt Gym.

Men's Lacrosse

FROM NOW UNTIL IT SNOWS Practices @ Grant Park (near tennis Courts)
Mondays = 11 am to 1 pm
Thursdays = 3 pm to 5 pm
Fridays = 3 pm to 5 pm

Swimming

Show up at the HUB in 1104 S. Wabash lower level for the Renegades Swimming meeting this Friday at 5:00PM.

Contact the Renegades - 1104 S. Wabash Lower Level Office A - 312-344-6917 - ATHLETICS@COLUM.EDU

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Reviews

Music

No Hearts Twisted Sister A Twisted Christmas



I love "We're not Gonna Take It" as much as the next person, but this album was absolutely atrocious. Listening to Dee Snider try to croon Christmas classics such as "The Christmas Song" and "White Christmas" almost made my ears bleed. Skip this album and buy a greatest hits CD instead. —K. Haburn

Halo Stereo Halo Stereo



It seems fairly obvious that this album was strongly influenced by bands like Radiohead and Stone Sour. Though the band's style of music isn't totally original, the album as a whole is good to listen to while trying to unwind after a long day. Songs like "Fractured Fantasy" and "Stairwell" are among the album's best tracks. —M. Kroeck

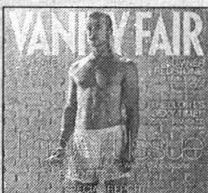
Lady Sovereign Public Warning



All the hype for this British rapper's debut album on Def Jam set me up for some serious disappointment. It's not that the songs aren't as energized as before, it's just that the best are the remixes from her previous album, *Vertically Challenged*. There is one thing this album isn't short on and that's some serious attitude. —H. Graham

Print

Vanity Fair December 2006 issue



The issue's biggest problem? Brad Pitt on the cover in white boxers and gym socks. "The Art Issue" includes articles about Christie's and Stalin, Karl Rove as a neighbor, Italian journalist Oriana Fallaci's interrogation skills and the multi-billion-dollar art world. As always, a fabulous blend of politics, culture and entertainment. —J. Fischer

The new House: Dems take control from GOP David Espo, AP



While election coverage is music to every political junkie's ears, nothing was more pleasing to me than Espo's breakdown of the Democratic Party gaining majority in Congress. State by state, unseated Republican by unseated Republican—Espo did a thorough job with next-day news after a late election night. —A. Riggio

It's Okay to Miss the Bed on the First Jump...

John O'Hurley



This book about life lessons from man's best friend could easily be mistaken for a joke. With chapter titles like "When One Person Stops Petting You, Move On," this book is a gem. It is about dogs, though, and since they're so cute and cuddly, I give some props to the "Dancing With the Stars" winner. —T. Breyne

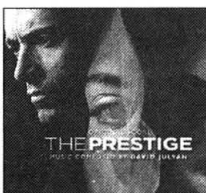
Film

Stranger than Fiction Directed by Marc Forster



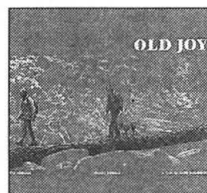
Anyone who saw the trailer for Marc Forster's off-beat charmer will have the misfortune of easily predicting several of the unusual plot's "twists." That's a shame, since this is a sweetly comic parable reminiscent of *Groundhog Day*, featuring delightfully understated work by Will Ferrell and Emma Thompson. A quirky gem. —M. Fagerholm

The Prestige Directed by Christopher Nolan



Although the ending of *The Prestige* makes it worth sitting through the movie, getting to the ending takes way too long. The movie is slow at times, but at least there's good eye candy: Hugh Jackman, Christian Bale and Scarlett Johansson. —K. Haburn

Old Joy Directed by Kelly Reichardt



This film, about two old pals on a camping trip, is visually stunning. It features a stellar soundtrack from Yo La Tengo, and surprisingly convincing acting from indie music prince Will Oldham. That said, it's an utterly boring film. It would work better in some contemporary museum, projected against a wall. —M. Byrne

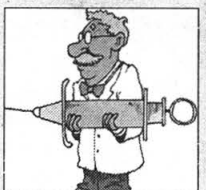
Misc.

Pigeons



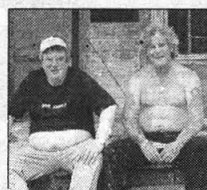
Chicago's rats with wings are comedic when they hitch a ride from Howard to Granville in an el car or when they fluff up in the cold weather. Mostly, though, they make me shudder with disgust and screech with terror when they form sidewalk posses or fly over my head. —J. Fischer

Columbia's immunization day



It's not the fact that the program started a half hour late and was disorganized. No, it's the nurse marking down a mumps shot when I told her I needed a tetanus shot; I even showed her my medical records. The Columbia rep, who didn't see the injection, swears that I got the right shot. Good times. —E. Kasang

Hick sayings



Say what you will about Iowa, but growing up there has given me a treasure trove of interesting expressions to use in casual conversation. We have a wide range of metaphors and similes that would make even Dan Rather proud. One of my favorites? "Colder than a witch's titty." —K. Haburn

Television exposes The Fray

The Fray drummer discusses the band's music, success

By John J Moser/MCT

Ben Wysocki offers several unconvincing explanations why The Fray's latest single, "How to Save a Life," has become even bigger than this summer's "Over My Head" (Cable Car).

Finally, the drummer for the Denver piano-rock band laughs and gives in to the obvious. "It might just be 'Grey's Anatomy' that made it a bigger hit," he says.

After the video for "How to Save a Life" was shown on the top-rated ABC drama's season premiere, it raced to No. 3 on Billboard's Hot 100, eclipsing "Over My Head"'s peak at No. 8.

Television exposure certainly has been a component of The Fray's success. HBO even used "How to Save a Life" over a montage of "The Sopranos" to promote the acclaimed series.

The Denver band also has played virtually every late-night talk show—Letterman, Leno, Conan, Craig Ferguson—and performed on "Good Morning America."

The Fray's music, packed with

piano melodies and dripping with melodrama, has drawn comparisons to Coldplay and clearly has struck a chord with listeners.

The group's 2005 debut disc, *How to Save a Life*, hit platinum, and last August The Fray released a live EP recorded on May 26 at The Electric Factory in Philadelphia.

Live at the Electric Factory: Bootleg No. 1 is available only through iTunes or select independent record stores.

"There's an energy live that is kind of irreplaceable in the studio, and we just absolutely loved the Electric Factory," he said. "We were there for our first time opening for Ben Folds and just kind of fell in love with the place."

For a band in the midst of such a whirl, life can be pretty hectic—especially on occasions when they play two high-profile concerts.

"This whole experience has just really turned our lives upside down—in a good way and in bad

ways as well. We're having to learn how to deal with it. If you're not ready for it, it can really screw you up."

Wysocki, Isaac Slade, vocals, piano; Joe King, guitar, vocals; and Dave Welsh, guitar, are all in their early to mid-20s. All are married—Welsh most recently, in August—and say they feel grounded by their families.

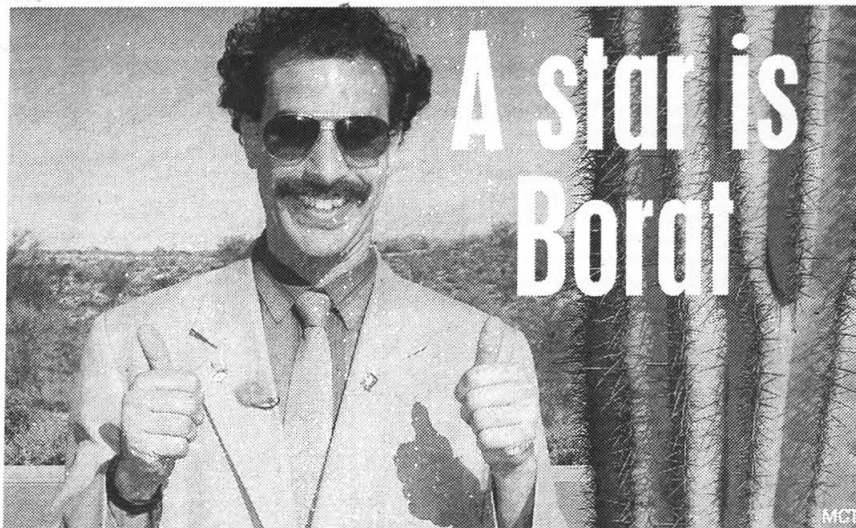
"We're all in the same boat," Wysocki said. "We might have just played to 6,000 people or something, but we get off stage and call our wives and they're waiting for us to get home and take the trash out."

And though all the band members are Christians, they are not a Christian band.

"We didn't start out to write religious songs, Christian songs or religious lyrics or Christian lyrics or anything like that because I think it gets dangerous when you pin yourself to one religion," explained Wysocki. "It's kind of like just pinning yourself to one political agenda."



The Fray, shown above, claim they owe much of their success to television soundtracks.



A star is Borat

Comedian takes 'politically incorrect' to a new level

By Matt Fagerholm/Film Critic

He hasn't washed his gray suit for a long while. His caterpillar-like mustache has been preserved and sustained over the last several months. He's traveled the talk show and late night circuits, attempting to shave off Conan O'Brien's pubic hair in the process. His accent is an uneasy melding of Hebrew and jibberish, although he claims to be a journalist from his native country of Kazakhstan. He's profane, sexist, anti-Semitic and homophobic. He's also one of the most ingenious comic creations ever brought to the silver screen.

His name is Borat Sagdiyev, and is played by British comedian Sacha Baron Cohen in a performance that has to be seen to be believed. Considering the media

exposure he's gotten lately, however, most of America has undoubtedly seen him already.

Borat was one of three characters Cohen embodied on "Da Ali G Show." This new film, directed by "Curb Your Enthusiasm's" Larry Charles, more or less follows the reality-bending structure of Cohen's previous work. The actor completely disappears within the warped reality of his character, and ventures into an unsuspecting society, where he has bizarre encounters with its citizens.

Although the film's script by Cohen, Anthony Hines, Peter Baynham and Dan Mazer allows for certain scenes to be staged, the remarkable majority of *Borat* features real interactions with

ordinary people oblivious to their participation in the film's comic stunt. What's most remarkable is the prejudice Cohen's naïve persona elicits from its American victims.

As a Kazakhstani journalist sent to the United States by his government to make a "movie-film," Borat interviews various Americans, many of whom have never heard of Kazakhstan, let alone know that it's the ninth-largest country in the world. His victims include a gun salesman, who casually recommends the best rifle to kill Jews with, a group of pro-slavery "fraternity brothers," a U.S. congressman who preaches to his Pentecostal congregation that America is a purely "Christian nation," and a rodeo

cowboy who instructs Borat on how to look "less Muslim" in order to be accepted, while professing his goal to wipe out all homosexuals. Even Alan Keyes—the 2004 senatorial candidate who disowned his lesbian daughter—shows up, looking immensely uncomfortable as Borat chats with him about an "accidental" homosexual experience of his own.

It's in these conversations that *Borat* emerges as something more than an adolescent prank-fest. Cohen has constructed his entirely fictional creation as an amalgam of every "foreigner" stereotype created by American ignorance.

If Cohen's victims knew anything about Kazakhstan, or cultures other than their own, they wouldn't buy his act for an instant. *Borat* thus becomes a brilliant device to expose American prejudices and ignorance that often hide under a surface of politically-correct politeness. The character's unapologetically vulgar personality, which involves insulting people to their face, and labeling the world according to his wild narrow-mindedness, exorcizes out of his victims a similarly horrifying tunnel-vision fueled by intolerance and cultural barriers.

At its best, *Borat* is a blisteringly provocative and hysterically painful satire. There are moments of spontaneous improvisation by Cohen, notably in a scene involving real humor coach Pat Haggerty, that somehow achieve an exquisite comic timing reminiscent of Abbot and Costello. In perhaps the film's most awe-inspiring sequence, Borat gets an entire rodeo audience to cheer him on as he praises their "war of terror." Yet at a running time of only 84 minutes, it's a little surprising

just how much *Borat* drags in places, and how often it succumbs to aimless silliness. This is most apparent during a prolonged nude wrestling match between Borat and his partner Azamat Bagatov—Ken Davitian—that proves to be more cringe-inducing than anything on display in *Shortbus*.

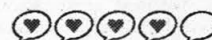
Yet the positive aspects of *Borat* are so good that its imperfections are forgivable. Cohen's fearless devotion toward embodying his character recalls the ambiguous performance art of Andy Kaufman, while his uproarious muckraking abilities in public mirror the less subtle skills of Michael Moore. Cohen even borrows the "plot structure" of Moore's *Roger & Me* by making Borat's cinematic journey a seemingly impossible search for an individual, in this case his dream girl, Pamela Anderson.

The early screening of *Borat* on opening day had a sold-out audience that was practically rolling in the aisles with laughter. When the movie ended, however, the crowd left in a deadening silence. Were they paralyzed with shock? Awe? Disgust at the inexplicable nudity? Or were they merely disquieted by what had just been revealed to them? *Borat* holds a mirror up to our national shortcomings, and the resulting image is not a pretty sight.

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"Borat"

Directed by Larry



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Murder. Magic. Fleece.

Mary Zimmerman gives history lesson with new show

By Mary Kroeck/Assistant A&E Editor

Innovative stage design, imaginative use of space and an emphasis on spectacle are all commonalities of Mary Zimmerman's shows. The brilliance of her work lies in the fact that though the storylines may be well known, her takes on them are so original that hearing the story retold is rarely a disappointment. This is especially true of her new play, "Argonautika."

"Argonautika," a world premiere written and directed by Zimmerman at Lookingglass Theatre Company, 821 N. Michigan Ave., takes the audience on the journey with Jason and the Argonauts as they try to find and return the Golden Fleece of the flying ram to their homeland, Iolcus.

If learning about Jason and the Argonauts wasn't part of a past literature course, after watching this show, anyone would probably understand the tale. Boy helps goddess. Goddess tries to return favor. In the process, boy takes crew on treacherous journey. Boy falls in love. Boy gets what he wants and leaves girl. Girl goes crazy, murders her children, then lives happily ever after.

To fill in the blanks, Jason, played by Ryan Artzberger, on a challenge from his uncle, King Pelias, played by Allen Gilmore, gets a group of sailors together to journey to Colchis to retrieve

the fleece. Along the way, they face forbidden waters, angry and jealous gods, and an army of skeletons who battle the adventurers after they steal the fleece.

With help from gods and goddesses—namely Hera, played by Lisa Tejero, and Athena, played by Marianne Mayberry—Jason and his crew return safely with the fleece and he takes over the throne.

There's just one little problem—Medea. Jason falls in love with the mysterious young witch who helps him steal the fleece and return it to Iolcus. The soldiers of Colchis go after Jason and his crew to get Medea (Atley Loughridge) back for betraying her family, which she did for her love of Jason. The two secretly wed as they are chased and commit murder to stay together. Once Jason returns to Iolcus, however, it's all over for the two of them.

This all may sound a little strange, especially to someone who doesn't know much about Greek mythology. But the beauty of this show lies in its characters and its brilliant use of the stage. All of the actors play at least two or three roles. Small costume choices like hats and beards help to avoid confusion. Something more notable about this double and triple casting is that each actor transforms himself from one character to another in the

way they walk and speak. To watch someone go from an Argonaut on the ship to a murderous wife to the goddess Aphrodite is amazing, especially when the transitions are smooth and completely believable.

The stage constantly transforms throughout the play. It is the ship on which the Argonauts sail. It is the land they reach. It is an island they find along the way. It has a latch that opens up part of the stage to become a fireplace, a well and a gateway to the underworld.

There is also great use of song in this show. Most of the songs have modern lyrics with classical melodies. One of the most amusing parts of the play is the Argonauts' roll call song. All those taking part in the voyage, including Hercules, introduce themselves in very cheerleader-like verses of "My name is... I come from... I am... So check me out," sort of way. This is reminiscent of Will Ferrell and Cheri Oteri's old "Saturday Night Live" cheerleader skits.

Overall, "Argonautika" is successful not only as a study in Greek mythology, but also a play that incorporates many elements of design, making the show virtually seamless. The acting is simply superb and, although the show runs for close to three hours, it feels like it

lasts 15 minutes, which is a true testament to its quality.

After leaving this show, anyone can conclude two things: working on a Mary Zimmerman show must be one of the coolest things ever and being part of a Mary Zimmerman show is a whole lot of work. "Argonautika" is a must-see show. Don't miss it.

Argonautika runs at Lookingglass Theatre, 821 N. Michigan Ave, through Dec. 23.

For more information on the show, visit www.lookingglasstheatre.org.

mkroeck@chroniclemail.com

'Argonautika' at Lookingglass Theatre



Courtesy of Lookingglass Theatre Company

Jason, played by Ryan Artzberger, begs for Medea's, played by Atley Loughridge, help to retrieve the Golden Fleece in Mary Zimmerman's "Argonautika."

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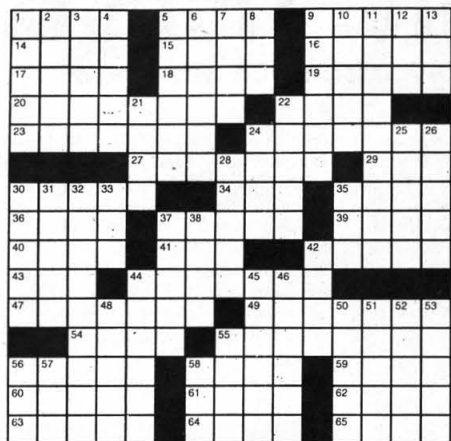
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Crossword

- ACROSS
- Clashes
 - Former Russian leader
 - Supreme happiness
 - Border on
 - New Haven school
 - Too weird
 - Soft drink
 - Football infraction
 - Indistinct
 - Chesterfield or dolman
 - Surpasses
 - Sleeping chamber
 - Vessel armed for combat
 - Give life to
 - Lanka
 - Standard of perfection
 - ETO commander
 - Etc.'s cousin
 - Part of SASE
 - Furry swimmer
 - Rose or Fountain
 - Assist a hood
 - Brewery container
 - Turned left
 - Circle segment
 - Knead
 - Bridge over a stage
 - Expurgate
 - Taylor and Torn
 - Falling pollution
 - Eniwetok, e.g.
 - Very old
 - Julep garnish
 - Bisque server
 - Adjust a piano
 - Always
 - on (victimizes)
 - Shea team
 - Freshly moist
- DOWN
- Esau's twin
 - Over
 - Governed
 - Beatles' drummer
 - Magnate
 - Deli purchase
 - Landed
 - Agt.
 - Previously
 - Springs
 - Dubliner's dish
 - Moral transgression
 - Solidify
 - Anthracite or bituminous
 - Spud
 - "Finnegan's —"
 - Furious
 - Created stacks
 - Catchers' gloves
 - Writer Asimov
 - Actress Winger
 - Arc-lamp component
 - Toward the stern
 - Clean air grp.
 - Roundish shapes
 - Piece of work
 - Pay attention to
 - Sap yielding trees
 - Stress
 - Moves smoothly and effortlessly
 - Movie whale
 - Carrying a weapon
 - Gullible
 - Tendon
 - Ledger item
 - Malarial fever
 - High mountain
 - Black goo
 - 24-hr. \$ source



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11/14/06

Solutions



TO THE NINES

Riley Vaughn, a Columbia film major, was a sparkling gem amongst the ho-hum pedestrians.

Vaughn keeps it real with his low-maintenance wardrobe that still makes everyone drool in envy.

This young lad donned super-skinny jeans complete with a brown leather belt pushed to the side and a messenger bag tossed over his shoulder, while his makeshift headband kept his shaggy hair in place.

"This is the only pair of jeans I own," Vaughn said. "They're Levis."

Vaughn wasn't too enthusiastic about his clothes, but was excited about his knockoff Vans from Target.

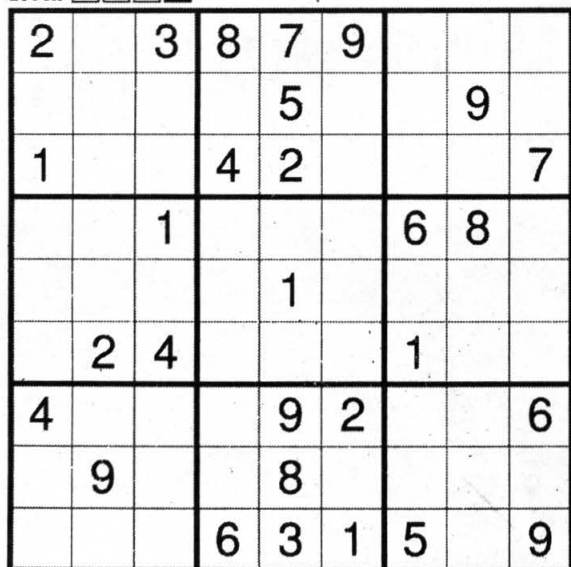
"They were only \$7.98," Vaughn said. "Nice."



Andrew Nelles / The Chronicle

Sudoku By Michael Mepham

Level: 1 2 3 4



8	1	3	6	7	2	5	4	9
5	6	9	8	1	4	3	7	2
4	2	7	5	3	9	6	1	8
9	8	4	3	6	1	2	5	7
7	3	2	4	9	5	1	8	6
1	5	6	2	8	7	9	3	4
6	9	8	7	5	3	4	2	1
3	4	1	9	2	8	7	6	5
2	7	5	1	4	6	8	9	3

Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit 1 to 9. For strategies on how to solve Sudoku, visit www.sudoku.org.uk.

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Horoscopes

by Hunter Claus



Aquarius (Jan. 21 — Feb. 19): The best fast food is the kind with pieces of fingers in it.



Aries (March 21 — April 20): Adventures in babysitting does not apply to the time your mom hired a babysitter to watch over you in high school.



Sagittarius (Nov. 23 — Dec. 21): Being a prude is kind of like being a masked vigilante because no one knows what scandalous sexual fetishes you may have lurking underneath that smirk of yours.



Leo (July 24 — Aug. 23): Remember that one time at the water park when Joey went down the tunnel slide and never came out on the other end? Yeah, that was great.



Libra (Sept. 24 — Oct. 23): Service with a smile? More like service with a fist to the crotch.



Cancer (June 22 — July 23): The sad thing about being out of grade school is that you don't get as much play from priests, ice cream vendors, substitute teachers, homeless men lounging in the park, distant relatives, babysitters, your older sibling's significant other, the neighbor's dog and clowns.



Pisces (Feb. 20 — March 20): Just lick it.



Taurus (April 21 — May 21): Your excruciating, agonizing death will appear much funnier to your friends than you thought it would. Luckily, you won't remember much of it, but they sure will.



Scorpio (Oct. 24 — Nov. 22): The sexiest and the unhealthiest way to relieve stress is telling your one night stand to collect his things and get out of your apartment even though he's not, uh, ready.



Virgo (Aug. 24 — Sept. 23): Your love life this week will resemble a bird that has just flown into a window, which makes that thumping noise we all found hilarious in middle school when we weren't making fun of the teacher's massive body odor—the kind that peeled paint off of the wall near her desk.



Capricorn (Dec. 22 — Jan. 20): A friend will purchase a beautiful tropical parrot named Skeeter. Unfortunately, it shrieks "rim job" every hour.



Gemini (May 22 — June 21): Dogs are not a piece of meat. They're also not silent lovers in the night.

Questions arise for Chicago Children's Museum

Two different Loop locations spark controversy

By Mary Elizabeth Medawar
Staff Writer

If finding a new apartment is a major hassle, imagine trying to move an entire museum.

The Chicago Children's Museum, 700 E. Grand Ave., first proposed a location change to north Grant Park, which would have replaced the Daley Bicentennial Plaza field house, 337 E. Randolph St. However, complaints from residents resulted in a location change to the corner of Columbus Drive and Monroe Street in northeast Grant Park.

Now this site is under scrutiny by those who want to preserve the lakefront and keep it clear of buildings.

"I have received almost 100 percent negative feedback on this new location from people all over," Bob O'Neill said, president of the Grant Park Advisory Council. "There is overwhelming concern because it goes against the lakefront protection ordinance. We think this isn't good planning and disagree with it, as do a lot of people."

The ordinance bans any buildings from being constructed in Chicago's lakefront area.

Ald. Burton Natarus (42nd) announced during a meeting with concerned local residents in May that he did not support the plans to build the museum at Randolph. Residents worried that another popular venue would bring more unwanted pedestrian and traffic congestion.

"They're building high rises like mad," Natarus said. "People were really worried about having a museum there because of the traffic problem that already exists."

I don't care where they put it, just not on that street."

In September, Mayor Daley announced new plans to rebuild at Columbus and Monroe and that the museum's new name will be the Chicago Children's

Museum at Allstate Place. Allstate Insurance donated \$15 million toward museum construction.

Turning to this new location has unearthed a new wave of complaints from the Grant Park Conservancy and Grant Park Advisory Council.

"Grant Park is Chicago's front yard and it needs institutions there in the right places," O'Neill said. "We don't buy the excuse of congestion on Randolph as a reason to not build there."



Mauricio Rubio/The Chronicle

Pedestrian and street traffic bustle near the proposed site of the Chicago Children's Museum at Columbus Drive and Monroe Street. Some people are arguing that the new location will cause an increase in congestion and goes against the lakefront protection ordinance.

The site at Columbus and Monroe would require the construction of an entirely new building, whereas the existing field house at Randolph would be demolished and rebuilt jointly to the museum.

The field house at Randolph was built in the 1970s and has a leaky roof. The museum's idea of a 100,000 square-foot building with an underground parking garage would have been a positive addition to the park at the previous location, O'Neill said.

"I'm not worried about the field house; we can come up with other funding to fix that. The issue is that it's a traffic problem," Natarus said. "If Bob O'Neill had

called me when he was organizing meetings, we could have nipped this thing in the bud."

The 57,000 square foot museum, located at Navy Pier since 1995, has hit space capacity, according to museum spokeswoman Breelyn Pete. The museum needs more space to accommodate the 500,000 guests who visit annually.

The Chicago Park District donated the land for the new site in Grant Park and the project is still in the early stages of development.

"We don't know all of the new features the museum will have yet," Pete said. "Our next step is the designing process and we hope to get started with the building

next year."

O'Neill said he is organizing meetings in opposition to the museum and hopes to convince Mayor Daley to abandon the museum's relocation.

"It's going to take a lot of negotiating to get the museum to reconsider a location change," O'Neill said. "Of any issue we've ever worked on, this is the most opposition we have ever received."

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Developer pleases Gold Coast

Renovation to restore cathedral, build new condos

By Beth Palmer
Staff Writer

There is a saying that Chicago has two seasons: winter and construction. Although the cold weather is settling in, a new construction project is starting to heat up.

Chicago developer Enterprise Co. plans on building two residential towers in the Gold Coast neighborhood. The group will also renovate the Scottish Rite Cathedral, 929 N. Dearborn St. And while some construction projects involve clashes between developers and community members, Enterprise is working as a "good neighbor."

With a city law that mandates developers to meet with people and businesses within 250 feet of the project, Enterprise found itself speaking with a neighboring school, a Sinai congregation, a library and three condo-owner associations.

"I think everyone would prefer no building," said Larry Lund, a condo owner and member of the Newberry Plaza Homeowners Association, "but we recognize that's just not possible."

Instead of hoping for the impossible, Newberry Plaza wrote a letter to Enterprise CEO Ron Shipka Jr. with three requests, Lund said.

The Enterprise property line ends six feet from State Street;

however, the letter requested 12 feet of sidewalk, to provide ample room for landscaping and comfortable walking room.

"Everyone's got baby carriages, and they can't get by," Lund said about the necessity of sidewalk space.

Enterprise planned the two condominium towers for the east half of the square block of Walton, Dearborn, State and Delaware streets where a parking lot now exists.

The letter also requested Enterprise build a sheltered bus stop at the corner of State and Delaware streets and provide a report forecasting the building's effect on area traffic, Lund said. Enterprise agreed to all three requests.

"We were all pleasantly surprised with the reception we received from Enterprise and Shipka," Lund said.

On the west half of the block stand historical landmarks the Scottish Rite Cathedral and its adjoining row of brownstone apartments.

Enterprise's architect for the project, Pappageorge Haymes, Ltd., has designed a parking structure with spaces for the residents as well as 50 extra spaces for the busy Rush Street area, Lund said.

The parking structure is the first of its kind in Chicago, Lund said. It will sit in the center of the buildings, with condos built around its exterior, and it will be completely hidden.

Enterprise will spend several million dollars remodeling the

brownstone apartments—currently used as office space for the Scottish Rite—into private mansions, Lund said. Enterprise has also committed to restoring the Scottish Rite Cathedral.

The cathedral and brownstones were granted Chicago landmark status in 1990, and are legally protected from demolition.

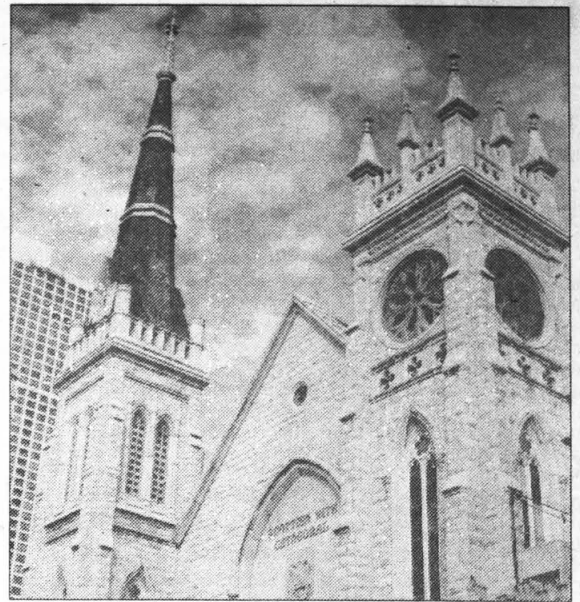
The Scottish Rite fraternity had its area headquarters in the cathedral, but decided to sell due to the high volume of traffic in the current location and the inadequate parking for its members, said Frank Ross, a Scottish Rite spokesman.

Enterprise purchased the block from the Scottish Rite for \$60 million this month after what Ross described as a "hot" bidding session among many developers.

Enterprise is applying for building bonuses to build more square footage than normal zoning limitations permit, said Shipka. The bonuses are already stipulated in the zoning of the property, but are not granted without application, Shipka said.

"The opportunity for a block like that comes up once in every 100 years," Ross said.

The Scottish Rite, a Masonic fraternity of about 550,000 men nationwide, has owned the property for the last 100 years, said Ross. The brownstones, built in 1873, were originally Masons' residences. The cathedral's history—it was built in 1872, a year after the Chicago Fire—was an important factor in choosing its new owner, Ross said.



Keith Bishton/The Chronicle

The Scottish Rite Cathedral, 929 N. Dearborn St., will be restored by Enterprise Co. while the developer builds new residences nearby.

"Enterprise is great at restoration and keeping the community involved," Ross said. "[The choice] was a balance, not only of dollars, but of history and community."

Ald. Burt Natarus (42nd) held a meeting with Enterprise to discuss the project, which is in his ward. Natarus said the developers were required to visit every building within the neighborhood to get an idea of the community layout.

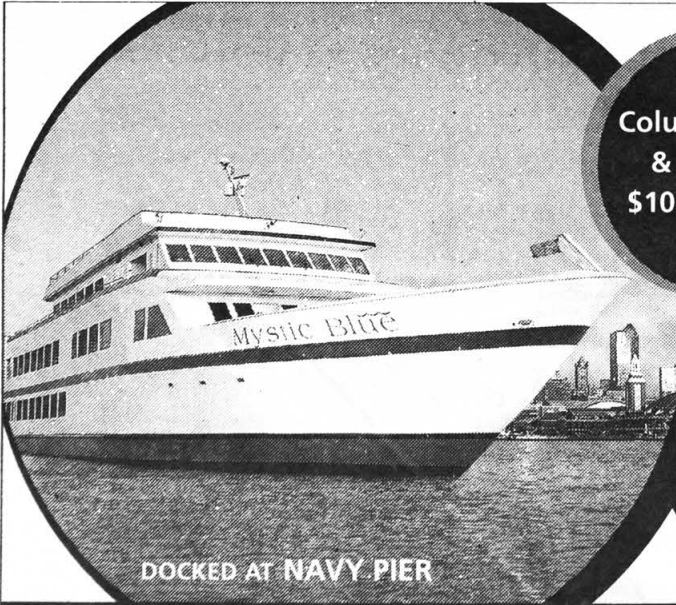
At a meeting with Newberry Plaza HOA, Shipka explained the plan for retail space on the State

Street ground floor of the condominium, Lund said.


"Shipka thinks we don't want bars and restaurants in the space, but I think he has the wrong idea," Lund said. "We don't want another Gibson's, but there is a need for popularly priced neighborhood restaurants in the area."

If Enterprise secures its financing, Lund expects construction of the condominiums to begin next spring.

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City of Chicago's Voting Track Record

	Nov 2000 Presidential Elections	Nov 2002 Midterm Elections	Nov 2004 Presidential Elections	Nov 2006 Midterm Elections
Actual Registered Voters	1,472,534	1,364,931	1,416,101	1,360,747
Votes Cast	1,027,627	724,627	1,056,830	841,985*
% of Registered who Voted	69.79%	53.08%	74.63%	47.18%*

Source: Chicago Board of Elections
*As of November 9, 87.35% precincts counted

Jennifer Crider/The Chronicle

Voting: Only 34 percent voted in 2003 mayoral election

Continued from Back Page

Kirman hopes that push for people to cast their ballots during early voting and on Nov. 7 trickles down into this February's mayoral and aldermanic elections.

"From our perspective, it would be great to see increased voter turnout for the mayoral [election]," Kirman said.

This voter turnout may be dependant on whether the midterm election momentum carries over into the February elections. According to The Chronicle's analysis of voting data from the Chicago Board of Elections, only

34 percent of registered voters participated in the 2003 mayoral and aldermanic elections. This starkly contrasts with the November 2000 presidential election with a 70 percent turnout and a show of 75 percent during the November 2004 presidential vote.

However, one reason people stepped up to the polls on Nov. 7 may have been due to contentious situations like the Iraq War and corruption issues.

For Donna Kiser, a junior cultural studies major at Columbia and self-professed "Daley girl," the 49th Ward had a steady flow of voters all day; it even appeared more people cast their ballots on Nov. 7 than the last presidential election. And the main reason for the vote: change.

"I think people realized that it was more important to get change in Congress," Kiser said.

Kiser plans on voting in the February elections; however, she

does not plan on voting for her current alderman, Joe Moore. She said Moore is more interested in issues outside of Rogers Park, like banning foie gras, a fatty goose liver delicacy, than problems in the neighborhood.

"People in Rogers Park eat chicken liver not duck liver," Kiser said.

Kiser said Moore should concentrate on the problems in the Rogers Park neighborhood.

Kiser is not the only one who believes that people went to the polls seeking a change in the political arena. Bill "Dock"

Walls, a mayoral candidate and Chicago attorney, said exit polls indicated that corruption held an important position along with the Iraq War and economy issues. He even said the public's distrust moved from Congress down to the gubernatorial elections.

"Corruption did play a role in [the election] because the polls leading up to the election indicated that most people weren't satisfied with either Blagojevich or Topinka," Walls said.

Walls, a former aide to the late Mayor Harold Washington, said that while voters are concerned

about local governmental dishonesty, some allow a certain amount of "corruption allowance" for the questionable politicians. And although people cast their votes against a mayoral candidate on corruption alone, the people need to see something more from the campaigning parties.

"You have to give people something positive to vote for," Walls said. "You have to show them how you'll make a difference."

ekasang@chroniclemail.com

Serving his country



Rachael Strecher/The Chronicle

Patrick J. Breen, who served in the Army during the Vietnam War, watches a ceremony at the Veteran's Banquet Nov. 9 at the Chicago Cultural Center, 78 E. Washington St.

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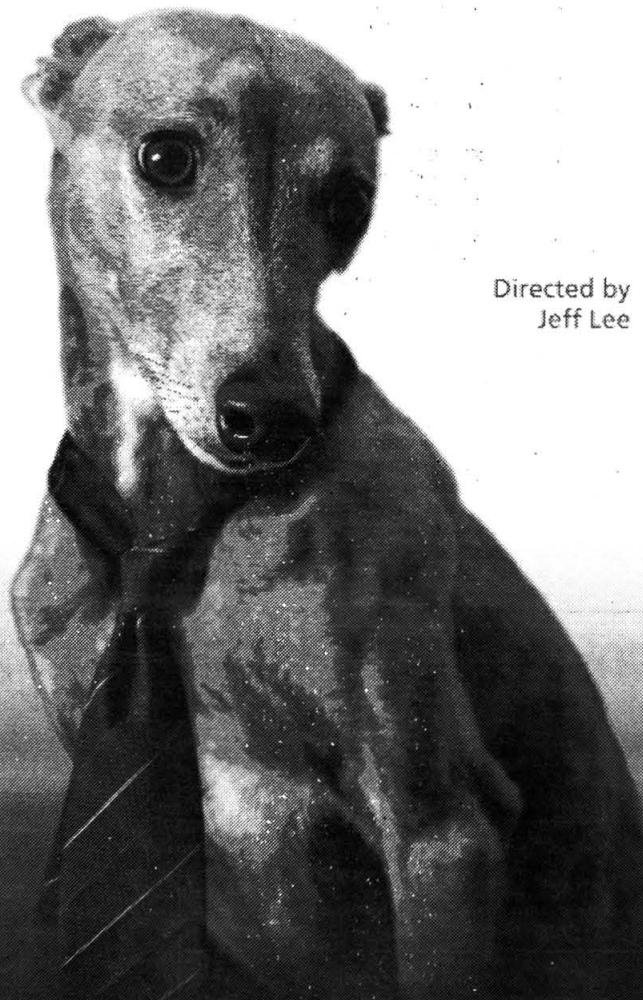
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High-class vocational schools launch in city

Specialty schools no longer train only for workforce in Chicago

By Stephanie Banchemo/MCT

A decade ago, vocational education students might have spent their time rebuilding engines, welding sheet metal or learning to cook and sew.

But on a recent afternoon, vocational students at the Chicago High School for Agricultural Sciences, 3857 W. 111th St., spent their day studying the physiology of animals, creating buildings on computer-drafting programs and performing chemistry experiments on food.

The 600 teenagers in the Southwest Side school are part of a quiet but growing revolution.

In the past, vocational school was seen as a second-class education, the path for students who planned to skip college and head directly into the workforce. But a national focus on academic accountability and a high-tech economy that demands more highly skilled workers has forced a change: Vocational education is now for college-bound students.

Gone are the low-tech auto and wood-working shops, replaced by labs filled with state-of-the-art equipment and computers. Courses in tractor driving, cooking and engine rebuilding have given way to programs in veterinary medicine, robotics and computer networking. And the lax academic standards—once the hallmark of vocational education—have been pushed aside for a more rigorous curricula.

Even the name has been changed. The lowbrow "vocational education" has been replaced with the lofty "career and technical education."

In Illinois, there are 336,000 high school students enrolled in vocational education schools or programs. That's 55 percent of the state's high school population.

The students at Chicago's agriculture school, one of 11 vocational education schools in the district, are studying to become vets. But they spend as much time in biology, math and physiology courses as they do working with the animals on the school's farm.

"It's not as easy as people think it is," said Willie Akerson, 16, as he stood in the barn in knee-high rubber boots mucking stalls and feeding animals. "You've got to be smart and work really, really hard if you want to do well in this school. It's the only way to get into college and I need to go to college."

Vocational education has been part of the nation's high school fabric since at least 1917 when the federal government created the Vocational Education Act and pumped \$1.7 million into programs across the country. Back then, vocational



MCT

Ashalontay Lee, 15, asks a question of a business owner specializing in exotic boots. Lee attends Austin Business and Entrepreneurship School in Chicago.

al education graduates could land jobs that paid enough to support a family.

But by the 1980s, the economy had changed dramatically. Low-skilled jobs moved overseas and virtually every industry went high-tech. Today, students need advanced training or some college education to get many entry-level jobs.

Meanwhile, the 1990s brought a national focus on academic standards—an area where vocational education fell short. A congressional study in 2000 found that vocational education students lagged in test scores, graduation rates and college attendance. President Bush used that report as ammunition to propose elimination of the \$1.3 billion federal program.

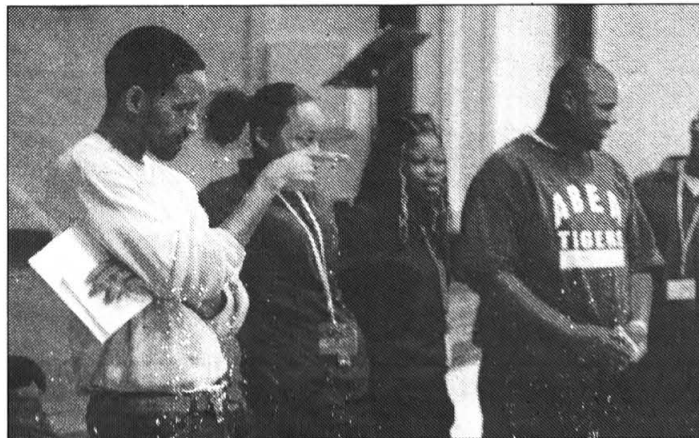
Congress funded vocational education, but starting this year, states must track how students in the program are performing academically.

"The field has evolved as the nation's economy has evolved," said Dora Welker, a vocational education consultant with the Illinois State Board of Education. "Now we have to prepare students to make it in a global market. We have to prepare them to go to college and into the workforce."

Vocational education programs are reinventing themselves in a number of ways.

At the Technology Center of DuPage, for example, officials added a landscape design and management program this year to the 20 career paths they already provide. Fred Kane, director of the school, said officials look at labor-market trends in the collar counties to identify growth areas. Last year, they noticed growth in the landscaping business, but a dearth of qualified applicants.

"We change with the times," Kane said. "You've got to prepare students for the job market that they will confront."



MCT

Renny D. Smith, left, takes questions from students at Austin Business and Entrepreneurship School in Chicago. Smith owns an exotic boot store called Western Skins.

Rockin' in Chicago

Lollapalooza to stay in Chicago for another 5 years

By Rashauna C. Hull
Staff Writer

An estimated 180,000 people from around the world attended Lollapalooza 2006 in Grant Park to listen to hundreds of well-known and up-and-coming bands. Those who weren't able to attend last year's festival will have at least another five years to make it.

In a new five-year agreement approved by the Chicago Park District on Oct. 25, Chicago will continue hosting the three-day musical festival in Grant Park, which should generate about \$5

million for the city.

Lollapalooza has already had an estimated \$40 million impact on Chicago's economy and more than \$1.4 million in concert-revenue. The Park District also expects to sell 75,000 tickets per day, 15,000 tickets more per day than last year.

In 2005, Lollapalooza's producers, Capital Sports & Entertainment, decided to make Lollapalooza a destination festival after touring the U.S. since 1991. After looking into several cities around the nation, producers decided that Chicago would be the most suitable city for Lollapalooza.

"There are so many stages and different bands. It brings a lot of good publicity and a lot of econ-

omy to Chicago," said Bob O'Neill, president of the Grant Park Conservancy.

Businesses near Grant Park agree that the festival brings in a lot of revenue and a positive energy to the city.

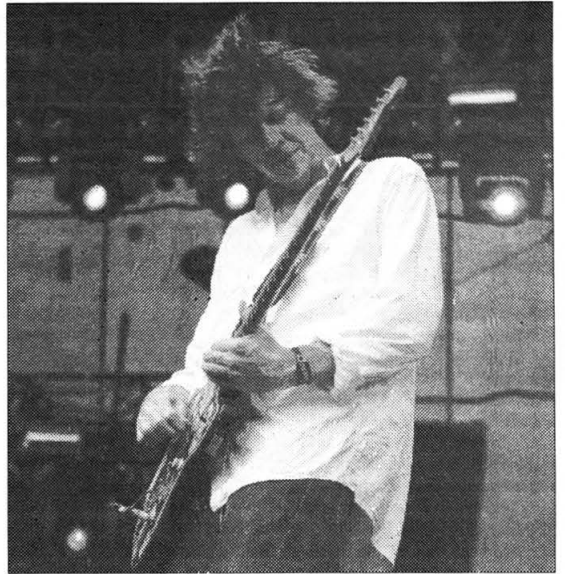
"Some of the nicest people from all over the world come [to the cafe during Lollapalooza]," said Irene Makris, manager of Artists Cafe, 412 S. Michigan Ave. "This is the nicest venue the city has been able to have. It caters to everyone."

According to O'Neill, 90 percent of Lollapalooza's proceeds will go toward building playgrounds and soccer fields in neighborhood parks, while 10 percent will go toward improving Grant Park.

One of the improvements being made from the previous years' revenue includes the expansion of Hass Park, 2402 N. Washtenaw Ave. Another includes a new playground, designed for children with disabilities, in Washington Park, 5531 S. Martin Luther King Drive.

Although Lollapalooza brings in a tremendous amount of money and publicity to the city, it also creates noise, which residents near Grant Park dread.

Richard F. Ward, president of the neighborhood group New Eastside Association of Residents, stated in a Chicago Tribune article that the noise level exceeded state law and that residents would ask the state to monitor noise levels at the festi-



Andrew Nelles/The Chronicle

Sonic Youth guitarist Thurston Moore wrings some dissonance for the Grant Park crowd during Lollapalooza 2006. The Chicago Park District extended the music festival for 5 years.



Andrew Nelles/The Chronicle

Reverend Horton Heat brings its style of rockabilly to Grant Park during Lollapalooza 2006.

val next year.

Hutchinson Field at the southern end of Grant Park was used for Lollapalooza 2005. Lollapalooza 2006 layout, which extended to Butler Park in the northern end of the park, created the noise problems residents complained about.

The Grant Park Conservancy and the Chicago Park District are addressing residents' concerns through changes in next year's layout that will help reduce noise levels. Preliminary plans include moving some of the speakers

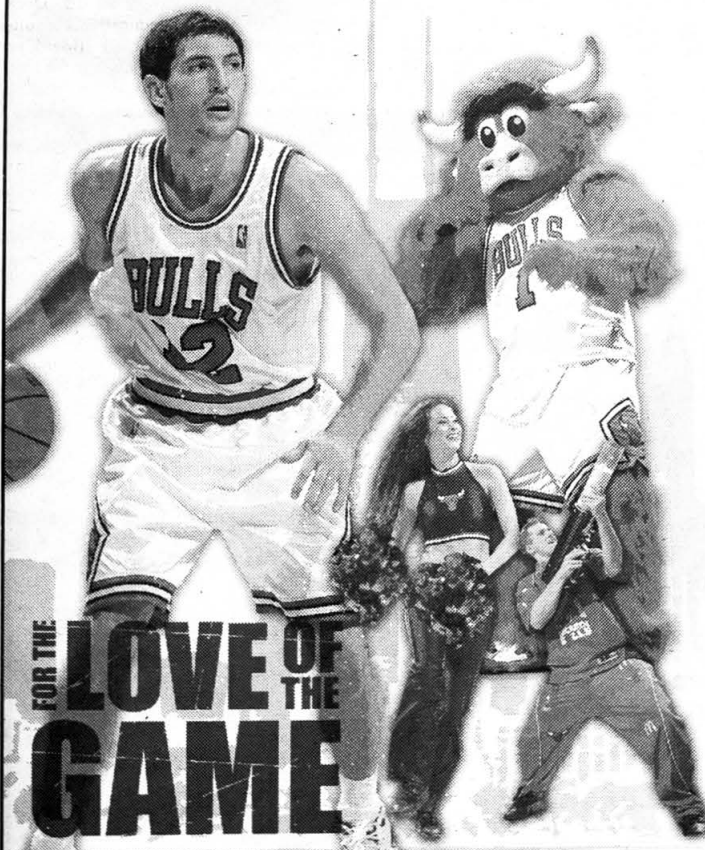
toward the lake. Meetings will also be held with residents before and after next year's festival.

"We are telling the community that the noise is an issue but it is [an] important festival and we will beautify Grant Park [with its revenue]," O'Neill said.

Next year's festival will be held Aug. 3-5, 2007. Additional information can be found on Lollapalooza's official website, www.lollapalooza.com.

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CTA hears customers' concerns

Public confronts officials on budget recommendations

By James H. Ewert Jr.
City Beat Editor

and

Jim Jaworski
Associate Editor

Less than a month ago, the Chicago Transit Authority released its \$1.13 billion budget recommendations. On Nov. 8, the public was allowed its first and only chance to comment on the underfunded budget, which needs \$110 million to balance.

The deficit topped the list of concerns raised by customers, civic organizations and former employees. Many at the hearing wondered what would happen if the CTA didn't get the additional funds it is seeking from an already financially strapped state government.

"If the \$110 million [gap in the budget] is not filled, we do not want this to disproportionately affect low-income working citizens," said Michael Pitula, a community organizer for the Little Village Environmental Justice Organization, a nonprofit community advocacy group that has started a campaign critical of the CTA.

Pitula said he was concerned that if the money does not come in, many in the Near West and South Side neighborhoods would suffer the bulk of possible service cuts and fare increases. Although no cuts or increases have been proposed, CTA officials continue to keep them as an option.

At the meeting, held on the second floor of CTA headquarters, 567 W. Lake St., board members sat behind a table and listened to questions, complaints and even compliments on the newly released budget. The CTA board members, however, only listened to concerns and did not respond to

the criticism at the hearing.

Robyn Ziegler, spokeswoman for the CTA, said the point of the public hearing was to let customers give feedback on the budget, not to have an open dialogue. If that were the case, Ziegler said, not everyone would be able to speak.

Some at the hearing questioned why the CTA was continuing to propose projects such as the Pink Line and Circle Line, which would connect all transit lines outside of the Loop, when the current infrastructure is already facing service problems.

The Rev. Michael Evans, associate director of Developing Communities Project, a civic organization, expressed concern that all of the projects being proposed, none included a Red Line expansion.

"Somehow, some way, things that need to get done, get done," he said. "[But] the South Side doesn't stop at 95th Street. There are many isolated communities

on the Far South Side."

Evans said a southbound extension to the Red Line has been discussed for nearly 35 years, but no action has been taken.

Currently the CTA is renovating many el stations, most notably the Brown Line, which has caused much controversy over the past few months with construction delays and changes in the project's leadership.

One of the objectives the CTA hopes to accomplish with Brown Line renovations and others, as well, include retrofitting stations to be handicapped accessible. But the tone of many at the public forum indicated that the transit authority's efforts may not be enough.

Ziegler stressed the importance of doing both repairs and improvements at the same time, noting that the CTA must invest in the system and look into future projects because the process to acquire federal funds may take as long as 10 years. She said if the CTA does not begin future projects they will not be ready when the funds do come in.

"We purchased more than 1,400 new buses over the last six years," Ziegler said. "We're replacing lots of track and putting in new signals. Those are all repairing what we have; it's a very old system."

Ziegler said the CTA is currently involved in many projects to improve service. She said some capital improvements, like the new station at Block 37, 108 N. State St., will not be entirely paid for by the CTA, but some of the costs will be taken on by the developer.



Mauricio Rubio/The Chronicle

Adel Barksdale voices her displeasure with the CTA during a Q&A session on Nov. 7 at CTA headquarters, 537 E. Clark St.

Heather Armstrong, a handicapped customer, complained that many stations are still not accessible and the terminals that are supposed to be, often are not. Many stations often have broken elevators, she said.

Armstrong offered a suggestion to the CTA that would raise money while simultaneously fixing service problems.

"Sell the main lines to PACE [the suburban bus service]," Armstrong said. "It does a better job with service," Armstrong said.

Despite the mounting criticism of the CTA, its ridership continues to grow. According to the most recent budget recommendations, ridership increased by 7.8 million additional trips, or 1.6 percent, from 2005 to 2006. The CTA forecasts this year's ridership at 497.4 million trips.

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Mauricio Rubio/The Chronicle

Passengers stroll past a moving Blue Line train at the CTA's underground LaSalle Street station.

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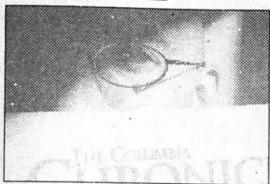
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Scoop in the Loop



By Eric Kasang
City Beat Editor

With the end of 2006 closing in, the Chicago Police Department has issued its final police exam for the year. More than 3,000 applicants tested for a spot on the Chicago police force at select locations on Nov. 5, according to The Associated Press. While this is not surprising news, the CPD's attempt to modify its recruitment techniques seems intriguing in itself.

The CPD has opened its mind to alternative testing—instead of just paper and pencil—by allowing potential recruits to take the exam online at designated locations, according to the Chicago Tribune. The CPD even expanded its recruitment pitches to religious and community leaders in an attempt to diversify its force.

However, while standard procedures like studying law and physical training will still apply to the new recruits, the CPD needs to re-examine a particular, yet essential, training aspect: how to actually work with the public.

Despite all the physical and

book testing, the CPD needs to hammer in the idea that "people skills" create better community relations than a strict "by-the-book" attitude.

Community policing does work. Wesley G. Skogan, a political scientist and author of *Police and Community in Chicago*, recently wrote a piece for the Sun-Times reporting that between 1991 and 2005, homicide dropped by 52 percent and gun crimes by 62 percent according to analysis of the FBI's national crime statistics. He cited that an increase in police personnel as well as community policing helped contribute to the drop in crime.

But it's difficult to see that with the number of complaints and lawsuit settlements against the police as well as internal investigations.

Chicago's City Council approved two settlements on Nov. 1 involving police misconduct. According to the council's press release, Randle Miles will receive \$125,000 after a police officer struck him with a baton while he was restrained in a hospital in 2005. Miles had gone to Norwegian Hospital for a minor stab wound; although intoxicated and belligerent, hospital staff restrained Miles. On videotape, the officer struck Miles in the chest.

The City Council also approved a \$2 million settlement for Eric Kittler who alleged that police wrongly arrested him and coerced

a false confession out of him when he was 15 years old. He ended up serving five years in prison and his conviction was overturned on appeal.

And there is the recent case involving police arresting 21-year-old Christina Eilman for acting erratically on the CTA Orange Line while she attempted to get to Midway Airport. Despite her parents notifying police that she suffered from bipolar disorder, a mental health disorder, police still released the California native into one of Chicago's high-crime neighborhoods. She wandered around the area before being sexually assaulted by an alleged gang leader; she then either fell or was pushed out of a seven-story Robert Taylor high-rise. Although she's alive, Eilman is now paralyzed and has severe head trauma.

And even though Eilman's parents filed a \$100 million lawsuit against the city and the CPD, and attempted to have the CPD's internal investigation results made public, the city filed a motion to seal its findings. A judge upheld this ruling.

So what does this have to do with teaching new recruits how to deal with people? Well, for one thing, it's getting mighty expensive to pay for the CPD's messes. According to the Chicago's Department of Law, between January to July 2005, the city paid \$14 million in various claim settlements; however, the city paid \$6.8 million for claims like false arrests and imprisonments

and police harassment.

The department should train officers to better recognize people exhibiting erratic behaviors and send them to a mental health facility for evaluation rather than dump them out on the street. And they should refrain from whumping restrained people even if they are drunk and obnoxious.

The CPD also needs to show a good-faith effort that it's trying to correct any agency mistakes. And that includes transparency on what happened—like releasing the internal investigation on the Eilman case—and how it plans on rectifying the situation.

Also, Police Supt. Phil Cline, since taking office in 2003, has fired 90 officers, according to the Sun-Times. While that number seems small in comparison to the 13,000 police force, it's still better than maintaining the "blue wall" of silence.

And if nothing else, the CPD should make sure that the recruits are really evaluated when they take the psychological exam. Really evaluated.

Despite their tendency for verbal abuse and annoying double standards like parking in front of a fire hydrant so they can eat at a restaurant or driving the wrong direction on a one-way street in the Ravenswood neighborhood with kids everywhere, the 5-0 does provide a needed public service.

ekasang@chroniclemail.com

In Public

Curious about committees? Then check out the City Council's Committee on License and Consumer Protection, 121 N. LaSalle St., Room 201-A at 11 a.m. Nov. 14. For more information, visit cityofchicago.org.

Story time. Chicago authors Kevin Edwards, Michelle Keim, Lew Friedman, Barry Friedman and Neal Samors speak at Local Authors Night at the Book Cellar, 4736-38 N. Lincoln Ave. at 7 p.m. Nov. 15. Stop by and chat with the writers. The event is free. For more information, visit bookcellarinc.com.

Are you a highly opinionated or just a loud mouth malcontent? Then participate in the free weekly discussion at the Chicago Cultural Center, Randolph Cafe, 77 E. Randolph St., at 12:30 p.m. Nov. 15. While sucking down java, people debate current events. The discussion is free and sponsored by the Public Square. For weekly topic information, visit thepublicsquare.org.

Chicago's Magnificent Lights Festival kicks off at 11 a.m. Nov. 18 at Pioneer Court, 401 N. Michigan Ave. The parade begins at 6 p.m. Unlike previous City Beat events, this one is actually family friendly. For more information, visit themagnificentmiles.com.

The Chicago Force woman's football team is looking for a few good players. Team tryouts are being held at Harper College, 1200 Algonquin Road, Palatine. Participants will need a photo ID, cleats and \$20 for the tryout fee. For more information, call 312-405-4130 or visit chicago-forcefootball.com.

Fire: Businesses still coping with losses

Continued from Back Page

city sidewalk reopens near the demolition area and SRO.

"The waiting was killing me because the inactivity was so frustrating," Charness said. "People say 'I can't believe you're open already.' I want [business] to get normal."

Thai Spoon, 632 S. Wabash Ave., reopened its doors just one day after the fire, according to Samboon Chaiart, the restaurant's owner. Due to street closures and vacancies of Columbia buildings at 619 and 623 S. Wabash Ave. until the following Monday, business was slow, he said.

"It picked up [like] normal after all the students [came] back to school [in the two buildings]," Chaiart said. "I lost more than half of operations [and] business for that week."

Chaiart does not have business interruption insurance to cover the

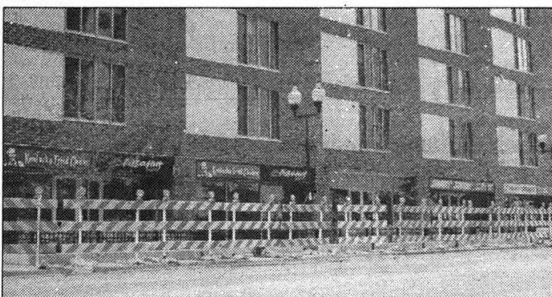
three days of lost revenue as a result of Wabash Avenue being almost totally evacuated until Oct. 30. The restaurant had an issue with smoke odors, but Chaiart said he handled the matter with air fresheners and cleaning products, rather than involving insurance.

Though he reopened his restaurant just 24 hours after the fire, Chaiart said he received few updates from the city as to the status of the smoldering building and the closure of the street way.

"Nobody came around and [said] what's going on—nothing," he said. "Nobody told me. I pay a lot of taxes and I'm not happy with it—but that's OK. I have a business to run [and] I have employees to pay."

According to Scales, the SRO retailers are cleared to reopen as soon as their utility lines are repaired and heat, water and electricity are fully functioning. The area has been deemed safe for business operations and sidewalk travelers, he said.

The Chicago Christian Industrial League has an insurance adjuster scheduled to assess the damages to the mechanical unit on



Keith Bishton/The Chronicle

Police continue to barricade businesses along the 600 block of south Wabash Avenue due to the Oct. 24 Wirt Dexter building fire. Some stores have been hit financially by the closures.

Nov. 13, according to Judy McIntyre, executive director for the league.

"On Monday we'll have a pretty good idea as to the extent of the damages," she said.

After repairs are made, the retailers will be able to open and the 169 displaced SRO residents will be able to return.

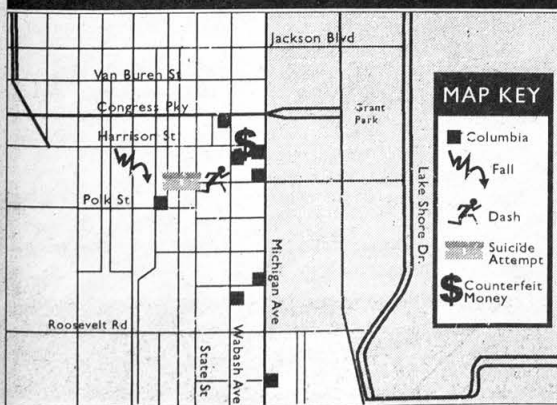
Though some businesses felt they were left in the dark, Charness said he was updated frequently of the situation by city officials, and

was pleased with how the ordeal was handled. He added that he was overwhelmed by the outreach from the neighborhood immediately following the fire.

"It's so gratifying to see the community rally to give us the support when [we were] truly challenged," he said. "That's when you can tell who your friends are. It's humbling to see that."

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Off the Blotter



Jennifer Crider/The Chronicle

Dine and dash, only they forgot to "dash"

Police were notified after a customer ran up a \$25 bill at the South Loop Club, 701 S. State St., on Oct. 25 and didn't pay. A 44-year-old man ordered food and beer, but told police he did not have the money to pay for the items. The man was taken into custody. The Congress Plaza Hotel, 520 S. Michigan Ave., had similar issues Nov. 2 when a customer ran up \$146 in bills that she couldn't pay. The 23-year-old woman was taken in for processing.

Have a nice trip?

A passenger was taken to Northwestern Memorial Hospital, 251 E. Huron St., after she fell from the last step exiting a Chicago Transit Authority bus at 621 S. Clark St. Nov. 3. The 80-year-old woman had a laceration on her left shin and reported soreness. Doctors said she was in good condition.

Good thing police were nearby

On Oct. 26 a 23-year-old man told police at 21 E. Balbo Drive that he didn't want to live anymore because "life sucks." He proceeded to cut his left wrist with a razor, causing minor injuries. Police took the man to Mercy Hospital, 2525 S. Michigan Ave., and alerted hospital personnel to carefully observe his mental state while being treated.

Counterfeit cash conspiracy

Police responded to a call at the Travelodge Hotel, 65 E. Harrison St., when a customer tried to pay with a counterfeit bill Oct. 24. The guest, whose age was unknown, said he cashed a \$1,000 personal check at a Livonia, Mich., bank, for which he received 10 \$100 bills. Police investigated each of the bills and found only one of the 10 to be counterfeit.

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

Party time, election style

Blagojevich, Topinka galas contrast like campaigns did

By Chris Cascarano
Staff Writer

Once the polls started closing and the officials began tallying up the votes, many people converged in front of their TVs for the ubiquitous election coverage last week.

While home viewers caught a glimpse of the after-party action, the candidates were out into the night with media and supporters.

Although both Blagojevich and Topinka held their election parties in Chicago, their galas proved to contrast as much as their political views.

Topinka's was at the Swissotel, 323 E. Wacker Drive. In a nearly empty ballroom the media made up the majority of Topinka's 150 guests; most waited in the lobby around the bar. Music blared among unmanned cameras and empty tables.

Supporters and members of the media socialized amongst themselves until 7:42 p.m., when The Associated Press announced Blagojevich had been re-elected.

Topinka's party refused to accept the news and continued to wait for a final verdict.



Winning a second term in office, Gov. Rod Blagojevich shakes hands with supporters following his victory speech at Finkl & Sons Steel, 2058 N. Southport Ave., on Nov. 7.

"People need to know the polls are open in Kane County until 8:30," said Topinka spokesman John McGovern.

At 8:02 p.m., CBS News reported Blagojevich had won. Republican lieutenant governor candidate Joe Burkette condemned the early call to those in

attendance.

"It is irresponsible for the media to report on an election before it's over," he said. "People hear that one candidate has won, then they go home and don't vote."

Across town a very different scene was taking place.

Blagojevich's was at A. Finkl and Son Steel, 2058 N. Southport Ave., where Blagojevich's father was once employed. The building was about the size of an airplane hanger, and by 9 p.m. it was filled with more than 1,000 supporters and media mem-

bers.

Rather than the expensive martinis at Topinka's gala, Blagojevich had free beer from a Miller Lite beer truck with taps on the side. A buffet of food from sandwiches to ravioli spanned the entire wall of the factory.

Blagojevich's election party also represented a cross section of blue-collar workers, college graduates, immigrants and families with children.

Around 10 p.m., the factory building teemed with people waiting for Blagojevich to appear. People packed the bleachers and area below the stage. As televisions displayed election results, groups of supporters cheered and clapped for every Democratic victory.

During Blagojevich's acceptance speech he told a crowd, "We've got a lot of work to do for the working people of this state." The crowd cheered in response, and later began to chant "four more years."

During Topinka's concession she disregarded her pre-planned speech.

"It happens in politics, people win, people lose," Topinka said.

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Smoke still looms after fire

Wabash Avenue businesses feeling burned by blaze

By Allison Riggio
Assistant City Beat Editor

Several businesses near and along the 600 block of south Wabash Avenue have yet to reopen their doors nearly three weeks after a fire blazed in the South Loop.

The north-facing wall of the Wirt Dexter building, 630 S. Wabash Ave., collapsed after a fire Oct. 24 and damaged a one-story mechanical structure attached to the Chicago Christian Industrial League's single residence occupancy building, according to Peter Scales, a spokesman for the Chicago Department of Buildings. The unit housed utilities for the SRO in addition to sev-

eral storefront businesses occupying the first floor of the building.

Cartridge World, 27 E. Harrison St., is the only north-facing storefront attached to the SRO and has been closed since the fire. Store Owner Cliff Bridges said the damage to the utility unit left his business without heat, water or electricity for two weeks. Electricity had been restored as of press time, but heat and water were still not repaired.

"We are definitely at a major loss," Bridges said. "We were averaging [about] 20 clients per day ... [and] I don't know how much longer we're going to go."

Bridges said he has "business interruption" insurance—a type of coverage that recoups a business's losses if it is unable to operate for periods of time—but he's not quite sure if he will receive any money from it. The business opened its

doors Aug. 1, which means his insurance company may not have enough average revenue to base any reimbursement.

No structural damage was sustained by Cartridge World, but there was some smoke damage, Bridges said. He has taken that issue up with his insurance company, and is waiting to hear from them.

"We're actually losing tremendously day by day," Bridges said. "We have coverage, but I don't know if we're going to see any money from it [because] we haven't showed a profit yet."

Other SRO storefronts that remain closed are Dunkin' Donuts/Baskin Robbins, Subway, KFC/Pizza Hut and Tamarind Sushi. Attempts to contact each of these retailers were unsuccessful.

Other Wabash businesses were able to open sooner than the SRO retailers; however, some incurred structural issues beyond utility losses.

Warehouse Liquors, 634 S. Wabash Ave., was able to reopen a little more than a week after the fire, but took on roughly 5 feet of water in its basement storeroom from firefighters battling the blaze next door, according to owner Gene Charness.

"I've spent five years assembling a really spectacular arrangement of interesting products," Charness said, "[and] all that has just been either thrown out or salvaged and we have to start over again."

Insurance for Warehouse Liquors will cover the basement damage, the loss of product and the loss of revenue while the store was closed, Charness said. The store itself incurred some smoke

Chicagoans tired of election season?

Midterm momentum may not continue on to mayoral election

By Eric Kasang
City Beat Editor

In the midterm elections, the people voted to change some pieces on the political chessboard. At the state level, Illinois retained Democratic Gov. Rod Blagojevich, while the federal stage found Democrats taking control of the U.S. House of Representatives and the U.S. Senate.

However, despite this rally for political change on the federal level and a call for political reform at the state and local levels, a Chronicle analysis of Chicago's voting trends indicates that it may remain "business as usual" for Mayor Richard M. Daley and the City Council. Or voter turnout could dip by the February mayoral and aldermanic elections.

During this recent election, 47 percent of registered voters in Chicago cast their ballots, according to an analysis of data from the Chicago Board of Elections. This organization tabulates votes from Chicago; the Cook County Clerk's Office

handles the rest of the county.

For the 2002 midterm elections, 53 percent of registered Chicagoans voted; this number decreased 6 percent for the Nov. 7 elections. Although it was a slightly lower turnout than the 2002 midterm elections, a good number of people still actively sought out information on the candidates, according to Debbie Kirman, executive director of the League of Women Voters of Chicago, a non-partisan political group that provides election information.

"From the League's vantage point, we definitely saw a lot of voter interest," Kirman said. "We saw a lot of people looking for voter guides [and] wanting to know what's going on, who are [the candidates] and what do they really stand for."

Kirman said voters also contacted the League about information on any gubernatorial debates. However, only two debates occurred during the campaign: one between incumbent Gov. Rod Blagojevich and Republican challenger Judy Baar Topinka and the other that involved Green Party candidate Rich Whitney and Topinka.

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Keith Bishton/The Chronicle

Warehouse Liquors, 634 S. Wabash Ave., was able to reopen about a week after the fire next door. The retailer took on 5 feet of water in its basement but otherwise is in good condition.

damage, but Charness' insurance company already took care of that issue.

"Even though it's traumatic to me personally, it's just stuff," Charness said. "Nobody got hurt. Insurance is the sort of thing that you never want to use, but thank

God for it. It certainly could have been worse."

Though Warehouse Liquors was able to reopen, business is still not back to normal, Charness said. He hopes it will pick up as soon as the

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