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Columbia Chronicle (12/12/2005)

Columbia College Chicago

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THE COLUMBIA CHRONICLE

December 12, 2005 Volume 40, Number 15

Fundraising sputtered under former official

**Chronicle exam shows
donations down while
expenses increase**

By Jeff Danna
Editor-in-Chief

When Sam Ross was hired as vice president of institutional advancement at Columbia in October 2003, his basic ambition was to help Columbia raise funds and become less dependent on tuition as a source of revenue.

But it turns out that, Columbia raised significantly less money under Ross, who abruptly vacated his position Dec. 2. According to an e-mail sent from Columbia president Warrick L. Carter's office, Ross left to "take advantage of other opportunities," and college officials have declined to elaborate on the details of Ross' departure.

Federal 990 tax forms obtained through the IRS and Columbia's Office of the Vice President of Finance reveal that from September 2002 to August 2003, the fiscal year before Ross was hired, the college received \$7.3 million in contributions from non-government sources and

spent \$2 million on fundraising endeavors.

During that same period for the 2003-2004 fiscal year, Ross' first as vice president of institutional advancement, Columbia brought in \$3.8 million from non-government sources, a decline of 48 percent. This is the least amount in donations Columbia has brought in since 2000-2001, when the school received \$3.4 million.

Also during 2003-2004, the school spent \$2.4 million on philanthropic efforts, \$400,000, or 20 percent, more than the previous year.

Documents for the 2004-2005 fiscal year are not yet available.

Michael DeSalle, Columbia's vice president of finance and Chief Financial Officer, said he has not had a chance to research the information in the 990s, and he could not comment on why Columbia saw a drop in contributions.

In the realm of fundraising, Columbia also spent significantly more on compensation top administrators, the salaries of Institutional Advancement staff and travel.

DeSalle said these spikes can

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Mauricio Rubio/The Chronicle

Ho-ho holiday party

Members of Columbia student organizations and HUB faculty pose for a photograph with Santa Claus at the annual HUBdays Holiday Party. The holiday celebration in the HUB, 1104 S. Wabash Ave., Dec. 9 was open to the entire Columbia community. The people posing with Santa are Donnie Kimlin (bottom left), coordinator of student leadership, Jessica Coney (bottom right), Cassandra McCottrell (left of Santa), Ebone McCloud (right of Santa), Kathy Kubala (far right), Dominic Cottone (top left), director of student leadership, John Spring (top right).

Students gather holiday cheers for the needy

**Holly Jolly Trolley
Food Drive raises
money, food**

By Jessica Pearce
Assistant Campus Editor

Students walking into Columbia's 33 E. Congress Parkway building Dec. 8 were greeted by a familiar sight of the season—a man dressed in red and white, cheerfully bellowing, "Ho!

ho! ho!"

Santa Claus, the Columbia Radio Department and the campus radio station, WCRX, joined volunteers from the Greater Chicago Food Depository in the third annual Holly Jolly Trolley Food Drive to raise money and food for the Greater Chicago Food Depository.

DJs from WCRX provided commentary throughout the day as students brought canned goods and other food to donate, bought

coffee, hot cocoa and bagels donated from local businesses. Students could also spin a wheel for the chance to win a variety of prizes from classical music CDs to T-shirts advertising the movie *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.

The Holly Jolly Trolley idea came out of a Radio Department staff meeting in 2003, said Cheryl Morton-Langston, director of WCRX.

"We were having a large discussion on community service," she said. "We thought we needed to do something. We were singing silly [holiday] songs and came up with the idea of filling up a trolley with canned goods."

According to Ruth Igoe, director of communications for the Greater Chicago Food Depository, last year the school donated a total of 731 pounds of food and \$1,000. This year, the Student Government Association donated \$1,500 to the shelter in addition to the money raised by students giving as they walked through the building. Columbia presented the SGA's check in a ceremony Dec. 8.

Igoe said the \$1,500 will provide about 6,000 meals for the men, women and children who use the shelter.

"We're so appreciative," she said. "Events like this help raise awareness and bring people to action."

Courtney Wylie, vice president of the SGA, said this is the second year it has donated money to the shelter. The SGA was able to donate more money

this year because of a larger budget.

"It's a really good cause," Wylie said. "And it's something we can do to support the Audio Department."

Anita Padilla, NBC5's morning anchor and reporter, helped WCRX with the broadcast, which ran continuously throughout the day. Padilla, a Columbia alumna, said that people forget who benefits from the donated food.

"People forget that the homelessness is not just individuals," she said. "Families are homeless, too. A lot of people lost their jobs this year. People need to understand that they could be in this situation very easily."

Igoe agrees that there are a lot of misperceptions about people who use the food depository.

"Thirty percent are the working poor," she said. "Another 30 percent are children. There are 91,000 people in Cook County every week who rely on the food depository—that could fill Soldier Field one and a half times."

Although the Greater Chicago Food Depository appreciates all the donations it receives during the holiday season, Igoe wants to remind students that homelessness isn't just a winter problem.

"Hunger is a 365 day a year problem," she said. "Ninety percent of all food drive donations are in November and December."

Igoe said that the food depository welcomes volunteers all year long.

For more information, or to donate your time, call (773) 247-FOOD.

Proposed aid cuts will not impact Columbia

By Hayley Graham
Campus Editor

Proposed cuts to federal student financial aid would not dramatically impact Columbia students, officials said.

In November the U.S. House of Representatives approved a budget bill, which would cut \$14.3 billion from student loans over the next five years. The Senate proposed and passed \$8.8 billion in student loan cuts in an effort to ease the U.S. budget deficit.

The House and Senate are currently negotiating the budget bill, which will have to be passed by a majority in each house before it can be signed into law by President George W. Bush.

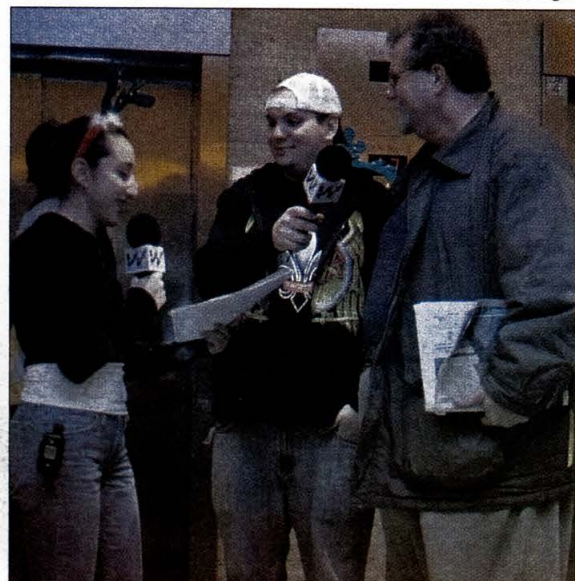
A majority of the cutbacks would come from eliminating the federal Perkins loan program, which Columbia does not participate in, according to Jennifer Waters, director of student financial services at Columbia.

Waters said students will not be affected if the cutbacks are passed until 2007 or 2008.

"Nothing is really going to change for this year," Waters said.

Stafford loans, which 70 percent of Columbia students receive, would experience an increase in origination fee, which

See Loans, Page 9



Mauricio Rubio/The Chronicle

Junior Raquel Vega (right) and senior Mike Hansen (middle), both radio majors, speak to Steve Scott, associate producer for Goodman Theatre's Christmas Carol while co-hosting the WCRX Holly Jolly Trolley broadcast on Dec. 8 at Columbia's Congress Parkway building, 33 E. Congress Parkway.



Protesters miss the point

By Jeff Danna, Editor-in-Chief

The words of John P. Murtha, a Democratic congressman from Pennsylvania, have sparked the latest ideological debate over the war in Iraq.

The 73-year-old representative, who served 37 years in the Marine Corps, called for the removal of American troops from Iraq within the next six months during a session of the House of Representatives last month, and in a statement on his webpage, he wrote:

"The lack of clear objectives and consistent policies has left us with a weakened security both at home and abroad. [There is] a weakening of public support not for our troops, who have done everything we've asked of them, but of the president and his job in Iraq."

Murtha's remarks regarding the war are highly critical of the Bush administration, but they are also reasonable. He has made excellent, pointed comments about the devastation the war has caused, noting the dramatic increase in attacks in the past year.

If only all critics of the war could be so informed and eloquent.

On Dec. 3, Sen. Hillary Rodham Clinton gave the keynote speech at the American Democracy Institute's youth summit in Roosevelt University's Auditorium Theater, and just minutes after she took the stage, groups of protesters in the audience stood up and interrupted her.

They chanted and held up signs with slogans like, "Out of Iraq Now" and "Hillary Supports War," they dropped leaflets from the auditorium's balconies; and they refused to let Clinton acknowledge their concerns.

At first, Clinton attempted to

divert attention away from the protesters by asking questions that would elicit strong reactions from audience members, but most eyes still remained on those creating the disturbance.

She then told the protesters that she would address the issue of the war later and that people in the audience had no patience for the scene they were creating.

After a few minutes of shouting and struggling, security guards managed to escort the protesters from the building, and the crowd cheered. Clinton continued to speak for another 45 minutes, and toward the end of her presentation she gave her position on Iraq as she promised.

"I do not believe there are quick and easy solutions in Iraq," she said. "I do not believe we should have gone into Iraq before the inspectors finished their work. ... I disagree with those who believe we should immediately pull out, and I disagree with those who believe we should stay without end."

While Clinton's moderately left-leaning remarks did not completely jibe with the protesters' points of view, they did create an atmosphere conducive for a healthy debate about the war. If anyone were to speak out against Clinton's position, this would have been the time.

Unfortunately, the protesters lost their chance to make a profound statement. Clinton's position on the war was not as drastic as the protesters led people to believe. Their rhetoric would have been more effective if it had been directed toward a politician with more of a "stay the course" mentality on Iraq rather than Clinton's idea of compromise.

Along with being misdirected in

their criticism, the protesters were also clearly in the wrong place at the wrong time. After all, the audience members made it clear they did not want to put up with the hecklers."

Protests can be effective if executed correctly. If those involved can present clear reasons why they are speaking out and alternative solutions to the issues they are challenging, they have the potential to change minds. If they are organized and hold their demonstrations in forums where the public can respond to their ideas, they can gain respect.

Prior to Clinton's speech, William McNary, of grassroots organizations USAction and Citizen Action/Illinois which both promote public interest, talked passionately about the need for young people to become politically active. But politically active doesn't just mean holding up signs with idealistic slogans and disrupting events; politically active means campaigning, voting and taking part in organized protests that can facilitate change.

"There are people that make things happen; there are people that let things happen; and there are people that don't know what's happening," McNary said.

While not everyone is in a high-profile position to "make things happen" like Congressman Murtha, everyone is in a position to educate himself or herself on important issues and organize campaigns that can convey a message through reason.

Because, in the words of McNary, "I'm so sick of whiny progressives."

—jdanna@colum.edu

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Announcements

Textbook Buyback

Make some money for the holidays. Textbook buyback begins Dec. 12 in the bookstore, 624 S. Michigan Ave. Students who bring in textbooks and their student ID can receive up to 50 percent of the purchase price of the book. Buyback runs through Dec. 17. The bookstore is open Monday through Thursday, 10 a.m. to 7 p.m., and Friday and Saturday, 10 a.m. to 4 p.m. For more information, call Chad Nale at (312) 344-7588.

Student Jam Showcase

The HotHouse, 31 E. Balbo Ave., will host the Student Jam Showcase, Dec. 14 from 7:30 p.m. to 10:30 p.m. The showcase will feature students from the Music Department Student Jam Series and cover styles from hip-hop to R&B. For more information, call Gary Yarkin at, (312) 344-6110.

Notes Around the Margins

Midwest Photographers Project Artists Industry of the Ordinary is celebrating the publication of its newest book, *Text Book: Notes Around the Margins*, Dec. 15 at the Museum of Contemporary Photography, 600 S. Michigan Ave. The evening will feature a discussion between participants in the project and an action orchestrated by Industry of the Ordinary. For more information, call the Museum of Contemporary Photography at (312) 663-5554.

Puppetry, Pageantry, Spectacle

The Art and Design Department is once again offering the "Puppetry, Pageantry and the Art of Spectacle" class during Spring Semester 2006. The class teaches students how to create, build and decorate the many puppets that make up "Spectacle Fortuna," the centerpiece of Columbia's Manifest, the school's annual celebration of student work. For more information, call the Advising Center at, (312) 344-7645.

IN YOUR OPINION

How can Columbia improve in the upcoming semesters?



"Lower tuition and make more days available to take classes."

—Lori Greenlee, junior, television



"I didn't get to take any classes in my major this semester."

—Kate Freund, freshman, graphic design



"I don't think I've been here long enough to judge, but I'd like to meet some students from other majors."

—John Warburton, freshman, photography



"Night classes are horrible. They are not convenient for non-traditional students."

—Nette Johnson, junior, radio

THE COLUMBIA CHRONICLE

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

Columbia adviser's song recorded by Merle Haggard

Song is on musician's latest album

By Cathleen Stanger
Staff Writer

Columbia adviser and alumnus Bob Blinn and his wife were strolling down a street in 1983 when they passed a resale store. His wife spotted a brown fedora in the window and pointed it out to Blinn. The hat looked so much like a fedora his grandfather used to wear and Blinn became inspired.

The song he wrote, after the retail shop experience, "I Still Can't Say Goodbye," was a tribute to his grandfather. Now it has been recorded by country artists Chet Atkins and Charles Landsborough, and it was recently released on Merle Haggard's new album, *Chicago Wind*.

"Every guy remembers when he was a kid, trying on his dad's hat," Blinn said. "Even women identify with it. It's pretty universal that you try to emulate your parents by the way they dress and act."

Blinn explained that the song is about a middle-aged man who can't sleep at night because he's thinking about his father.

"He's looking out the window and everything appears the same; the streetlights come on and go off, the moon is still in the sky, and he's thinking about his dad," Blinn said. "The song jumps to the present as he is walking by the Salvation Army store and he sees a brown fedora. It's symbolic because it's like the one his dad used to wear.

After all this time, he's still trying to be like his dad."

Although the song was actually written about Blinn's grandfather, he wrote the song as if looking back on his father. Blinn's father passed away when he was very young and his mother and grandparents raised him.

"I figured I would write the song as if it were a father because it would probably appeal to more people than if I wrote it about a grandfather," Blinn said.

The song revives Blinn's memories of his grandfather, like playing outside together, cutting down the Christmas tree, and finding his grandfather's brown fedora and trying it on.

"It was a real true song," Blinn

"He did a really good job. It's kind of a sad song, and it needs to be done right to get the message across."

—Bob Blinn,
Columbia advisor and alumnus

said. "All that stuff in the song happened."

After Blinn finished writing the song he sent it to a publisher in Nashville. The publisher sent it to guitarist Chet Atkins, and on a 1986, Cinemax TV tribute to Atkins, the guitarist performed the song.

When Blinn watched the TV special, he recalls audience members crying while Atkins performed the song.

"The last shot is the drummer, and a big tear rolls down his cheek," Blinn said.

British artist Charles Landsborough also recorded the song in 2000. It was a major hit in England, remaining in the top 20 for 43 weeks.

Of the three versions of the song, Blinn said he likes Haggard's the best.

"He did a really good job," Blinn said. "It's kind of a sad song, and it needs to be done right to get the message across."

In an interview for a biography accompanying *Chicago Wind*, Haggard said Blinn's song "manifests the enduring pain of [his] greatest tragedy—the death of his father when Hag was nine years old."

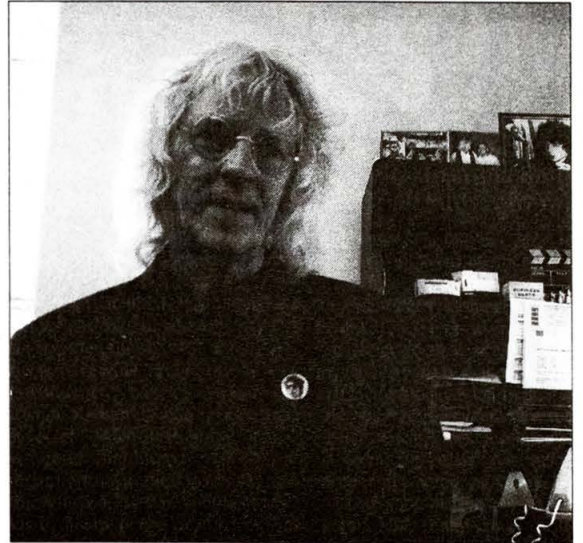
Blinn credits his wife, Mary, as inspiring him to write the song. The day they saw the hat in the store window sparked the idea.

"It kind of got me thinking," Bob Blinn said. "Then during the week it just hit me, so I sat down and in like 45 minutes I wrote the words and the music, and the whole thing was done."

Others have said that the song bears a message that many can relate to.

"The song's simplicity and imagery is what makes the song so universal," said Mary Blinn, assistant to the chair of Columbia's Music Department.

For the past couple years, Blinn said he's been more involved in producing short films than writing songs. He's worked on six or seven, one of which was accepted into both the



Erin Mash/The Chronicle

Columbia adviser and alumnus Bob Blinn wrote a song that is featured on Country Music Artist Merle Haggard's new album, *'Chicago Wind.'*

New York International Film Festival, held March 2005, and the Chicago International Film Festival in October, which was titled *Super 8*. Blinn said that he's been writing songs for more than 20 years, but "I Still Can't Say Goodbye" was the first one he had published. He has been at Columbia for 15 years.

Pattie Mackenzie, a teacher and adviser in the Marketing Department has worked with Blinn for three years, and the two have become good friends.

"I love the song; it makes me cry," Mackenzie said.

She also believes the song will last a long time and continue to be rediscovered.

"I think it's going to keep evolving," Mackenzie said. "It's going to have this amazing life. I

think different people are going to be picking it up and using it for different reasons."

Mickey Leventhal, media relations director, said Blinn is one of many advisers at Columbia who have their own creative outlets.

"I think that obviously the faculty are all working professionals, but I think the unsung heroes are staff members that are working artists in their own right," Leventhal said. "We think part of the reason that some of these people are attracted to Columbia is because there's a support for their artistic life. There's a general environment of creative ferment that helps feed and encourage their art."

—Additional reporting done by
Jessica Pearce



Mauricio Rubio/The Chronicle

Amy Fricilone (right) and Cara Schillinger, both arts, entertainment and media management graduate students, put a cocktail dress on display for the exhibit 'Shaken & Stirred: Dress and Cultural History of the Cocktail Era' in Columbia's Conaway Center, 1104 S. Wabash Ave.

Exhibit explores cocktail party era through dresses

By Hayley Graham
Campus News Editor

Columbia graduate students in the Arts, Entertainment and Media Management Department spent the past semester developing an exhibit that explores the cocktail party, its significance in society during the 1950s and its resurgence in the 1980s.

The exhibit, "Shaken & Stirred: Dress and Cultural History of the Cocktail Era," will launch on Dec. 14 with a cocktail party-style opening reception. It will run through Jan. 4 in Columbia's Conaway Center, 1104 S. Wabash Ave. The opening reception of "Shaken & Stirred" will also display original cocktail dress designs by 10 Columbia fashion majors, faculty members and local designers.

The students who put the exhibit together are a part of the Visual Arts Exhibition Management class. Creating the exhibit was the students' semester-long project.

"We've done a lot of research on the cultural history of the cocktail party to see how these dresses fit into society during the 50s and the 80s and women's

roles," said Amy Fricilone, one of the students who developed the exhibit.

The exhibit will feature a variety of styles and designs, from the quintessential "little black dress" to a butterscotch velvet dress, that will be displayed in the four glass cases at the Conaway Center. All

"Although it seems like it's light and fun and social, it's important because it is an aspect of women's history and social history."

—Myiesha Gordon,
participant in 'Shaken & Stirred'

of the dresses are from Columbia's Fashion Study Collection, which has an array of clothing from various periods and cultures that students can use as an educational resource. Dresses by two well-known Chicago designers, Tiffani Kim and Mark Heister, will also be on display.

"Although it seems like it's light and fun and social, it's important because it is an aspect of women's history and social

history," said Myiesha Gordon, another student who helped create the exhibit. "It's academic, but it will also be entertaining."

"Shaken & Stirred" explores the parallels between the styles of cocktail dresses and women's roles in society. Gordon said that during the 1950s when women were typically housewives and mothers, their cocktail dresses were very feminine and pretty. During its revival in the 1980s, when women were gaining more power, their dress styles became more excessive with vibrant colors and big shoulders.

"Women are told to look perfect in society's expectations of gender roles," said Cara Schillinger, a graduate student who helped develop the exhibit.

Schillinger said those who helped decided to examine the cocktail party era of the 1950s and the 1980s because of the similar economic booms of those decades. The opening reception of "Shaken & Stirred" is from 6 p.m. to 8 p.m. on Dec. 14, in the Conaway Center 1104 S. Wabash Ave. The exhibit is free and open to the public, and guests are encouraged to wear cocktail attire.

Frequency

Television Department
Columbia COLLEGE CHICAGO

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

ENTERTAINMENT

Dude Turn That Up!
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MWFSu: 4:30p TRSa: 9:00a

Late Night Lounge
Just like every other late night talk show... only better.
Daily at 7:30p

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

COLLEGE COMMUNITY

Back Burner
First time cooking away from home with no help from mom? Learn how to throw together a quick healthy meal with Steve Siwinski.
MWFSa: 2:00p TRSu: 10:00a

Helping Hands
A community service program that encourages young people to volunteer in their community.
MWFSu: 8:00a

POLITICS

Fine Print
A political talk show hosted by Columbia students that approaches today's topics from a bipartisan point of view.
New Episode: Monday at 7p
MWFSu: 7:00p TRSu: 9:30a

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Concert Hall Events

Monday December 12

Composition 1C Recital
12:30 PM

Musical Theatre Workshop I
3:00 PM

Vocal Jazz Recital
6:45 PM

Tuesday December 13

Composition 1A Recital
12:30 PM

Composition 3 Recital
3:00 PM

Advanced Composition Recital
7:00 PM

Wednesday December 14

Composition 1B Recital
12:30 PM

Musical Theatre Workshop II
3:00 PM

Gospel Choir
8:00 PM

Thursday December 15

New Music Ensemble
3:30 PM

Singing On Stage
7:00 PM

Friday December 16

MIDI Recital
3:00 PM

Saturday December 17

International Contemporary Ensemble in Concert
8:00 PM

HEY

FALL SEMESTER GRADUATES


You'll be heading out into the real world soon! Before you do, make sure to do these three things:

- 1** Stop by the Alumni Relations office at 600 S. Michigan, room 400 to pick up your ALUMNI CARD. The card will provide you money-saving discounts with local merchants and access to the library, computer labs and the Health center (gym) at Roosevelt
- 2** Join the online community: Go to www.colum.edu/alumni and follow the easy steps for registration.
- 3** Come to monthly networking meetings and other events!

Congratulations, you're nearly a Columbia alumnus! Be sure to keep checking the website www.colum.edu/alumni for more information!

Good luck out there!

Best wishes,
Alumni Relations

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Mauricio Rubio/The Chronicle

Construction workers work on the facade of the University Center dormitory, 525 S. State St. Residents of the dorm say they are happy with the response of UCC staff to their complaints. Students in other dorms, however, are not as pleased with the condition of their facilities.

Time for repair up in the air at dorms

By Rashauna C. Hull
First Year Contributor

Columbia students are reporting inconsistencies in the maintenance of student housing, with some dorms receiving top-notch service while others wait to receive any service at all.

Some students living in on-campus housing at Columbia have gone two weeks this fall with no lights, broken blinds, leaking dishwashers and clogged bathtubs. Others have had maintenance problems addressed almost immediately. The difference appears to stem from who's managing the building.

The new, state-of-the-art University Center of Chicago, which opened in fall 2004, houses Roosevelt, DePaul and Columbia students and is managed by U. S. Equities. Residents say maintenance problems are taken care of efficiently in the building.

Before residents even make maintenance requests, University Center staff periodically stop by to fix problems in the dorm, according to freshman journalism major Nastasha Prunty.

"The maintenance staff would post flyers on residents' doors to inform them when they would come," Prunty said.

University Center residents are not the only ones satisfied with how maintenance issues are addressed.

"Maintenance responds to our complaints in a day," said Jessie Rivera, a freshman journalism major who resides in the 18 E. Congress Parkway dorms.

In contrast, residents of other dorms reported problems in their apartments and rooms within the first weeks of moving in. But some of these issues have yet to be addressed.

"I had put in a report about my missing towel rack about two weeks after I moved in," said Tracie Evans, a sophomore film major who lives at 2 E. 8th St. "It has still not been replaced."

More than 700 students from Columbia and Robert Morris College live in the 2 E. 8th building, and they are served by four maintenance workers at any one time, according to staff with the building's management company, College Park Communities. The workers have specific duties, meaning they aren't always able to accommodate the students on demand.

This issue is also relevant in 731 S. Plymouth Court, which houses more than 340 Columbia students and is managed by Columbia.

Kelli Collins, associate director for Residence Life at Columbia, said it is inevitable that some maintenance requests would not be addressed immediately.

"When you have 340 college students living in one building, you are bound to have five clogged toilets or five leaking sinks all at one time," she said. "Students need to be considerate of the fact that we can not address every student's needs in the time they want them to."

Unlike the Plymouth Court and 2 E. 8th properties, which house hun-

dreds of students apiece, the Congress facility houses only about 110.

"I think it is easier for maintenance to address any of our problems [at 18 E. Congress] because there are not as many students living here," Rivera said.

But the larger issue is simply how the dorms are managed, according to other students.

Rosanna Nicodemo is a junior fashion major who has lived in both the University Center and 2 E. 8th building. She has noticed the difference in maintenance. "The UCC is much newer and in better shape than the other housing facilities, and because of that there are not as many problems in the UCC," Nicodemo said.

Students at the UCC also pay the most in comparison with the other housing facilities. A two-bedroom, four-person apartment in the Plymouth and Congress buildings costs \$7,442 a student for each semester compared with \$7,980 at 2 E. 8th, and between \$8,530 and \$8,960 at the UCC.

Others point out that students may not be taking care of all of the buildings the same way.

For example, students have drawn graffiti on the walls of 2 E. 8th. Incidents such as these take away from the time needed to repair other, unintentional damage within the housing facilities, Collins said.

"Students need to take more responsibility for their actions," she said.

Success in career requires both diploma, experience in field

By Andrew R. Steckelmann
First Year Contributor

Elia Einhorn was a Columbia student when he founded his band, the Scotland Yard Gospel Choir, with Matt Kerstein in 2001. Einhorn, while majoring in music performance, took classes in classical, jazz and rock fusion guitar, classical and pop piano, songwriting, electric bass, drums, marketing, sound engineering and music law.

He, like many other students at Columbia, was prepared to enter his field in a different way than other musicians out there.

"[Columbia] built me up from almost nothing to having professional skills by the time I graduated," Einhorn said.

Even so, Einhorn said he had to figure out on his own how to make his education productive.

"If I didn't decide to go outside the performance track [of marketing and music law] I wouldn't be aware," he said. "[But] one thing about Columbia is they're extremely disorganized and you have to take it upon yourself to navigate the system. [If you] take resources they provide and combine it with your own savvy, it works."

Einhorn's savvy paid off, and now he is in a successful band. Scotland Yard Gospel Choir has been ranked number 75 on the College Music Journal 200, a chart of the most popular music in college radio. They've had

write-ups in the prestigious music magazines Billboard and Creem, Chicago stations Q101 and WXRT 93.1 FM have played their songs, and they've performed alongside many successful bands, including the Violent Femmes, The Walkmen, Arcade Fire, and Tegan and Sara.

Einhorn's views are similar to those of other artists who attended Columbia. Some say the school helped provide key knowledge, but to make it in their field, they had to rely on their own decision-making, creativity and hard work.

Alvin Lau, a junior poetry major at Columbia, believes that students have to put in a lot of their own work to complement Columbia's services and find success as artists. He's been able to combine his marketing skills, his performance talent and Columbia's resources to advance in his field. Lau praises the faculty in Columbia's Poetry Department, and said they're willing to spend quality time with students. But the education, he said, is ultimately as much as a student makes it.

Lau's ability to break into the industry is as much about his work ethic and opportunities set up by his agent as it is about his education.

Columbia can be expensive for many self-supporting students. Lau, who will be visiting New York next year to perform

on HBO's Def Poetry Jam, is worried about money now as well as after graduation.

"HBO is one of the highest paying gigs, but [they] make you cut your poem down from three or four minutes to two," he said. "Some artists are unwilling because it requires a lot of shuffling and possible sacrifice of integrity. Most poets get [a master's degree] to teach as a backup plan."

Charlie Fromm has been able to test his Columbia education at internships. Fromm, a junior, began as a design major before switching to photography.

"The photography program is great," he said. "The teachers are first-rate working professionals with invaluable advice."

His expectations were met more often than not. Fromm said his teachers have given him the tools to make his vision happen.

While he loves taking pictures, Fromm also has inclinations to follow other, more financially rewarding pursuits.

Fromm did his first internship at Fader magazine as a member of its street team and was mostly involved with behind-the-scenes grunt work.

The experience at Fader helped Fromm get a job at Push, a now-closed skateboard shop, to do promotions, event planning, project work and marketing. Fromm met a lot of people at Push who became part of a network that he still works within.



Mauricio Rubio/The Chronicle

Ian Hildebrand, a freshman photography major, listens to his iPod between classes in the Underground Cafe in the Alexandroff Campus Building, 600 S. Michigan Ave.

Don't tune out safety

By Allison Riggio
First Year Contributor

Columbia student Annie Erb listens to her headphones on her way to work every day. She said she listens to music to pass the time during her nearly 30-minute commute.

Erb is part of Chicago's ever-growing population of headphone-wearing pedestrians and citizens. Whether walking, riding or doing any number of other activities, these Chicagoans tune out the world and tune in to their favorite music.

But safety experts say there may be hazards to headphone-wearing. Columbia's Security Operations Manager, Aimee Hardwick, said that any such distractions may leave students at risk while walking around campus.

"It sends a message that you're not paying attention, thereby visually making you an easier target," Hardwick said.

Though the Chicago Police Department hasn't documented any criminal incidents involving headphones, Sgt. Eugene Mullins, a department spokesman, said that kind of detail isn't likely to be included in a police report. Even if something had happened, there may be no paper trail.

According to the website Citizen ICAM, a searchable database of reported crimes in Chicago, there were six assaults in the 1st Chicago Police District between Nov. 1 and Nov. 14. The 1st District covers the South Loop and includes the Columbia campus.

Students have mixed feelings

See **Safety**, Page 10

Ross: Columbia to stay focused on fundraising

Continued from Front Page

be attributed to the increase in the number of vice presidents at Columbia and the number of employees in the Institutional Advancement Office; the increase in travel expenses is due to Columbia's method of raising funds.

"There has been a much greater emphasis since Sam Ross has been in office on cultivation—cultivation of alumni, cultivation of friends—and to do that requires a bit more travel," DeSalle said.

With Ross' recent departure, some fundraising experts are questioning whether Columbia can achieve its ambitious financial goals.

When Ross assumed his position at Columbia, his goal was to increase annual giving by holding events that would attract the attention of people and institutions from outside the college, and then to cultivate those potential donors.

The Conversations in the Arts series, which began in fall 2004, is an example of this approach. Columbia pays to bring celebrities like Julie Andrews and Mary Tyler Moore to campus and invites potential donors to the event in hopes that they will take an interest in Columbia and make monetary contributions. The next event, with actor James Earl Jones, will be held in February.

The Office of Institutional Advancement will continue to hold

these events for the remainder of the school year, according to Micki Leventhal, director of media relations at Columbia.

"I don't know what will happen with that after this year," Leventhal said. "[But] there is no planned change in direction in terms of development strategies."

While the college searches for a new person to head the office, Eric Winston, retired former vice president of institutional advancement at Wilberforce University in Ohio, will take over Ross' former position.

Winston was not available for comment.

Before Ross came to Columbia, Woodie White, who is currently the vice president for Midwest operations for the United Negro College Fund, headed the Office of Institutional Advancement. When he resigned in 2001, it took the college a year before it settled on a permanent replacement, White said.

White said that with Ross' departure, Columbia is in no position to accomplish the fundraising goals it has set. Along with reducing the school's dependency on tuition—which accounted for 90 percent of Columbia's revenue for fiscal year 2004—the Office of Institutional Advancement has also been working to raise money for the college's first comprehensive campaign.

During a student media briefing on Dec. 1, Columbia president Warrick L. Carter said the college aims to raise about \$110 million in the campaign.

"Not many universities or colleges succeed in the way Columbia wants to succeed," White said. "It's a rarified group of institutions [the college] wishes to join."

White said that Columbia's repu-

tation is growing and will eventually reach a point where enough donors take interest and it can raise that money, but college officials are promoting Columbia in the wrong manner.

Events like Conversations in the Arts don't promote Columbia's educational programs, White said. He explained that potential donors need to recognize Columbia for what it accomplishes as a media arts institution.

"It's not a bad idea to have Julie Andrews come, but what does Julie Andrews have to do with [Columbia's mission]?" White said.

Leventhal said Columbia will continue with Ross' plans to raise money. If a school's president and trustees are committed to a comprehensive campaign and the team working to raise money is well-established, a college should be able to succeed in its fundraising objectives despite the loss of the campaign's leader, said Rae Goldsmith, vice president for communications and marketing at the Council for Advancement and Support of Education, a nonprofit organization that promotes philanthropy to enhance learning.

Goldsmith also said in order for the college to move forward it needs to stay focused on the campaign and have good relationships with donors. Typically, the worst-case scenario is a campaign, which can take up to about seven years, could be delayed a year.

"One important thing to know is that turnover in fundraising positions on campuses is very high," Goldsmith said. "There's great competition of fundraisers."

When Ross was hired two years ago, the Office of Institutional Advancement underwent several

controversial personnel changes, but Goldsmith said two years is sufficient time for the team to become familiar with the campaign.

In 2003, Ross asked staff members to reapply for their jobs, and some were let go. The next month, the college hired four new employees to the office. Three of them previously worked at St. Bonaventure University in New York, the same institution where Ross was formerly vice president of advancement.

There, Ross' duties were similar to those he had at Columbia. In his two years at St. Bonaventure, from 2001 to 2003, the amount that university spent on fundraising efforts increased from \$2.7 million to \$3.8 million, according to Federal 990

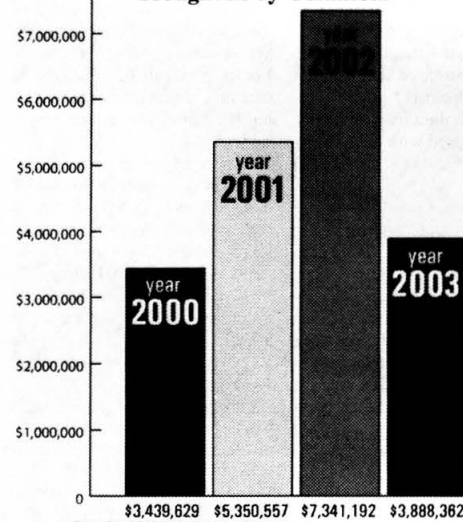
tax forms obtained from GuideStar.org. However, contributions from non-government sources remained almost stagnant, increasing from \$8.1 million to \$8.4 million.

Leventhal said that while Columbia's Office of Institutional Advancement experienced a shake-up when Ross arrived, the current staff is not concerned about a similar situation now that he is gone.

"I don't know what people talk about at home with the family, but there's no general concern or paranoia," she said.

The Chronicle attempted to contact several members of the Institutional Advancement staff, but they directed questions to Leventhal.

Amount of direct public support brought in by Columbia



Note: does not include government grants

Josh Covarrubias/The Chronicle

Source: Federal 990 tax forms.

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First year students mostly satisfied

By Bethel Swift
First Year Contributor

As they wrap up their first semester, most Columbia freshmen are pleased with the school, engaged in campus events and planning to return for another term, according to a Chronicle survey of more than 100 first-year students.

The Chronicle talked to 93 freshmen and nine transfers enrolled in required New Millennium Studies: First Year Seminar courses. Most students indicated they were happy with their first term at Columbia. The average satisfaction rating among the surveyed students was 4.1 on a scale of 1 to 5, with 5 being the highest.

Ninety of the students, or 89 percent, said they would continue at Columbia. Just seven students, or 8 percent, indicated they would not return, while three, or about 3 percent, were undecided.

According to the survey, students were most pleased with their classmates and Columbia's downtown location.

"I love being in downtown Chicago," said Ali Kangas, a freshman majoring in fashion/retail management. "There are so many opportunities for the future."

Kangas said the school does have some drawbacks, though. She said she wishes there were athletics at Columbia, and added, "It's kind of hard to meet people when you commute."

Still, the survey showed that 95 percent of those new students surveyed were not having trouble making friends at Columbia.

"I didn't expect to find really close friends so fast here," said

McSun Barnett, a freshman film major.

Film and video major Azania Jarvis agreed.

"It is too good to be true. Everyone is so supportive and approachable," she said.

Time spent commuting was one of the students' biggest complaints, along with cost of attendance and organization on the administrative level. Students were divided on coursework and orientation.

"Books are way too much money; so is the cost to [live in the] dorm[s] on campus," said Christina Newbauer, a freshman majoring in public relations. "I spent almost \$400 [my] first semester on books."

Newbauer said she usually spends at least an hour each way on her commute from her home in Lockport, south of Chicago. The cost of Columbia's dorms is keeping her from living in the city, she said.

In spite of the distance issue for commuters, a majority of the students surveyed said they have gotten involved in Columbia's social scene. About 20 percent of the students surveyed said they were involved in at least one student club or organization at Columbia, and about 72 percent said they had attended an on-campus event this semester.

Newbauer said she loved Columbia's convocation and wishes the school would have more school-wide events like it.

"I loved the costumes, the free stuff and the overall idea of the creepy circus [theme]," she said.

While extracurricular activities

are significant, students also answered questions about how they were adjusting to their classes at Columbia.

"Classes are a touch longer than I am used to," said Gurther Shabady, a freshman audio arts and acoustics major.

Lily Xue, a fashion design major who transferred to Columbia this fall, agrees:

"The once-a-week classes are long," she said.

Latham Williams, a film and video major, said he hasn't learned a lot of new material in his classes at Columbia.

"[I'm] not too impressed, considering how much I'm paying," added Marie Heilich, a freshman who won't be returning to Columbia.

Gissela Faggi, also a film and video major, disagreed. She said

she was surprised at the intensity of her core classes.

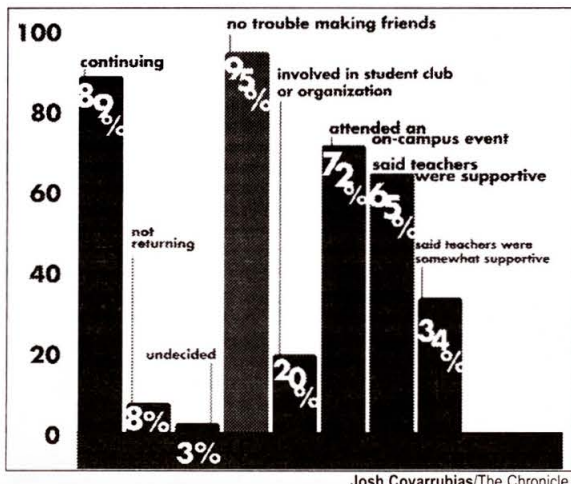
"I spend my entire weekend doing homework," she said.

A number of students were displeased with class availability. Heather Barry, a transfer student majoring in photography, said she was disappointed to find out that classes she had seen in an older course catalog are no longer offered.

Sixty-five percent of the students surveyed said their teachers were very supportive and available, and another 34 percent said their teachers were at least somewhat available and supportive. Only one respondent said the teachers at Columbia were not available or supportive at all.

"So far, I like Columbia," said

Katie Faltus, a freshman majoring in theater.



Josh Covarrubias/The Chronicle

Loans: Possible loan cuts would be largest in history

Continued from Front Page

is a percentage of the loan's principle balance. However, the impact on individual students would be minimal. Students would have to pay an extra \$10 to \$15, according to Waters.

The typical freshman Stafford loan is \$2,625 and right now students pay a 1.5 percent origination fee, which comes to \$40. If the legislation is passed into law, the origination fee will be raised to 2.5 percent, according to Waters, increasing the fee on a \$2,625 loan to \$65.

"Just because it doesn't impact people individually doesn't mean you shouldn't express your unhappiness with it, because it does represent a cut in funding for students," Waters said.

Molly Massell, a junior illustration major, thinks it would be harsh to cut student loans to lower the federal deficit.

"I'm depending on loans, and I'm going to have to pay them back," Massell said. "If they were cut I wouldn't have the money to pay for school."

If the budget bill is passed it will be the largest cut to federal student aid in history.

"I find it ironic that the government, as of late, has been looking for ways to cut the budget," said Adam Pluth, a junior graphic design major. "Instead of, you know, not starting wars in the first place and spending money like oil tycoons."

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RETURNING STUDENTS

Those who registered early and had U-Pass the prior semester, should have their pre-printed U-Pass available for pick-up during distribution. Check for your pre-printed U-Pass in the rear of the Hokin Annex on the first floor of the 623 S. Wabash Avenue building.

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01/19	10:00 am to 6:00 pm
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01/24	10:30 am to 6:30 pm
01/25	10:30 am to 6:30 pm
01/26	10:30 am to 6:30 pm
01/30	10:00 am to 6:00 pm
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New pick up dates this week

Columbia COLLEGE CHICAGO

Exhibit collaborates poetry, design for creative typography

By Cathleen Stanger
Staff Writer

The exhibit "Word" focuses on poetry and graphic design illustrations using typography and runs until Dec. 14 in the Hokin Gallery of Columbia's Wabash building, 623 S. Wabash Ave.

The show is a collaboration between classes from the Art and Design and Poetry departments at

Columbia. The classes involved included David Trinidad's poetry workshops and to Marlene Lipinski's Type is Image class.

"Word" is new to Columbia, but is similar to an exhibit that Columbia held a couple years ago called "Typewriter." Both exhibits concentrated on words and the images they can portray.

According to Nancy Julson,

exhibition manager at the Hokin Gallery, the show was a collaborative effort on the part of the C-Spaces staff. The idea was developed with the help of the instructors and students who took part in the show.

Neyssa Page-Lieberman, assistant director of C-Spaces, said "Word" was created to represent under-served departments.

"It's really easy to show paintings, photography and sculptures," Page-Lieberman said. "But classes like illustration and poetry, it's much more difficult to feature those in an exhibit."

The exhibit is a group effort that began with graduate students in a poetry class writing poems for the show. The poems were then typed and creatively laid out by the design class.

Graduate student Jamie Kazay's poetry is featured in the exhibit. She said her poem "The 88th Room" is a metaphor about marriage and the wedding night. Kazay had originally written the poem before coming to Columbia. It's the first time she's had her work shown in an exhibit, and she said she is thrilled with the results.

"It's amazing to see my work affect someone," Kazay said.

She is also impressed with the collaborative effort of the art and design classes that designed the format of the poetry. She had not yet met the person who designed and formatted her poem and presented it to be shown, but she is impressed with the outcome.

Safety: Wearing headphones can be a safety risk

Continued from Page 7

about when they should wear headphones. Erb said that she only wears hers in public while riding the subway. She said that she feels safer there because she is stationed in one spot where she is able to see everyone around her. But whenever Erb is walking around on the street, she turns her music off.

"If someone is walking behind me, I'm paranoid," Erb said.

Columbia student Freddy Zavala is just the opposite. He said he listens to his headphones nearly every day as he walks from street to street on campus.

"Once I step out of my house to come to school, I just put them on right away," Zavala said.

Jackie Olson, a 21-year-old journalism major, listens to her headphones regularly as she walks around campus. Strangers are less likely to bother her when she's wearing headphones, she said, so she sometimes puts them

on simply to avoid being harassed. At times, she doesn't even turn the music on. She said that either way, she has minimal fears of something happening to her while she wears her headphones.

"The thing that most concerns me is traffic," Olson said. "I always triple check."

Olson, Erb and Zavala all said it was unlikely they would stop wearing their headphones in public, even if they heard of an incident taking place.

Hardwick said there were no recently reported instances on campus related to headphone wearing, but noted that the risks are definitely present.

"One of the dangers involved in this type of behavior is that it limits response time," Hardwick said. "If someone with bad intentions walked upon a student, the student would not be aware until the very last minute."

Hardwick said that Columbia officials warn new students about using devices that may impair any of their senses, like headphones, cell phones or even hats or hoods that may block vision. She suggests that volume levels on portable musical devices should not be so high that listeners can't hear their surroundings.

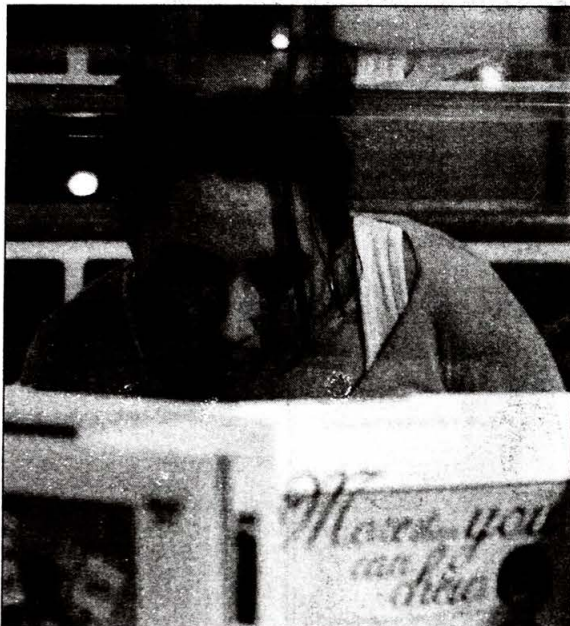
"The words seem to have a life of their own," Kazay said.

Twenty poems were viewed and critiqued upon entry into the show, but only 12 were chosen and featured in the exhibit.

A group effort chose what artwork would appear in the exhibit. Julson and Lipinski went into the classes that contributed poetry and illustrations and critiqued

the work. The process of making decisions, such as which illustrations to enlarge and how the artwork should be laid out on the walls, fell on the curator, Jonathan Gitelson.

"It was a lot more responsibility than it usually is to curate, because not only did Jon have to decide the poem, but also the illustrations," Julson said.



Mauricio Rubio/The Chronicle

A Columbia student looks at pieces on display in the "Word" exhibit in Columbia's Hokin Gallery, 623 S. Wabash Ave.

SCHOLARSHIP OPPORTUNITIES

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Open to all majors

- Academic Excellence Award (Deadline: March 1, 2006)
- Albert Weisman Scholarship (Deadline: January 17, 2006)
- Alumni Scholarship (Deadline: April 14, 2006)
- Bob Enrietto Scholarship/Semester in L.A. (Deadline: March 15, 2006)
- David Putin Scholarship (Deadline: March 15, 2006)
- Helen Fong Dare Scholarship (Deadline: March 2006)
- Hermann Conaway Scholarship (Deadline: March 1, 2006)
- Hillary Kalish Scholarship (Deadline: April 3, 2006)
- John Murbach Scholarship/Designer-in-Residence (Deadline: April 14, 2006)
- President's Club Scholarship (Deadline: April 30, 2006)
- Ron Pitts Scholarship (Deadline: March 15, 2006)

Department scholarships

ART & DESIGN

- Pouriel's Fine Arts Award (Deadline: April 2006)
- Precious Lashley Fashion Scholarship (Deadline: Spring 2006)

ARTS, ENTERTAINMENT & MEDIA MANAGEMENT

- The Make A Dent Scholarship (Deadline: April 28, 2006)
- Precious Lashley Fashion Scholarship (Deadline: Spring 2006)
- The Chuck Suber Scholarship (Deadline: December 16, 2005)

ASL - ENGLISH INTERPRETATION

- Michael Frylewicz Scholarship (Deadline: June 1, 2006)

DANCE

- Forest Foundation Scholarship (Deadline: March 31, 2006)

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- John Schultz and Betty Shiflett Story Workshop Scholarship (Deadline: Spring 2006)
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- John Fischetti Scholarship (Deadline: March 10, 2006)
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- The Patricia McCarty Scholarship Fund (Deadline: March 17, 2006)

MUSIC

- Music Department Scholarship (Deadline: February 15, 2006)

PHOTOGRAPHY

- Kodak Scholarship (Deadline: April 2006)

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- Irv Kupcinet Media Arts Scholarship (March 1, 2006)

TELEVISION

- Al Lira Scholarship (Deadline: March 1, 2006)
- Thaine Lyman Scholarship (Deadline: March 1, 2006)
- Irv Kupcinet Media Arts Scholarship (Deadline: March 1, 2006)

THEATER

- Betty Garrett Musical Theater Scholarship Fund (Deadline: April 14, 2006)
- David Talbot Cox Scholarship Fund (Deadline: April 14, 2006)
- Freshman Achievement Award (Deadline: April 14, 2006)

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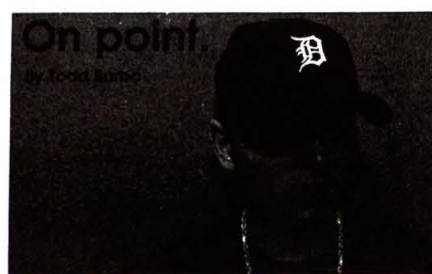
THE WORD

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE



*The Chronicle's Arts &
Entertainment staff picks
the best gifts of the season
for the college student on
your list*

pg.6



Banned like yer mom!

Last week, city aldermen finally passed the long-debated ban of smoking in restaurants and bars. I think that's just brilliant. I fondly remember a night in the recently smoke-free New York City in which I stood inside a nice, cozy bar, pointing and laughing at the smokers huddled outside like a bunch of high-school kids sneaking cigs behind the gym.

"Take your cancer elsewhere!" I said, as I high-fived the bartender, and we all raised

our glasses to our healthy, pink lungs.

Now, just imagine, if a smoking ban is this awesome, how awesome would other bans be? I can think of a million things I'd like to see banned in the city.

What about Southerners? I'm sick and tired of their accents and NASCAR hats. They have no idea how to drive in snow, and their deep-fried, syrup-smothered food certainly isn't good for public health. Clogged arteries have killed just as many people as lung cancer, I'd wager. Get rid of 'em.

Next up: headphones. I totally hate it when a fly girl is sitting on the train, reading a book with headphones on. I'll be totally be hollering at her, trying to get her attention, and she totally can't hear me because of those headphones. Plus, I think I read something once that said headphones are really bad for your hearing. It's science: they're damaging the well being of the Chicago public. Get them out of here.

Oh, and what about Pop-Tarts without

frosting? Seriously, I don't know anyone who would intentionally purchase those lame excuses for toaster pastries. They're basically cardboard! And yet, I can think of multiple instances of poor students spending their last dimes on a package of pop-tarts from a vending machine, only to be devastated when they realize they bought the frosting-free variety. If they were banned, then we wouldn't even have to think before buying pop-tarts. I mean, basically every flavor is good, as long as the frosting is there. Aldermen: Get out your ban-hammers and clean up the Pop-Tart population.

And don't even get me started on the Internet. Now, I know it's a good source for porn and information, but I'm convinced that it's encouraging Chicagoans to spend even more time sitting on their bloated butts. This city needs some exercise, and I think the Internet is responsible for holding it back. If we could only ban it, I guarantee we'd be the fittest city in the country.

Basically, bans are the answer to everything. Why didn't we think of it before? It's so simple. If something is hurting us, ban it. We'll be living in a utopian society before we know it.



This is no modern romance

I, like most college students, have developed a fairly regular morning routine. I force myself out of bed, brush my teeth and do my morning Web searching. The other morning was no different, until I got to my friend Trish's blog, and I became so consumed in the topic that I thought of nothing else all morning—I even forgot to check Gapers Block.

Her blog was titled "A tale of romance" and mentioned a RedStreak article announcing that many women were becoming less eager to tie the knot and have loads of kids. While the article, like many that have been popping up lately, covered the same old stuff (women wanting careers, women being liberated by "Sex and the City," women happy with being single), her blog questioned whether this logic is at all accurate, and, quite frankly, I did as well.

While there is nothing wrong with wanting to get married and have children,

women should not be faced with the dilemma of career versus relationship. And the more investigating I did on the subject, the more I realized that there was absolutely nothing liberating about the RedStreak article. Women aren't so much happy to be single and focused on their careers as they are forced to be single because they are focused on their careers. Men don't want a woman to pay attention to her finances, her next promotion, or getting her master's degree—they want women to pay attention to them.

"When a woman needs you for money, it's less likely they'll leave you high and dry," a male friend of mine recently confessed. "When a woman is smarter and more financially independent than a man, the man feels inadequate."

Oh, poor baby. We wouldn't want you feeling inadequate, would we? That's our job, right?

Wrong.

The more I thought about it, the angrier I became, and I realized that it's no wonder women embrace "Desperate Housewives," or that three girls I graduated with from my all-girls college prep high school dropped out of college and got married. They figure they have to choose: They can either get married and have kids or work and be alone for the rest of their lives. Neither of those options sounds at all appealing to me.

When I decided I would chalk up all this talk of marriage versus career to the Carrie Bradshaws of the world—women who are older and dealing with entirely different issues than me and my peers—I realized that I was just as much a victim

of the men not wanting a smart, independent woman as the next girl.

A guy I dated briefly over the summer made it abundantly clear that men like this exist—even at Columbia. "I don't care if my wife takes my last name or not," he said, "But my kids are having my name."

"My" kids? Was he serious? I couldn't have been more turned off. While I have often dreamed of a successful writing career, a cute, vintage apartment on the Lower East Side of Manhattan and a man who respected me and shared my values—quite possibly the 2005 version of a white picket fence—I realized that I had no clue about men, and most men had no clue about me.

No, not all men swear off an educated woman, and not all women long to marry a rich man and dabble in baking for the rest of their lives, but it's strikingly obvious that many women have fallen off the feminist boat and have disregarded the 1960s liberation that once made us feel so free. I recently attended a wedding with my friend Adam only to have this theory proven further. His friend since grade school, Carissa, was marrying her boyfriend of two years. Despite her great job, her entire family living in Chicago and MBA from DePaul, she was moving to Seattle the following week because "Paul likes it there, and he got a job."

Whose fault is this? Is it the men for refusing to put their egos aside and realize that women are just as capable as them, or is it women for acting like men are still our salvation? While Trish and I hope to grow old surrounded with women who can hold their own, it's not looking so good right now. I suppose all we can do is keep on trucking, and realize that sometimes there is a price to pay for independence. Men will get it some day—I hope.

CALENDAR OF EVENTS

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TUESDAY

Ashlee Simpson
Genesee Theater
203 N. Genesee St.
Waukegan, IL
8 p.m., \$37

Sean Paul
House of Blues, 329 N. Dearborn St.
7 p.m., \$36.50 to \$38

WEDNESDAY

Brian Costello Book Release Party
Empty Bottle
1035 N. Western Ave.
9 p.m., \$7

THURSDAY

Nails and Ales
Male pampering and drinking polish, a nail lounge
1928 S. State St.
10 a.m. - 8 p.m., prices vary

FRIDAY

Miracle on State St.
Ben Folds, Alanis Morissette, The Fray perform. Tommy Lee emcees.
The Chicago Theatre, 175 N. State St.
7.30 p.m., \$50 to \$75

The Donnas
House of Blues, 329 N. Dearborn St.
9 p.m., \$15

SATURDAY

Handmade Market at Empty Bottle
1035 N. Western Ave.
12 p.m. - 4:30 p.m., 21+

SUNDAY

HotHouse Holiday Market
HotHouse, 31 E. Balbo St.
11 a.m. - 6 p.m., \$26



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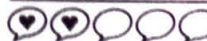
Tiffany Breynne - tbreynne@chroniclemail.com - (312) 344-8971

Ratings Guide

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



Complete Crap



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Pretty Entertaining



Very Good



Word Up.

Brian Azzarello saddles up in new monthly comic book series

Local author tackles current social, political issues through Western genre

By Hunter Clauss/Assistant A&E Editor

Acclaimed writer Brian Azzarello (*Hellblazer*, *100 Bullets*) loves to tell stories from the loser's perspective, and he takes that up a notch in his new comic book, *Loveless*, drawn by Marcelo Frusin. *Loveless* takes place shortly after the Civil War and follows Wes Cutter, a Confederate soldier who, along with his wife, Ruth, tries to reclaim his Southern home from the occupation of Union soldiers. Azzarello, a Chicago resident of 15 years, discusses how current events helped him transform the Western genre into something new and relevant.

Chronicle: What were some of your favorite westerns as a kid?

Brian Azzarello: As a kid, the only Westerns that I really liked were kung fu, and that really wasn't a Western. I suppose it was, once I discovered the spaghetti Westerns like *Fifty Dollars More*, *A Fist Full of Dollars*, *The Good, The Bad, and the Ugly*, *My Name is Nobody*; and some of the ones that came over here early and got kind of a wide release—that's when my opinion of Westerns completely changed. I was never a John Wayne guy.

In what ways did you not like

John Wayne?

The whole cut-and-dry good guys and bad guys. As a kid, when we played cowboys and Indians, I always wanted to be an Indian. I never wanted to be the cowboy.

The Western is a pretty old genre. In what ways can the Western be new and exciting?

Well, I think when any genre goes through a bit of reinvention; it's being reinvented through a filter of the time that's reinventing it. Things now are much more cynical than originally when the Western genre was big in Hollywood. There's a real element of racism to them that was probably fine at the time but seems very awkward, and that's just because we have a different outlook on those sorts of things. I don't want to say we're more enlightened because I don't believe that for a second.

Do you believe there is a renaissance of the Western taking place right now?

I think that there have been a few films, and "Deadwood" is something else that has spearheaded it. I started to sense it just in the zeitgeist about six years ago. It's like something's going on here where there's that need for kind of a manifestation of an

individual spirit. I think that is something the westerns definitely marked.

What sparked your awareness of this 'zeitgeist'?

I don't know. You just kind of felt it. I can't put my finger on it. It's funny because when I think the Republicans took the office, [they] stole it like cattle barons. It's funny you mentioned that because there are specific scenes in *Loveless* that seem to be drawn from current events.

If you connect the dots, good. I'm happy you did. Anybody who doesn't connect those dots, that's fine too. But it's certainly there for me. I think that the period *Loveless* takes place in, the reconstruction of the South, there's a lot of parallels to what's going on in the world today. The South was an occupied nation for all intents and purposes, and the carpetbaggers went with the blessing of the U.S. government to make money and take advantage. I don't want to preach or anything, but the parallels are really apparent to me.

As a storyteller, what is the most important thing for you to get on the page first when you're starting a new project?

The most important thing for me, because I'm dealing in serialized fiction—I've got to get the hook out there first. If the hook's not there, there's no reason for the reader to come back and then I'm out of work.

What can readers who are familiar with both your previous work, such as *100 Bullets*, and the new work expect from *Loveless*?

I think *Loveless* is *100 Bullets'* mean little brother. Some of the situations and characters in *100 Bullets* are rather bleak, and *100 Bullets* is just a ray of sunshine compared to *Loveless*. It's compellingly dark.

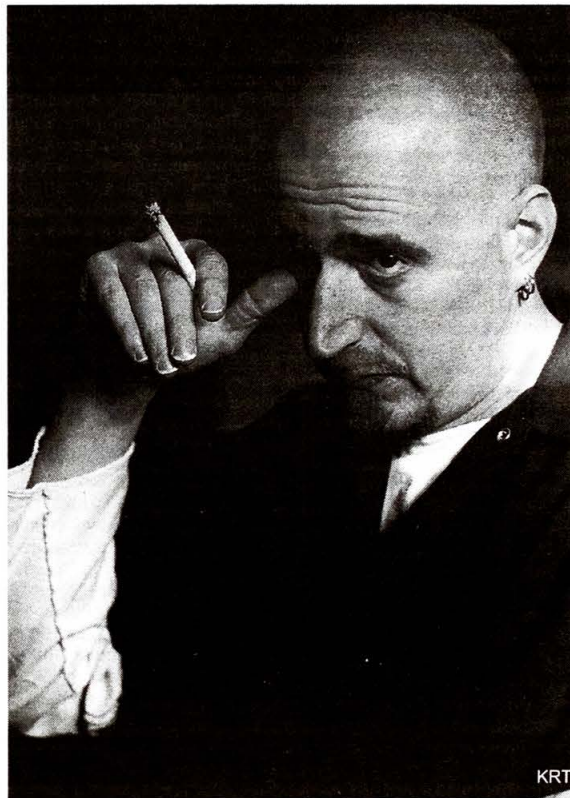
How will you tackle such issues as racism?

It's hard not to touch on racism considering the period. Slavery has been abolished and the U.S. was about to embark on a mass genocide. But, again, I don't want to be preachy with it. At all. I'm sure there's going to be a lot of things in *Loveless* that's going to piss people off. These characters, being from the South of that time, their particular views on race are not going to jive with yours.

As a storyteller, how do you handle something like that?

Initially it's not easy. Once you find your character's voice and their particular honesty, it's easy. You just have to worry about not getting in the way of your characters.

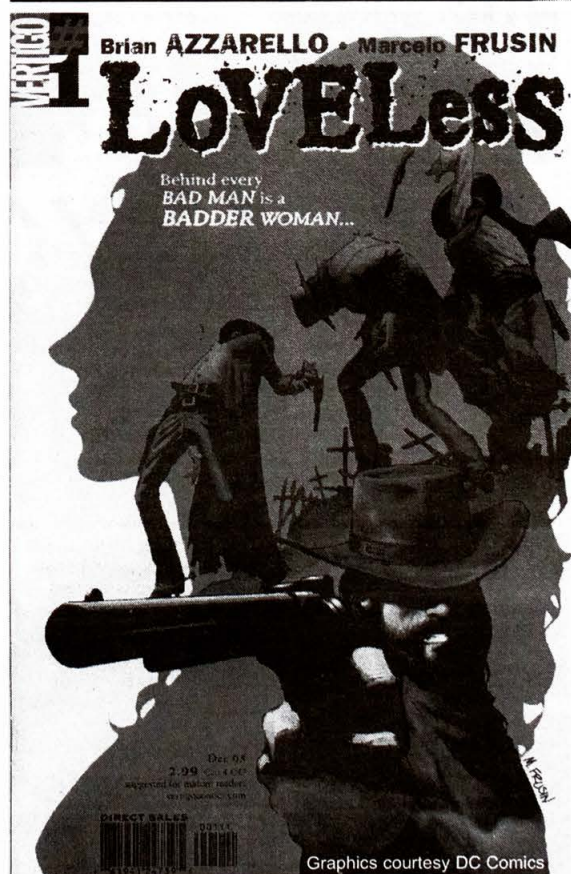
The first two issues of this monthly comic book are out now and can be found at any comic book retailer for \$2.99.



KRT



Just one example of how Azzarello explores the possibilities of the Western genre.



Azzarello enjoys a cigarette (top) as main character Wes Cutter from 'Loveless' (bottom) enjoys a gun fight with some cowboy jerks.

Lewis solo debut heaven sent

Rilo Kiley frontwoman explores gospel, bluegrass roots in new album

By Jennifer Sabella/Managing Editor

Jenny Lewis has the life. She's gorgeous, talented, lives in L.A. and schmoozes with über-hip indie rock dudes like Connor Oberst and Ben Gibbard. While that lifestyle may be intimidating to some, the Rilo Kiley frontwoman writes songs relatable enough to have attracted legions of fans who hang on her every word—and rightfully so.

To the delight of Rilo Kiley fans everywhere, this winter Lewis will release *Rabbit Fur Coat*, a solo album that provides much-needed relief from the cold. The album may throw some Rilo Kiley fans off—it replaces a lot of the keyboards and poppy guitar riffs (a la *More Adventurous*) with folksier, country-infused songs complete with religious undertones.

While a spiritual record from the girl who recently crooned “Baby, I’m bad news” sounds peculiar, don’t be too wary. From start to finish, *Rabbit Fur Coat* is as emotional, lyrically solid and vocally diverse as Lewis has ever been. She makes it clear that she has done some not-so-good things in her life, but she shows concern for things

like the after life and forgiveness by a higher power. In “The Charging Sky” she sings, “And it’s a surefire bet I’m gonna die / So I’m taking up praying on Sunday nights / And it’s not that



I believe in your almight / But I might as well as insurance or bail.”

Despite the religious content, *Rabbit Fur Coat* does have a few love songs in Lewis’s always narrative and relatable voice. “You Are What You Love,” and “Melt Your Heart,” are examples, and two of the best songs on the album.

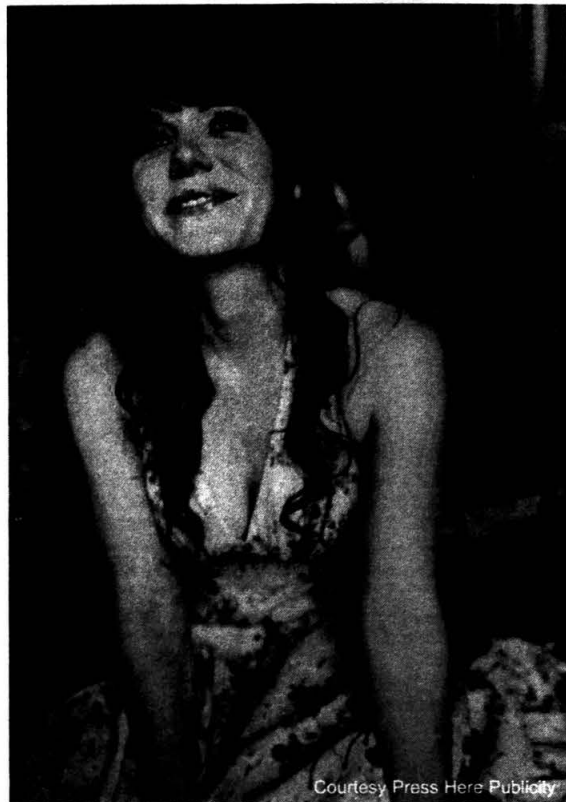
Lewis also uses her indie rock connections well. Death Cab for Cutie’s Gibbard and the man

behind Bright Eyes, Oberst, make appearances on “Handle With Care,” a cover of the song by the Traveling Wilburys (a “super group” formed in the late ’80s by Tom Petty, Bob Dylan, George Harrison, Jeff Lynne and Roy Orbison). “Handle with Care” is one of the more upbeat songs on the album, one of those rare songs your dad would actually appreciate.

Although it’s considered a solo effort, Lewis also worked closely with the Kentucky-born Watson Twins, who provided some gospel-like harmonies to the already gorgeous arrangements.

It’s unclear exactly why Lewis decided to record a solo album rather than take some time off during Rilo Kiley’s break, but it’s an effort her fans will appreciate. *‘Rabbit Fur Coat’* hits stores on Jan. 24 from Team Love Records.

**‘Rabbit Fur Coat’
by Jenny Lewis with the
Watson twins**



Courtesy Press Here Publicity

Jenny Lewis fondly remembering her performance in ‘Foxfire.’

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'Memoirs of a Geisha' kicks up storm in Japan and China

Film adaptation of New York Times bestseller draws criticism from fans

By Tim Johnson and Emi Doi/KRT



Photo by David James S.M.P.S.P.

Above: Zhang Ziyi stars in 'Memoirs of a Geisha' as Sayuri, a role that doesn't set well with some fans in China.

China and Japan, which are at each other's throats over any number of issues, finally seem to agree on one thing: Hollywood's latest release is a cultural dud.

Memoirs of a Geisha, a film based on the bestselling novel by Arthur Golden, premiered in Tokyo on Dec. 6, triggered concern in Japan because none of the three lead actresses are Japanese; two of them are Chinese and the other is Malaysian.

Citizens polled about the matter in Tokyo questioned why Hollywood chose Chinese actresses to portray geishas, who are typically Japanese women trained in traditional arts of singing, dancing and accompanying wealthy men.

If there's dismay in Japan, there's outrage in China, but for a different reason: Many Chinese are beside themselves that the film's star, Zhang Ziyi, China's best-known actress, is depicted in the movie as having sexual relations with a Japanese man.

"She deserves to be chopped into a thousand bits," said one Internet user, one of more than 1,000 people who posted on the subject at Tianji, a Chinese web portal.

"Zhang is a shameless prostitute," another posting said. "She should be deprived of Chinese citizenship."

Relations between China and Japan, the two powerhouses of East Asia, are still rough around the corners. Despite deepening economic ties with Japan, China still harbors bitter feelings toward the island nation dating to the period before and during World War II, when Japan invaded large parts of China and dealt brutally with the Chinese people. Many Chinese, censored from voicing their views of their own authoritarian government, express anger whenever they perceive any sign of national weakness before Japan.

The film, which was released Dec. 9 in

the United States, is an international production. Its American director, Rob Marshall, is known for the 2002 Oscar-winning movie *Chicago*. In addition to Zhang Ziyi, the movie stars Japanese actor Ken Watanabe (*The Last Samurai*), Chinese actress Gong Li and Malaysian martial-arts star Michelle Yeoh, an ethnic Chinese who's playing the role of mentor to the movie's protagonist.

"It's a bit awkward that the main character, Sayuri, isn't played by a Japanese actress when the movie primarily focuses on Japanese culture," a woman who identified herself only as Kai told Japan Today Online, which is a news website.

"I think Hollywood people don't care whether [the actresses] are Japanese or Chinese," said Chiaki Miyazaki, a 46-year-old music producer from Kyoto. "When I was in the United States, American people thought Japanese, Chinese and Korean are all the same."

One of China's best-known film directors, Chen Kaige, who directed 1993's *Farewell My Concubine*, questioned why Japanese actresses weren't found for the leading roles. in a speech in the Japanese city of Kobe on Nov. 9.

"I just don't understand why," Chen said. "Geisha is a centuries-old Japanese tradition and cannot possibly be portrayed by Chinese actresses. The geisha have a sophisticated way of walking, holding a fan, smiling and looking at people."

The release of the movie in China has been postponed to Feb. 10 tentatively because censors are haggling with producers about whether a sex scene can be cut in length. China Radio International reported this week.

Some of the publicity about *Memoirs of a Geisha* appeared to be the result of mischief-makers in China, who distributed fake pictures of Zhang and Watanabe in a nude scene from the movie. The doctored photos are all over Chinese websites.

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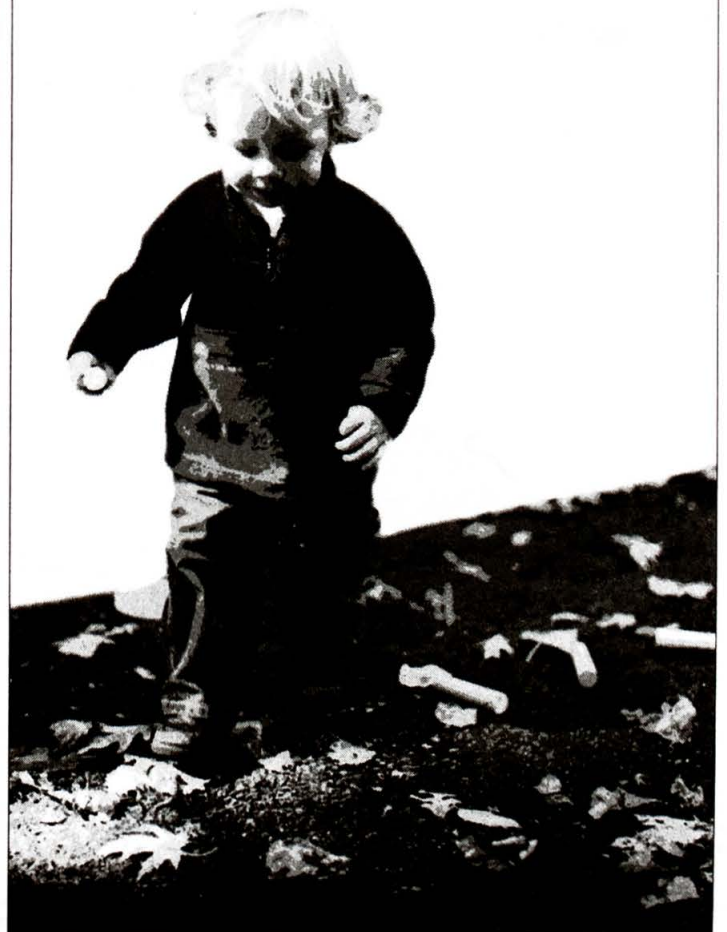
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The Word's Super Awesome Holiday Gift Guide

By Todd Burbo, Tiffany Breyne and Hunter Clauss
Illustrations by Chris Gallevo

The holidays are here, and in America that means one thing: **It's time to shop.**

We at The Chronicle know how stressful Columbia's new class schedule has been, so we decided to lend a helping hand. We've got sure-fire gift selections for just about everyone, from your reclusive fiction-writing roommate to your fussy fashion design friend. Major by major, we've provided the perfect gift ideas, because let's face it—gift certificates are weak.



Photography

America's Wilderness: The Photographs of Ansel Adams With the Writings of John Muir
Every art student needs to be snotty and ironic—even photography kids. Leaving this book of giftcard/calendar/dorm poster classics on your coffee table is a sure way to start conversation. Sarcastic, mean-spirited conversation. \$17.98 at www.amazon.com

Nikon FC-E9 Fisheye Converter Lens

Everybody knows that the only reason to major in photography is to take awesome pictures of skateboarders and rock stars for a living. And everybody knows that you'll never get published in skateboard or music magazines without a fisheye lens. \$224.95 at www.bhphotovideo.com.

QTV Combat Vest

With all the time spent shooting ponies and sunsets, male photographers have an insatiable need to prove their manliness: hence war photographers. Any self-respecting straight man with a camera will be spending next summer running through Iraq like James Nachtwey. This vest will help get you back to the darkroom in one piece. \$550 at www.armoroutlet.com.

Graphic Design

Veer "Kern" Jacket

Perfect for the typography-obsessed person on your list. No one else will understand the joke, which is perfect, because no one understands her own typography obsession to begin with. \$69 at www.veer.com.

Pino Zangaro Portfolio Cases

Who cares what your work looks like when you have such a gorgeous portfolio case? Remember: first impressions. \$164 at www.kenknight.com.

'The End of Print: The Graphic Design of David Carson'

Odds are, the design student on your list has spent his college career convinced he'll be "the next David Carson." If you buy him this book, please include a disclaimer stating otherwise. \$15.72 at www.amazon.com.

Fashion Design

The Jerry Seinfeld Puffy Shirt

According to Vogue and all of the top fashion designers, puffy shirts and ruffles are so in this year. While the shirt may not have worked for Jerry, your friend will surely be all the rage while strutting the streets of Chicago in this trendy number. Check the selection at www.ebay.com.

Protective iGuy case for iPod Nano

For your single fashion design friend, here's "someone" that is actually cute and useful, won't talk back and will help keep him company on the cold commute home from classes—or while he's creating his next great piece of shit. \$35 at www.speckproducts.com

A Mirror

Your fashion friend thinks her clothes are fresh and in style. Give her a mirror. Let her know what's up, and you'll both be grateful. Check the variety at www.simplymirrors.com.

Broadcast Journalism

'Be Honest—You're Not That Into Him Either: Raise Your Standards and Reach for the Love You Deserve by Ian Kerner' and **'Why Men Love Bitches: From Doormat to Dreamgirl—A Woman's Guide to Holding her Own in A Relationship by Sherry Argov'**

Let's face it: The world of broadcast journalism is fast-paced, and BJ majors just don't have time to waste sitting by the phone or deciphering mixed signals. With the handy help of relationship consultants Ian Kerner and Sherry Argov, your female friends can embrace their inner broadcast chick and say sayonara to the sorry losers you're sick of hearing about.

A Subscription to a Newspaper

I know, these gifts are a bit reading-heavy, but you know your BJ-obsessed friend needs it. People magazine is a good route to go, but they should also try reading REAL news. Any ol' newspaper will do as long as they're getting some knowledge in that pretty little noggin.

Crest Whitestrips

Broadcast journalism is all about looks and nothing makes an "OK" face more attractive than a sparkling white smile. Make this the perfect gift for your broadcast journalism friend that has a 'good personality.' Crest Whitestrips are \$37.99 and available at your neighborhood Walgreens.



Film Major

Drugs

Nothing smells like inspiration the way drugs do. Just think of all the great storytellers who made it big thanks to their love of getting high. Philip K. Dick, Hunter S. Thompson, William S. Burroughs and Kate Moss all had successful careers. Drugs can be found late at night in an unlit alley with varying costs.

'Frank Miller's Sin City (Recut, Extended, Unrated)'

Just when violence was becoming boring, what with such television shows as "Prison Break" and movies like "Aeon Flux," the gritty and hard-boiled "Sin City" comes out in a new extended edition, which includes over 20 minutes of additional footage. Also included are bloopers and commentaries by director's Robert Rodriguez and Quentin Tarantino. "Frank Miller's Sin City (Recut, Extended, Unrated)" has a list price of \$39.99 and is available at any DVD retailer.

Apple Cinema Display

Going into the Apple store, one of the first things to pop a boner over are Apple's widescreen cinema displays. These fine looking pieces of equipment are not only color coordinated with the Power Mac G5 and the PowerBook, but can be mounted anywhere—in the bedroom or even in the kitchen. The cinema display comes in 20-, 23- and 30-inch sizes. Apple Cinema Displays range from \$799 to \$2499 and are available at the Apple Store, 679 N. Michigan Ave.

Fiction Writing

A Cape

During the next Fiction Writers at Lunch journal reading, make an entrance with an awesomely fop-pish cape. No matter how bad the journal entry is, everyone will be too blown away by how stylish your cape was to even care. "Did you see that guy with the cape?" they'll ask, and everyone will remember it as the best reading. Single layer capes are \$188 at www.hmoon.com.

McSweeney's #17

The latest installment of this highly regarded literary magazine takes on the guise of unwanted mail. Sure, awesome. Leave it to a literary magazine to make junk mail exciting again. What will they think of next? Dog shit that smells like fish and recites poems by Dave Eggers? Talk about a staggering work of genius. McSweeney's #17 has a list price of \$24.

A Job

Sure, the Story Workshop method is an interesting way to blow off four hours, but what jobs await a Columbia fiction writing graduate? While teaching in the Fiction Writing Department might sound like the only choice, there are plenty of jobs in which any writer can put his Story Workshop skills to use. For example, working at the local fast food chain can totally be the perfect place for a former student to "recall" how his life is going completely down the drain. Jobs can be found at www.monster.com.



Boozin' on a budget

The Chronicle experiments with new line of Aldi alcohol

By Todd Burbo/A&E Editor

Upon hearing that Aldi, the international grocery retailer known for its low prices and inventive brand names, was now selling booze, I was overcome with a mixture of excitement and skepticism.

A six pack of German beer that costs less than five dollars was an exciting idea, and a \$2.50 bottle of Cabernet doesn't sound bad either. However, anyone who has shopped at Aldi knows that the quality of its products can vary to extreme degrees. At their best, they are as good as anything on the market. At their worst, they're inedible. Experimenting with new items is always a risk, but when the new item in question is alcohol, it's a risk I'm willing to take.

After patiently waiting out my workday, dreaming of my budget-buzz, I hightailed it directly to the Aldi at 1767 N. Milwaukee Ave., which is one of its nicer locations in the city. Entering the store, I was immediately greeted by a mountain of wine bottles, immediately followed by a large mound of beer cases and wine-cooler four-packs. After pausing for a moment to collect my thoughts, I began examining the prices.

Aldi offers a decent selection of red and white wines from around the globe, ranging from \$2.49 to \$6.99. I quickly decided on a \$2.49 bottle of Winking Owl Cabernet Sauvignon from California. Not

only was it the cheapest, but the owl on the label was simply adorable.

Wine in hand, I moved on to the beer—in my opinion, the most exciting prospect of Aldi's new product line. It offers six-packs of bottled beer from Germany and Mexico, as well as a few 12-packs of indistinguishable cans. Now, my favorite thing about Aldi is its ability to choose brand names that you could've sworn you've seen at one time or another, but can't quite remember. Its beer is a great example. I chose the \$4.49 six pack of Wernesgrüner, a dark bottle of beer with a gorgeous gold foil label and a non-twistable cap—further proof that it is indeed German.

My girlfriend, who had graciously driven me to the store, was intrigued by the wine coolers, a product I had nearly overlooked. In the interest of quality journalism, we decided it would be best to try all three product lines, so she grabbed a four-pack of Bartles & Jaymes (which I could've sworn was a law firm) Fuzzy Navel bottles, and we headed to the register.

While checking out, we excitedly asked the cashier what he thought of Aldi's booze. Unfortunately, he wasn't a beer man, citing its "nasty taste"—but he did seem amused by it.

"They're trying to come up," he said, laughing.

Arriving at home, our patience

was tested further, as Aldi chose not to refrigerate its beer. After spending some time in the fridge, the beer was ready to go. I popped the cap off a bottle and took a tentative sip. The beer left no immediate impression. It wasn't bad in any way, but it didn't seem particularly flavorful for a European beer. I took a larger swig, trying to pay closer attention to the taste. It definitely has a certain German heartiness, but it seems slightly dulled. Whether this is from a lack of freshness or an inferior brewing process, I don't know. It's not bad, but it's not as bright and flavorful as a German beer should be.

Most importantly, though, the beer works. After a second bottle (still trying to understand the complexities of the hops, I swear), I felt a sudden and strong buzz. I searched the bottles and packaging for the beer's alcohol content, but couldn't find the information. Nevertheless, I was convinced that it was enough.

As for my girlfriend, who was sipping on her sugary "Fuzzy Navel," she assured me that the drink was "gorge." Whatever that means.

I can't speak for her bright orange, peach-flavored candy drink, but I can say this: For less than five dollars, you won't find a more satisfying six-pack than Wernesgrüner.



Erin Mash/The Chronicle

Wine, beer and fruity drinks: Aldi's fine alcohol selection.

'Enchanters' imitates life

Brian Costello uses his hometown, music lifestyle as inspiration for debut book, release party

By Tiffany Breyne/Assistant A&E Editor

Orlando is a difficult place to visit, much less live. The bright colors, the rich people—it's all barely tolerable, especially when you're a kid growing up in the midst of it all. At least that's how Brian Costello, author of *The Enchanters vs. Sprawlburg Springs*, felt living in the Disney-fied area of Florida. While Costello, a fiction writing teacher at Columbia, may have hated it, he used it to his advantage for the book.

"Part of [my inspiration] was where I grew up in Orlando," Costello said. "It was just a very sprawled out nightmare of a place—an air-conditioned nightmare of strip malls and mansions. And fucking idiots."

Costello said that he's been working on *Springs* on and off for about 10 years, eight in Chicago, with two to three years spent attending Columbia learning the art of developing his story.

After all this time, Costello will celebrate his book release Dec. 15 at the Empty Bottle, 1035 N. Western Ave., with various musical performances and readings included in the line-up. Costello himself will read from his book, as will Jonathan Messenger, the co-founder of the

book's publishing company, Featherproof Books, and Elizabeth Crane, author of *When the Messenger is Hot*. The featured bands will be The Krunchies, The Mistreaters and Human Eye—which, in Costello's eyes, is one of the best bands in music at the moment.

Springs follows the tale of a boy who works as a squid cutter in a restaurant, joins a band and then inspires other neighborhood kids to start bands, eventually creating a "minor surrealist revolution in this God-awful city," Costello said.

Aside from his hometown inspiration, Costello credits the fact that he has been in bands himself for about half his life. Because of this, Costello knows about the band lifestyle and the trends that follow with it. He compares the band revolution in the book to real-life fads in music, using the Ramones as an example. He said that years after the Ramones broke up and three members died, people are still wearing their shirts. Originally, though, Costello said the band was ignored and considered weird by most listeners.

"That's a continuing theme in art," Costello said. "These new

ideas happen, and at first they're rejected and then they're just accepted as a matter of course. [The book shows] a surrealist kind of ridiculous next step in youth culture. [The characters] try to create something entirely organic and new and bizarre."

Costello joined up with Messenger and Zach Dodson, the other co-founder of independent Featherproof Books, after they asked to have *Springs* be the first book under their new publishing group. Costello said it was a perfect match since they were friends of his and the book "matches the spirit" of Featherproof. He also said publishing under Featherproof allows him more creative freedom with the book, like including drawings by a bandmate, which he said wouldn't fly at a major press company.

That same spirit carries over to the slightly unconventional release party for *Springs*, which is how Costello and Featherproof intended it.

"We don't want it to be an uptight, stuffy thing," Costello said. "We're not about being stuffy critics with glasses halfway down our noses and 'pontificating' in our best Truman

Capote voices or something. We're just telling a good story and making it as fun as possible for the audience."

Since the release is at the Empty Bottle, Costello hopes to have an audience outside of just book lovers and English majors; he wants to reach the people who are there to see bands as well, since they may be able to relate to *Springs*' characters.

Eric Westra, chief officer of promotions at the Empty Bottle, thinks it's important for the literary audience to reach out to the musical audience and vice versa, so the venue holds release parties whenever they come its way.

"We've worked with Brian before, with a lot of his friends and bands," Westra said. "It's just kind of natural that we do the release party here. I imagine that we're going to have a crowd that has been here before, but at the same time it probably brings in a new audience as well."

To get a copy of Brian Costello's new book, *The Enchanters vs. Sprawlburg Springs*, check out the release party at the Empty Bottle, 1035 N. Western Ave., on Dec. 15 at 9 p.m. For a sneak peek at the book, visit www.featherproof.com.



Images: Courtesy Featherproof



Brian Costello and the cover to his debut book, *The Enchanters vs. Sprawlburg Springs*, available Dec. 15.

Clooney's presence brings controversy to political 'Syriana'

By Patrick Gavin/The Diamondback (U-Wire)

"His actions have caused alarm and dismay amongst our allies abroad, and given considerable comfort to our enemies. And whose fault is that? Not really his. He didn't create this situation of fear; he merely exploited it—and rather successfully."

No, this is not a question (or is it an answer?) from last night's episode of liberal "Jeopardy." And thumbs off your signaling buttons, contestants, because in this case, the question is not, "Who is George W. Bush?"

This biting quote was lifted from George Clooney's *Good Night, and Good Luck*, the Edward R. Murrow biopic currently in theaters, which chronicles the legendary newsman's instrumental role in the fall of Senator Joseph McCarthy.

And yet, you've got to be living in a spider hole if you didn't pick up on the implicit parallel drawn by co-writer and director Clooney between the junior senator from Wisconsin who cried "Red," and the current president.

This month, *Syriana*, Clooney's political thriller, hits multiplexes on the heels of *Good Night*. Despite the subject matter, the 44-year-old actor claims the film is not intended as an overt criticism of the president.

"This film is going after 50 or 60 years of flawed policies in the Middle East," Clooney said in a telephone conference call. "This isn't something that happened in the past four and a half years. So, in general, we certainly weren't making this a 'go-get-Bush thing.'"

But with a project full of well-known left-wingers, including Clooney, Matt Damon and writer/director Stephen Gaghan, the Oscar-winning scribe of *Traffic*, Warner Brothers will be hard-pressed to convince moviegoers, particularly those in red states, that Clooney and company have no agenda.

"Our argument is to raise the debate," said Clooney, who also produced *Syriana*. "If you're going to have a war against an idea, which is terror, then you have to understand the elements. You can't just say they're evil. We're not going to be called unpatriotic for asking questions."

And it's because of Clooney's history that *Syriana* is being called "George Clooney's controversial new movie," and not, say, Matt Damon's.

"Matt—he gets some flak every once in a while," Clooney said of his co-star and close friend. "In fact, I'm gonna give him some flak later today."

Syriana began filming about a month after the two actors wrapped *Ocean's Twelve*. During the break Clooney packed on 30 pounds in the 30-day span between the projects.

"The truth is it's not nearly as fun as it sounds, the idea of putting on that kind of weight," said Clooney, who also grew a thick beard for the part. "My job was just to eat as fast as I could as much as I could. Mostly you just ate until you wanted to throw up and made sure you didn't."

While Clooney was in front of the camera for *Syriana*, he also had experience behind the scenes, directing. His film *Confessions of a Dangerous Mind* was lauded by many critics, and *Good Night, and Good Luck* is already generating buzz as an Oscar contender. Clooney said, with both experiences under his belt, directing is a bit better.

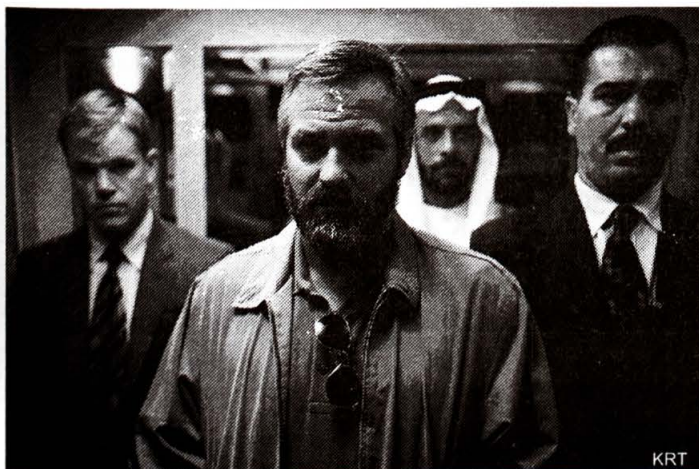
"With directing you get to be the boss all the time, and acting you gotta listen to the director," Clooney said. "So it's fun to be the boss."

Clooney doesn't plan to entirely disappear from the silver screen anytime soon, considering the former *People* magazine's "Sexiest Man Alive" is still in high demand on screen.

"Both films that I directed I had to be in to get the funding for them," said Clooney, who played bit parts as news producer Fred Friendly in *Good Night* and a mysterious CIA agent in *Confessions*. "Otherwise I wouldn't have been in them at all. It's no fun [to direct yourself]. It's no fun to actually talk to yourself and say, 'Hey, good job, George.'"

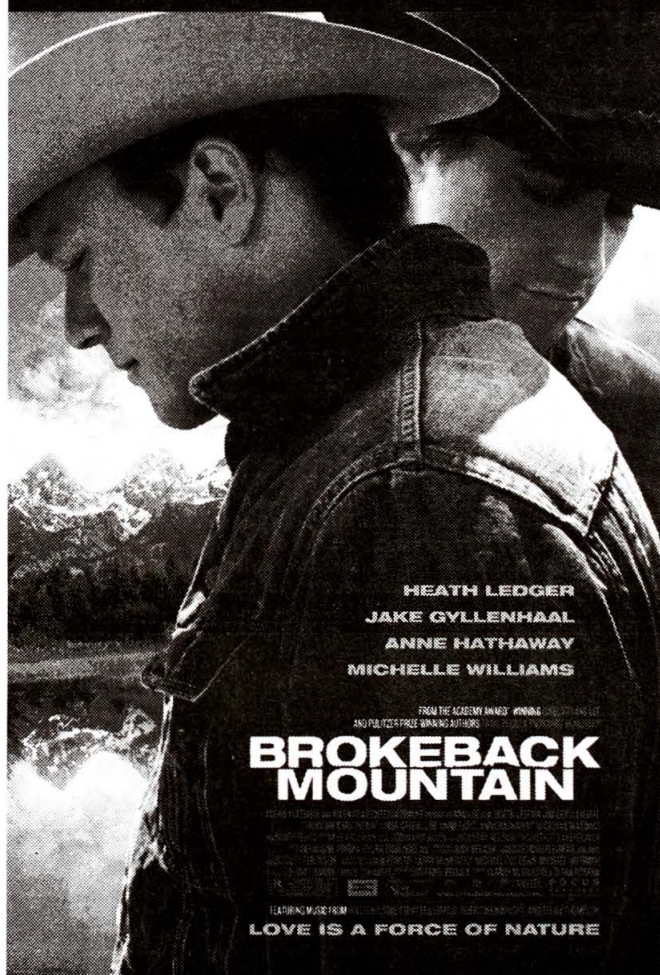
The sensitive topics covered in both *Syriana* and *Good Night* are somewhat familiar territory for the actor. For example, he has sparred with Bill O'Reilly, and he's not afraid to draw comparisons between his work and his real-life opinions.

While describing an interrogation scene, the actor slipped in a zinger: "I was getting buckets of water thrown on me, which isn't in the film anymore. There's a lot more torture to it that you don't see ... sort of like what we're doing in the [Bush] administration. Just kidding."



From left: Matt Damon, George Clooney and Alexander Siddig looking very serious in 'Syriana.'

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For your chance to see an advance screening of *Brokeback Mountain* answer the following trivia question:
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FEATURES

"BROKEBACK MOUNTAIN" OPENS IN CHICAGO ON DECEMBER 16TH!

Topless Design

Lyric Opera will feature more skin, shorter decorations in newest production of 'Rigoletto'

By Tiffany Breyne/Assistant A&E Editor

The words "topless" and "opera" usually don't belong in the same sentence, but the Lyric Opera of Chicago has managed to work around that for its upcoming opera 'Rigoletto.'

This past Saturday, auditions were held for 'Rigoletto's' supernumeraries, non-speaking, non-singing parts. The specifically sought eight attractive women willing to appear topless (some requiring good balance for tall shoes and some looking like "courtesan types"), six "Adonis-like" men and four men no taller than 4 feet 10 inches with the ability to "rappel down a rope."

The opera has never sounded so interesting. The tale of "Rigoletto" is a classic, and has been performed at the Lyric Opera numerous times in the past, but not like this. Rigoletto is a court jester despised by many for his mockery toward those he's paid to entertain. His attitude toward a nobleman, whose daughter is "defiled" by the Duke, turns on the jester when he realizes his own daughter may be next on the list.

Magda Krance, manager of media relations at the Lyric Opera, said that this production has a different director, Stefano

Vizioli, than past productions and different design, which explains the new requirements.

"We regularly do audition calls for supernumeraries and different operas have different requirements," Krance said. "Because of the setting and because of the story of the opera, there's nothing actually unusual [about it]."

Krance explained that the storyline for 'Rigoletto' includes many non-singing, non-speaking courtesans, who normally don't wear "high-necked, proper attire."

While Columbia doesn't have any opera-specific classes, other area schools, including DePaul University, which has 75 opera singers in their School of Music department, do.

Harry Silverstein, opera theater director at DePaul, guesses that the majority of "Rigoletto" productions have not included topless women and shorter men. Silverstein, who used to work at the Lyric Opera, has directed "Rigoletto" himself a few times.

Silverstein said that when a production involves new choices and settings, it's often the director trying to convey a certain message about the opera itself. Silverstein said it's possible that for this specific piece, the requirements have

to do with the psychology of Rigoletto's character.

"For instance, if you're trying to make certain people in the production look very big, one

way to do that is surround them with people who are not as big," Silverstein said. "I know that 'Rigoletto' is the kind of piece where a very important aspect of it is the psychology of Rigoletto and the court that he is in. It could be that the director is trying to make an exotic and frightening, nightmarish kind of look based on the psychology of Rigoletto."

Silverstein believes that since the audience attends an opera to hear singing, supernumeraries and aesthetics play as background to the primary characters. Yet

Vizioli, who is originally from Italy, "Rigoletto" sees the aesthetics, setting and supernumeraries as a key role in the opera.

"The idea is that the set is not simply decoration," Vizioli said in a production presentation with set designer Robert Innes Hopkins. "[It] is always reflecting a conception, and especially is reflecting sometimes the metaphor of what is the meaning of the opera."

'Rigoletto' opens at the Lyric Opera of Chicago, 20 N. Wacker Dr., Jan. 21 at 7:30 p.m. For more information visit www.lyricopera.org.



The Lyric Opera of Chicago uses cardboard people when it doesn't find enough supernumeraries or non-singing performers. Watch real people perform in 'Rigoletto' starting Jan. 21.

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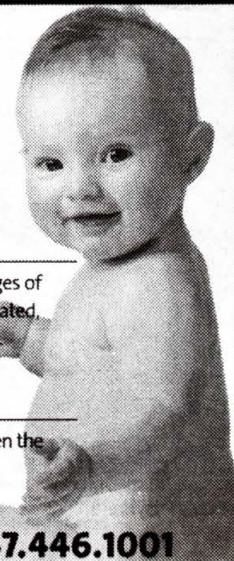
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Sudoku By Michael Mepham

Level: Tough

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

Solution to last week's puzzle

1/1/06

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

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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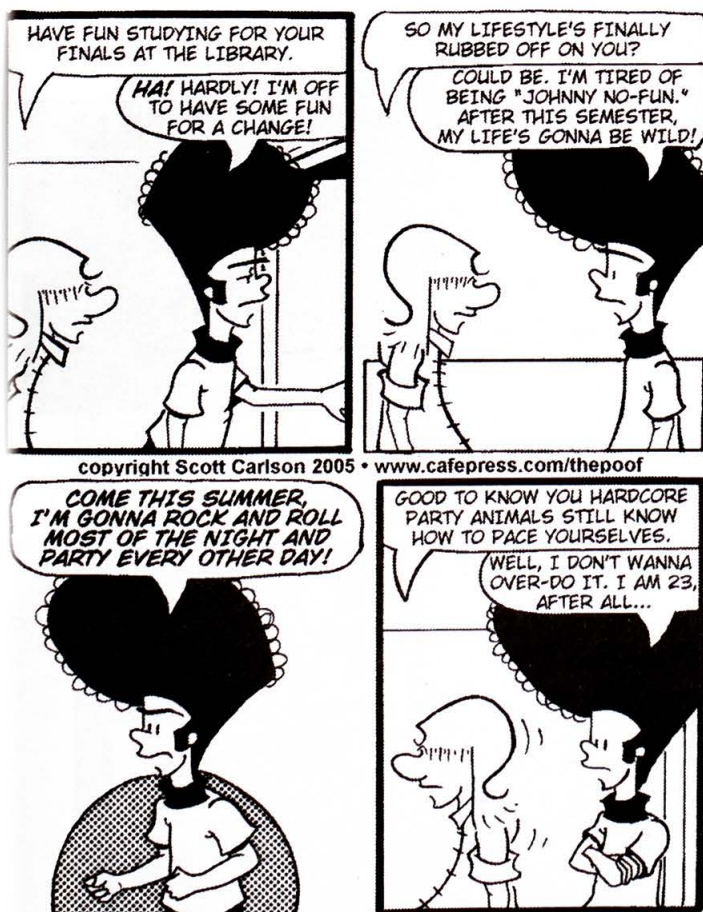


Marketing major Marie Cortopassi is a real trooper. "I like short skirts and short shorts," she said, not seeming to notice that it's December. Cortopassi enjoys thrift shopping in the Belmont corridor and says she's a fan of '80s and mod fashion sense. So is her outfit really warm enough to brave a Chicago winter? "Yeah," she said. "Because of the boots."

Michael Jarecki/The Chronicle

Out of My Head

by Scotty Carlson



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horoscopes

by Alicia Dorr



Aries (March 21 – April 20): This just in: Your shoes are inappropriate for the weather.



Taurus (April 21 – May 21): It's not so much that you have a "Bah, humbug" attitude as you just really like New Year's Eve better than Christmas. And no one will ever understand that.



Gemini (May 22 – June 21): A jet liner will roll off the runway into the street right in front of you this week, and while you may be injured, all you will be able to think is, "What are the odds that would happen twice?"



Cancer (June 22 – July 23): Your philosophy toward the holiday season has changed drastically over the years as you are annually visited by three spirits: the ghost of Christmas Fat, the ghost of Crappy Presents and the ghost of End of Vacation Yet to Come.



Leo (July 24 – Aug. 23): You will constantly kiss people under what you think is mistletoe at a party, but you'll really just be the weird guy standing under the fern.



Virgo (Aug. 24 – Sept. 23): That story you keep telling at parties sucks, dude.



Libra (Sept. 24 – Oct. 23): The new citywide smoking ban will only affect you because you're smoking hot. Yeah, no, I'm sorry about that one. I'm a little burnt out from the semester break. Really? You think I'm doing okay? Well, thank you. Thank you very much.



Scorpio (Oct. 24 – Nov. 22): You will make all of your Christmas cookies with love this year, and it will be really, really gross. Suckie.



Sagittarius (Nov. 23 – Dec. 21): Umm ... yeah, I'm not really at liberty to give you your horoscope right now.



Capricorn (Dec. 22 – Jan. 20): Your birthday is coming up again, right after Christmas, and, like always, you won't get very many presents. Only this year it's not because it's right after Christmas. I'll just let that simmer for awhile.



Aquarius (Jan. 21 – Feb. 19): Have fun spelunking over the break.



Pisces (Feb. 20 – Mar. 20): Your Christmas sweetheart is bad at making gingerbread houses, but he/she makes them every year, and every year you have to pretend they don't taste like cardboard.



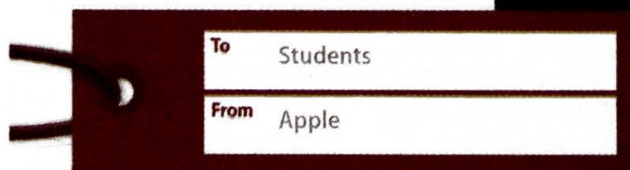
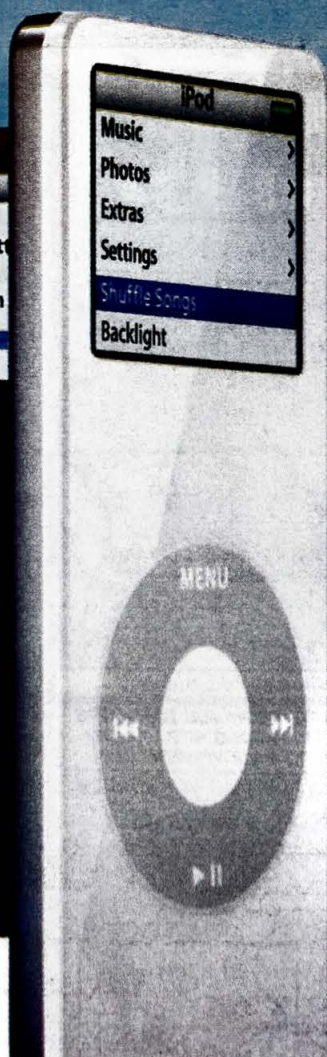
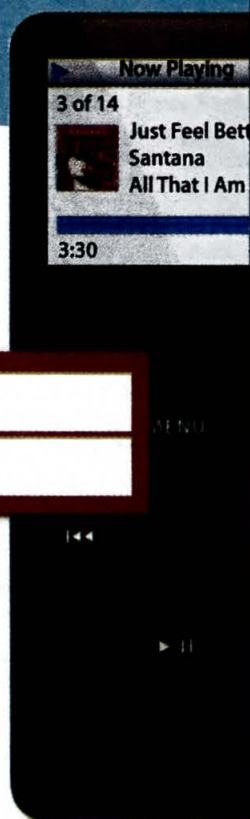
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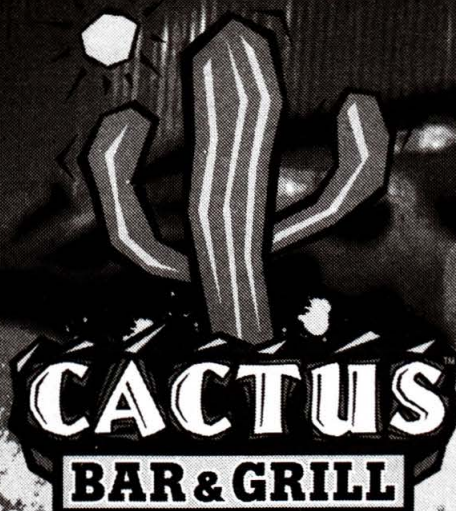


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Word: Celebrating the Union of type, image and writing

Curated by Jonathan Gitelson
November 14 - December 14, 2005

Word is an exhibition based around type and the visual symbol of the letterform. The show represents a unique collaboration between four classes from the Art & Design and Poetry departments in Columbia College Chicago. The work uses illustration, typeset poetry (printed) on walls, and books to honor the written word.

GLASS CURTAIN GALLERY, 1104 S WABASH AVENUE, HOURS: 10 AM - 5 PM TUESDAY, WEDNESDAY AND FRIDAY AND 10 AM - 7 PM ON MONDAY AND THURSDAY

The Wall and the Page—Drawings and installation by Amy Rathbone and Brad Brown
November 10 - December 16, 2005

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

Amy Rathbone combines installation and works on paper. She uses familiar objects—wire, steel wool, sandbags, gouache and graphite—to explore line, extremes in scale, and 2D versus 3D space. Rathbone insinuates these materials into the walls, columns, and corners of the gallery in a playful challenge to our everyday relationship with interior space.

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

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

Visualogue

Exhibited artist from the Interdisciplinary Arts Department Visual Environments class. Curated by Melissa Jay Craig, Faculty
December 8, 2005 - January 27, 2006

Visualogue is an exhibition of installation works created by beginning MFA in Book and Paper artists in the Interdisciplinary Arts Department's Visual Environments class. Artists are Joseph Lappie, Liz Wolf, Tinameri Turner, Drew Luan Matott, Karol Shewmaker, Erin Cramer, Hyejin Oh, Brandon Graham, Kirsten Demer, Loni Diep, and Stephen DeSantis.

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

Between the Sheets: Exploring Sex and Pornography Through Artists' Book and Beyond
Curated by Visual Arts Curatorial Management. Tricia Van Eck, Faculty

December 14, 2005 - January 6, 2006
Reception Wednesday, December 14, 2005 5pm - 7pm

Between the Sheets is an exhibition inspired by a selection of Columbia College's collection of Artists' Books which explore the societal ideals of sex and pornography and include provocative works by Claire Rojas, Cheonae Kim, and Carolee Schneeman.

Coming Soon!

HOKIN GALLERY AND HOKIN ANNEX

Weisman Exhibition

January 23 - February 24

Reception Thursday, February 2, 5-7pm

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 communications. Family relationships, ethnic identities, body image, spiritual salvation, urban decay, and the comforts of nature are just some of the themes explored in this year's exhibition.

The Weisman Exhibition is a partial presentation of each student's final project developed with the generous support of the Weisman Scholarship. Disciplines represented include investigative reporting, fiction writing, zines, illustration, photography, painting, book and paper arts, poetry, sculpture, puppetry, film, video, and documentation of installations and performances.

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Filling the fundraising hole

The sudden departure of Sam Ross from his position as vice president of institutional advancement on Dec. 2 was quite a shake-up to Columbia's administration. While Ross will go on to "take advantage of other opportunities," the school is seeking to permanently fill the position. But his departure has also called attention to the manner of fundraising at Columbia.

In Ross' first year at Columbia, the school increased its spending on efforts to raise money by roughly 20 percent, only to see a drastic decline in contributions.

Before coming to Columbia in October 2003, Ross spent nearly two years at St. Bonaventure University in New York, where money directed at fundraising increased by more than \$1 million. But despite more spending, contributions from public sources remained stagnant.

And Ross set the bar high when he told *The Chronicle*

he expected contributions to Columbia to reach \$20 million by 2010. Even with the goal of a 10 percent annual increase outlined in Columbia's 2010 plan, those aspirations seemed too lofty.

But as Ross' predecessor, Woodie White, told *The Chronicle*, "The basic question is: How do you position Columbia to raise significant dollars?"

Even though efforts like the *Conversations in the Arts: Up Close With* series are designed to turn potential donors on to Columbia, the fact remains that these events require the school to spend money to make money.

Columbia officials have said that the Office of Institutional Advancement will not change its fundraising strategies. While they would not elaborate on what this means, if the school continues to cultivate donors through costly events with little success, it will ultimately end up not bringing in as much money as it would like.

Columbia has temporarily lured Eric Winston, the former vice president of institutional advancement at Wilberforce University in Ohio, out of retirement to take Ross' place. But it is likely that administrators could spend up to a year searching for a permanent replacement for Ross.

It's imperative for Columbia to consider the previous track record of Ross' successor in its search if the college is to succeed. At his Dec. 1 student press briefing, President Warrick L. Carter once again expressed his commitment to reducing the percentage of Columbia's dependency on student tuition.

Surely one of the best ways to do that would be to spend as little as possible to raise the most funds. If Columbia is hoping to see a generous increase in gifts five years from now, then Ross' successor must realize that investing more money does not necessarily translate to receiving more.

New life in death penalty debate

In 1981, Stanley Tookie Williams was convicted of murdering four people during two robberies in California and was sentenced to death in San Quentin State Prison. Since then, Williams, a co-founder of the Crips gang in Los Angeles in 1971, has maintained his innocence. He is scheduled to be executed Dec. 13, and now pleas for California Gov. Arnold Schwarzenegger to grant Williams clemency have come from civil rights groups, such as the American Civil Liberties Union and the National Association for the Advancement of Colored People, as well as celebrities like Jamie Foxx and Snoop Dogg.

But the level of debate surrounding Williams' impending execution has been amplified by the recent milestone in Raleigh, N.C., on Dec. 2. Kenneth Lee Boyd became the 1,000th person put to death since the U.S. Supreme Court restored the death penalty nearly 30 years ago. And nearly three decades later, the debate surrounding capital punishment is no less passionate on either side.

Just last month, an investigation by the *Houston Chronicle* suggested that in August 1993, the state of Texas may have executed an innocent man when teenage offender Ruben Cantu was put to death.

Like Williams, Cantu

maintained his innocence until the very end, and Cantu's long-silent co-defendant signed a sworn affidavit saying he allowed his friend to be falsely accused. The lone eyewitness in the case told the *Houston Chronicle* that he felt pressured to identify the then-17-year-old Cantu as the man who shot him at least nine times and fatally shot another victim in November 1984. Juan Moreno recanted and told the *Houston Chronicle* that Cantu was not the criminal. "It was a case of an innocent person being killed," Moreno said.

One of the strongest arguments for capital punishment is the belief that killing convicted criminals is preferable to the possibility that they will return to society. But that belief hinges on the certainty that the people being sentenced to death are, in fact, guilty of the crime for which they had been convicted.

All too often in recent years, an eagerness on the part of law enforcement officials to bring closure to a case has resulted in incarcerating an innocent party. And, as in the case of Cantu, mistakes revealed too late are impossible to correct.

But since the U.S. Supreme Court brought back the death penalty in 1976, more of the American public has expressed a hesitant attitude toward rushing to the eye-for-an-eye style of jus-

tice. Americans would prefer to see convicted murderers put to death rather than return to civilian life; but support for the death penalty is not as fervent when compared to life without parole.

Additionally, many studies have indicated that it actually costs taxpayers more money—more than \$1 million per case—for the process of sending somebody to death than it does to incarcerate them for life.

But what remains disturbing about the continued tradition of executions is the racial divide in the United States it contributes to. Though blacks and whites have been victims of murders in nearly equal numbers, since 1977 more than 80 percent of the people executed were convicted of murdering white victims.

In January 2003, Russell Feingold, a Democratic senator from Wisconsin, told Congress, "We simply cannot say we live in a country that offers equal justice to all Americans when racial disparities plague the system by which our society imposes the ultimate punishment."

The case for Williams is another high-profile story in a long and bitter debate. But the moral grounds on which the entire argument has always teetered overshadow our commitment to a judicial system that needs to begin asking tougher questions instead of simply seeking quick answers.

BACK FROM THE DRAWING BOARDS



LETTERS TO THE EDITOR:



Minorities at Columbia not just a black and white issue

In response to the Dec. 5 story on low-income scholarships ("Officials propose new low-income scholarships"):

I am really tired of the way Columbia's minority population is constantly represented. It seems like the only "minority" that Columbia is interested in tracking, or even recognizing, is the black population. Are African-American households the only ones that are low-income? I'm afraid not. Completely ignoring other students of color in Columbia's statistics is very detrimental to its recruitment efforts as

well as its overall image. (Besides its obvious effect on Columbia's non-black students of color—it's bad enough being ignored in real life, but by your own school?) If Columbia and its journalists are only interested in covering statistics on its black student population, then at least be clear about it, instead of calling it a "minority" enrollment issue.

Of course, this is not to criticize Columbia's desire to work on increasing the number of black students—this is about recognizing that there are many other students who are not being considered or talked about. As an Asian-American student, I've been appalled at how backward this school is in terms of recruiting and retaining students of color, as well as the way that I am treated. In fact, one of the security guards in the building that I spend most of my time in here at Columbia used to call me "the oriental girl." I cannot believe that this happens on a college campus in the year 2005.

—Aimee Lee
MFA candidate,
Interdisciplinary Arts

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

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

—The Columbia Chronicle Editorial Board

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Keep it to yourself, creep

By Jennifer Dorsey Fischer
Copy Chief

I exited the el last Wednesday morning bundled in full-on winter attire—parka, wool scarf and hat pulled down over my ears. “Mmm,” some slime ball cooed into my ear, like he was slobbering over a juicy steak dinner. I could feel his breath and his jacket as he brushed by me.

Awesome. I headed for class sick to my stomach and royally pissed off, ready to slug the next low-life who crossed my path.

I wish I could say that was the first time I'd encountered such harassment, but I can't; it's a regular occurrence—at least once every-other week. I am amazed by the population of ill-mannered men who roam this world. Since I walk and take public transit almost everywhere, I have dozens of stories—some rather chilling, in fact—of sleazy guys harassing me on the street.

Every time I start to feel thankful that I live in such an emotionally advanced society, one filled with men and women who respect one another and consider one another as equals, I am reminded that there are still a sufficient number of creeps.

Early last summer I was walking to work at 7:30 in the morning—broad daylight, with people dropping their kids off at school and walking their dogs—when a man in a red BMW slowed down and started making lewd sexual comments to me. He then followed me, lagging behind until I was away from other people. After doing this for several blocks, he came me up to where I was and I turned to him, shaking with anger and fear, and yelled at him to “leave me the fuck alone.” He sped off as another car approached.

My blood boiled. My body trembled. What was his plan? Did he hope I would hop in his car and beg him to take me off to some place we could be alone? Did he plan to grab me, rape me and mur-

der me? Or was he just getting some kicks yelling at me from his car?

I don't care what his intent, or the intent of any street harasser, is. We have a right to walk in the world with both our dignity and sense of security intact. We have a right to go to work or school or wherever we may need to go, without feeling that our sexuality is being violated. I am sick of having these experiences and hearing about the similar encounters of other women.

These repulsive moments strip us of our pride and make us want to hide our femininity. They make us feel weak and vulnerable. They infuriate us and make us resentful toward men.

These feelings are reinforced further when I hear about women who are violated in the worst way: women like Teresa Halbach, the 25-year-old freelance photographer whose remains were found last month in the Mishicot, Wis., salvage yard owned by the family of Steven Avery, a man who was exonerated of a rape conviction in 2003 after serving 18 years in prison.

Though DNA evidence cleared him of the crime he had been serving time for, Avery had a 25-year history with the court system, which included cruelty to animals, felony burglary charges and endan-

gering safety for allegedly forcing a woman off the road at rifle point—which ended only after he saw her infant daughter in the car.

Avery has been charged with Halbach's murder and with mutilating her corpse. His arraignment is scheduled for Jan. 17.

One of my friends knew Teresa Halbach. I can't imagine the anger and sadness Halbach's family and friends are enduring.



Chris Gallevo/The Chronicle

Unfortunately, that isn't the only headline-making case I've felt personally connected to.

Two years ago the murder of 22-year-old University of North Dakota student Dru Sjodin made national news. With every television broadcast, I was physically sickened by the sight of Alfonso Rodriguez Jr., the level-three sex offender who was charged with ending Sjodin's life. Rodriguez had a history of sexual contact and attempted kidnappings of adult females. Rodriguez's trial is scheduled to begin July 2006.

And Sjodin was the cousin of one of my former high school classmates. My heart still aches for her family. My mind cannot comprehend how that demented man was even walking free.

Not every case hits so close to home or even makes the news, but every case of sexual violence and harassment of women is sickening and heartbreaking. And there are far too many.

According to the nation's largest anti-sexual assault organization, Rape, Abuse and Incest National Network, there was an average of 223,280 victims of rape, attempted rape or sexual assault in 2002 and 2003. RAINN reported that in 2003 only 40 percent of rapes and sexual assaults were reported to law enforcement. The organization also estimates that every two and a half minutes, somewhere in America, someone is sexually assaulted. That estimate does not factor in rape or attempted rape. Both RAINN and the U.S. Department of Justice define sexual assault as completed or attempted attacks usually involving unwanted sexual contact between the victim and the offender. This definition includes verbal threats.

The Department of Justice National Sex Offender Public Registry cites that there are over 500,000 registered sex offenders nationwide.

But they all don't remain in jail forever. According to the U.S. Department of Justice's National Crime Victimization Survey, compared with non-sex offenders released from state prisons, released sex offenders were four times more likely to be re-arrested for a sex crime. And they are walking among us like ticking bombs.

There is no way to tell the harmless creeps from the seriously dangerous ones. Though I refuse to live in fear of the criminal monsters and refuse to let the ill-mannered men who harass me change who I am, I will never understand any of them. But I will certainly let my opinion of them be heard.

Roamin' Numerals

\$500,000

Minimum amount Mike Bolognue had invested in his northeastern Ohio tavern, Legends Sports Pub and Grille, only to discover the state would not grant him a liquor license. Bolognue plans to serve food until May, when voters will decide whether to approve alcohol sales.

413

Number of satellites the United States has in outer space, according to a survey conducted by the Union of Concerned Scientists released Dec. 7. The rest of the world has 382 satellites.

\$2,500

Reward given to water meter reader Gerardo Ruiz for returning a winning lottery ticket worth \$25,000 to Mike Sargent. On Nov. 15, Sargent lost the scratch-off ticket he purchased in Alvarado, Texas, but received a call from Ruiz five days later saying he found it while working five houses away.

Boozing with strangers can be fun

By Hunter Clauss
Assistant A&E Editor

They're everywhere—in libraries, dark alleys, bars and restrooms across America. They can even be sitting next to you right now, and as luck would have it, I, too, am proudly one of them. I'm a stranger, and I'm annoyed with how the media portrays us as candy-loaded child abductors.

Sure, the candy's great, but a lot of us strangers don't even like kids. Yes, there are some with whom a child shouldn't be left alone. But is that really the stranger's fault? It's a known fact that strangers and children get along as much as the current pope and the Nazi Party, but you've got to have lemons to make lemonade.

Strangers are vastly misunderstood. Everyone expects the worst out of a stranger, but we can't help it. Sure, we look suspicious with

our shifty eyes and our wild, disheveled hair, but what does anyone really know about strangers? It's hard work riding the bus all day or hanging out in back alleys all night long. That stuff takes pure dedication.

We're told at an early age that we can't trust strangers for anything, but I've realized that “stranger danger” is not as bad as my parents and my teachers made me believe. I mean, really, didn't we resolve all of this during the Cold War when the USSR was the alpha stranger to the U.S.?

For example, when I was riding on the bus to work the other day, a 5-year-old girl said goodbye and waved to me as she was exiting with her grandfather, who could have been a stranger-in-training. Regardless, I got really nervous and didn't know what to say. My mother always informed me to never talk to strangers, and this little girl is

really just a junior stranger in training. I decided the best and safest way to handle the situation was to just wave back.

It was the same bizarre uncertainty that I had experienced at the Holiday Club, a swanky little bar on the corner of Sheridan and Irving Park roads, I stumbled upon two other strangers who I later would discover were just two human beings. I was ordering a shot of something when the woman next to me at the counter complimented me on my attire. She was easily twice my age but still very pretty. When people compliment me on anything, I get really shy and don't know what to say. This hesitation to converse with what turned out to be a very wonderful woman struck me as a bit off.

Instead of running away in terror as the kind, older woman began talking to me, I decided maybe I should just stay and hear what she

had to say. So I did. I got to know a great deal about her—how she graduated from Northwestern University and how she started a company with her husband. But we also talked about the current political climate in America and the War on Terror and, even though we didn't agree on some topics, we still had an enjoyable conversation. Since I mustered up the courage to converse with her and her husband, they bought me a shot of tequila and two rum and cokes along the way. They even offered their couch to me when they realized that I was quite intoxicated from their free drinks.

There are many misconceptions about us strangers and they have gone on for far too long. We've been discriminated against by the media and the PTA for far too long. Sure, we might give your kid some candy, but chances are we'll also buy you a drink for a friendly conversation.

Choice Cuts

“

“If she dies, I will kill Michael Schiavo and the judge. This is real!”

Statement posted to an Internet message board by Dera Marie Jones, 32, regarding the decision in March to remove Terri Schiavo's feeding tube. Jones was convicted by a federal jury on Dec. 6 for sending a death threat across state lines.

”

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Santa's final 'Ho, Ho, Ho' under Marshall Field's name

AP

At the end of a long line of excited children and decked out in the traditional red suit and beard, Frank Arostegui is spending his last Christmas season as a Marshall Field's Santa Claus.

By next season, the venerable downtown department store, a decidedly Chicago store, will be renamed Macy's, which is decidedly New York.

"Marshall Field's is synonymous with Christmas in Chicago," said Arostegui, a 64-year-old retired factory manager-turned Santa. "I think they're making a huge mistake."

Federated Department Stores Inc., which bought Field's, promis-

es only the name will change, not the holiday traditions that have made visiting the State Street store to see its elaborate window displays, giant Christmas tree and, of course, Santa Claus, an annual ritual for generations of families.

Historians say the store, which was built in 1892, began decorating its window fronts in 1897, put up its first Christmas tree in 1938 and opened its Santa land, called the Cozy Cloud Cottage, in the 1940s.

"We're committed to preserving the traditions at Marshall Field's," said Field's spokeswoman Jennifer McNamara. "We don't have any plans to change them."

But the name change, which should happen by fall, has been reason enough to lower the spirits of this year's crop of store Santas, a

half-dozen of whom are scattered throughout the downtown store's fifth-floor toy section listening to children's Christmas wishes.

"It's sad, because the Christmas traditions are so tied up with the Marshall Field's name," said Jim Roetheli of Chicago. "I feel real pride in being a Marshall Field's Santa. This is the Cadillac of Santadom."

Chicago movie critic Roger Ebert, an opponent of the name change, complains that while the store's new owner plans to keep the same traditions, they will be different.

"It won't be Field's Christmas traditions," wrote Ebert via e-mail. "It will be Macy's."

All 62 Marshall Field's stores across the country will be renamed Macy's by Cincinnati-based Federated, which also owns the Bloomingdale's department store chain.

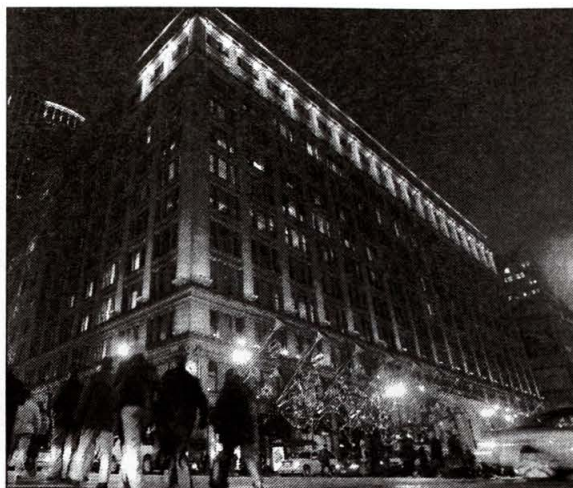
That will force one Field's Christmas tradition into the history books. While children will still be able to visit Santa at the downtown store, the memento buttons they receive will no longer say: "I saw Field's Santa."

That's tough to swallow for Arostegui, whose parents brought him to see the store's Santa in the 1940s, and he later brought his own three children.

"The only real Santa was at Marshall Field's, there was no question about that," Arostegui said.

While children still ask the store's Santas for the latest toys, their parents have another wish this year.

"Some parents said what they



AP

Marshall Field's State Street store is decorated for the holiday season as pedestrians walk past. Customers have been flocking back to the store for its final season before it is renamed Macy's.

want most for Christmas is for the name to stay the same," said Jeff Allen of Chicago. "But they also say they'll keep shopping here no matter what the store's called."

McNamara said there has been more traffic through the downtown store, partly due to sentimental journeys by Field's devotees. She said shoppers also are snapping up Christmas tree ornaments and other items emblazoned with the Field's logo, although she could provide no sales figures.

At the store, another popular Christmastime tradition is a meal at the stately, seventh-floor Walnut Room, where the store's glittering, 45-foot Christmas tree stands.

In the 1950s, Marshall Field's claimed its nearly four-story high balsam fir was the world's largest indoor Christmas tree. Today, the tree is artificial but still elaborately decorated with 2,400 crystals and 15,000 lights.


Lori Miodus of Fort Wayne, Ind., recently came to Chicago with her daughter and parents to visit the store during one last Christmas season before it becomes Macy's.

"My first Christmas and many Christmases since were spent in the Walnut Room," said Miodus, who was raised in Chicago. "It was so important for us to do it as a family one last time."



AP

Jim Roetheli, a Marshall Field's Santa Claus, takes an escalator to a lower level, in downtown Chicago. By next season the store will be renamed Macy's.



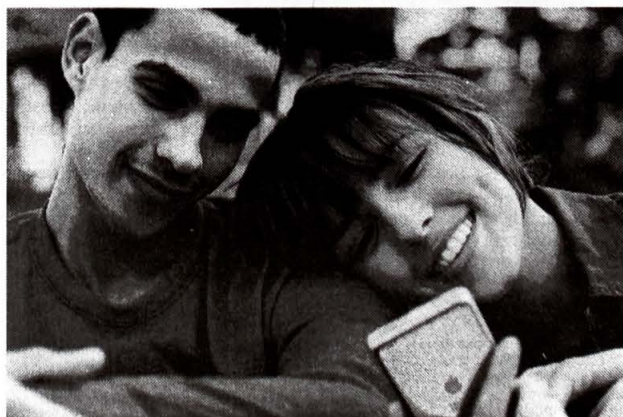
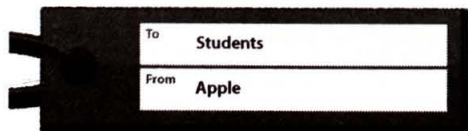
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Frequent thefts threaten safety in South Loop

By Chelsey Klasnich
First Year Contributor

This past fall, Columbia student Josh Rubin was standing outside of a crowded Walgreens two blocks from campus, when someone stole his wallet. When he realized it hours later, he retraced his steps, but he knew had just become a victim of theft.

"My wallet was stolen from my back pocket," said Rubin, a freshman art and design and film and video student. "My drivers' license, Columbia ID, key card to the dorm and \$80 in cash were in my wallet."

Police statistics show that thefts do happen around Columbia's campus—and they happen often.

According to Chicago's Citizen ICAM, a Chicago Police Department website that keeps an unofficial tally of crime, 29 thefts occurred in October and November on Michigan Avenue, Wabash Avenue and State Street within a mile of Columbia's Alexandroff Campus Building, 600 S. Michigan Ave.

But theft is only one of the crimes committed around campus. In fact, physical crimes happen more often than theft, according to information on ICAM.

In the last two months, seven robberies occurred within a mile of the Alexandroff building. In two incidents, suspects used a handgun. Half took place between 3 p.m. and 5 p.m., when many students are on their way to and from classes.

Other incidents including eight assaults on area streets and another on college property have recently taken place and there were also 11 reported

acts of battery in areas near campus.

Students say they generally feel safe and confident about walking in the area, but many are still concerned about the criminal activity.

"Theft is always in the back of my mind, but I try not to think about it—otherwise, it would freak me out even more," said Courtney Nagel, a freshman fashion major.

Many students also have a preference for certain streets.

"I feel the most uncomfortable on State Street," Rubin said. "So much attention is placed north on Michigan Avenue, like on the Magnificent Mile. Cops are more abundant there versus State Street."

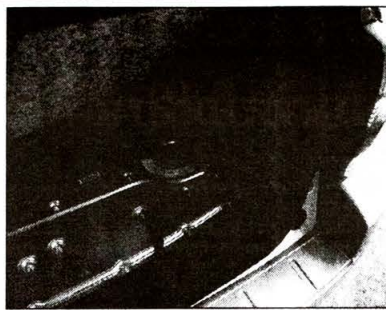
Police officials say students shouldn't worry about street crime.

"Most of these thefts occur at restaurants where a purse is set on the back of a chair," said Sgt. Ross Williams of the department's Chicago Alternative Policing Strategy office. "Victims of pick-pocketing and thefts are rarely college students."

Pat Camden, deputy director of the police department's news affairs division, agreed that the area near Columbia's campus is safe.

"Most crime is based on opportunity," he said. "If a student isn't aware of their surroundings and gives an opportunity, they become more vulnerable to criminal activity."

Williams advised students to be aware of any suspicious activity. If students approach a street where they feel uncomfortable, they should take a detour, he said. Anyone who is a victim of a physical crime or personal theft should report it immediately.



Michael Jarecki/The Chronicle

The electric battery for the 2005 Ford Escape Hybrid (left) located in the rear, powers the vehicle up until it reaches 30 mph. The gas engine (right) kicks in when the vehicle goes above 30 mph.

Hybrid: Tax breaks give buyers incentive to get hybrids

Continued from Back Page

Escape hybrids in its fleet and in 2005 was the largest midwest purchaser of the vehicles in 2005, a move that helped strengthen the company's standing, said Patrick Pineau, spokesman for Exelon Corp.

ComEd has seen a savings of about 30 percent on the hybrid SUVs over their traditional gas fleet and is expecting the new bucket trucks soon, Pineau said.

"We're trying to be a leader and set an example to cut down on emissions and dependence on foreign oil," Pineau said.

However, Richard Fick, a sales manager at Lynch Ford, 5333 W. Irving Park Road, said the Escape is the only production hybrid available through Ford Motor Co., and sales are not as high as the company had predicted for average consumers.

"That would be fantastic if the additional tax credit passes," Fick said. "It would certainly stimulate hybrid sales for average citizens."

So far Escape purchasers have been people who are concerned about high gas prices as well as the environment, Fick said.

"Unfortunately, that is a small percentage of the population," Fick said.

The Escape is powered by batteries in the vehicle's electric engine for speeds up to 25 to 30 mph. For higher speeds, or when the vehicle has torque, such as towing or going up hills, the gas engine immediately kicks in, Fick said.

The battery recharges itself through a regenerative braking system that stores energy every time the vehicle is in motion or braking.

Price-wise, Fick said, the Hybrid Escape is about \$4,000 more than the standard comparably-equipped gas engine model, but people can save just as much in gasoline if they use the vehicle primarily within city traffic.

Emanuel also urged the Federal government to pursue the hybrid market and provide funding for state transportation fleets by 2015.

This year Emanuel secured \$2 million for the world's first ethanol-to-hydrogen fueling station in Chicago through the Energy and Water Appropriations bill, Connery said.

"Emanuel always said, 'When it's good energy policy, its good environmental policy and good economic policy,'" Connery said.

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And here's another strategy for mugging a little extra scratch: **Free Checking** from Washington Mutual. There's no minimum balance required to avoid a monthly service charge and it's free to sign up for a Visa® Check Card. Plus there's free online bill pay available at wamu.com.

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Snow settles over city



Mauricio Rubio/The Chronicle

Anthony Johnson spreads salt in front of the DePaul School of Law, 25 E. Wabash Ave., on Thursday, Dec. 8 the day after a snowstorm. The snowfall was the first significant accumulation since the city's winter parking ban went into effect earlier this month.

Performers: New proposal cracking down on street musicians

Continued from Back Page

whether it be through words, music or performance.

"I usually get a tremendous response from people, tourists and locals," Currie said. "It's always been nothing but positive. I play the bagpipes, and they have really only one level you can play at; I can't really turn them down."

Tim Nutt, founder of Streetnote, a nonprofit organization based in San Francisco that provides opportunities for street musicians to be heard by making and providing demos for street musicians to have free of charge said street music is a crucial aspect of the culture of any city.

"We live in real noisy cities and the noise that surrounds us is traffic and people screaming," Nutt said. Street music brings in an element of triangulation between the music, the performers and the people walking the streets."

Nutt visited Chicago last summer during the Chicago Loop Alliance's (formerly the Greater State Street Council/Central Michigan Avenue Association) State Street Live event, which featured street musicians and performers from around the city. Nutt said he was surprised at how much it the city was helping out musicians by giving them designated areas to play. He said

most people he talked to in Chicago thought street musicians helped businesses.

"It makes the streets more of a communal place where people can share things," Nutt said. "Without that, it would lead back into a society where people stay indoors and use the street simply as a passage way to get quickly from one place to another."

Natarus didn't comment on the status of his new proposal but said he is not out to get street musicians like a lot of people seem to think.

"I'm not against street musicians. In fact, I'm the one who put them on the street in the first place," Natarus said. "It is my constituents."

Matt Richards, who works at the Gap at 555 N. Michigan Ave., on the stretch the new street performing proposal is targeting, said that he personally hasn't heard many people complaining about street music or performers.

"I don't recall anyone ever complaining about street musicians," Richards said. "In my experience, it has been the opposite of that. A lot of people from out of town seem to actually enjoy that sort of thing. Being able to experience something like that in an urban area is what they are here for."

Remington Pettygrove, a street musician and sophomore business major at DePaul University, said he doesn't agree with the new proposal.

"Street musicians are part of Chicago," Pettygrove said. "That's what makes up our culture."

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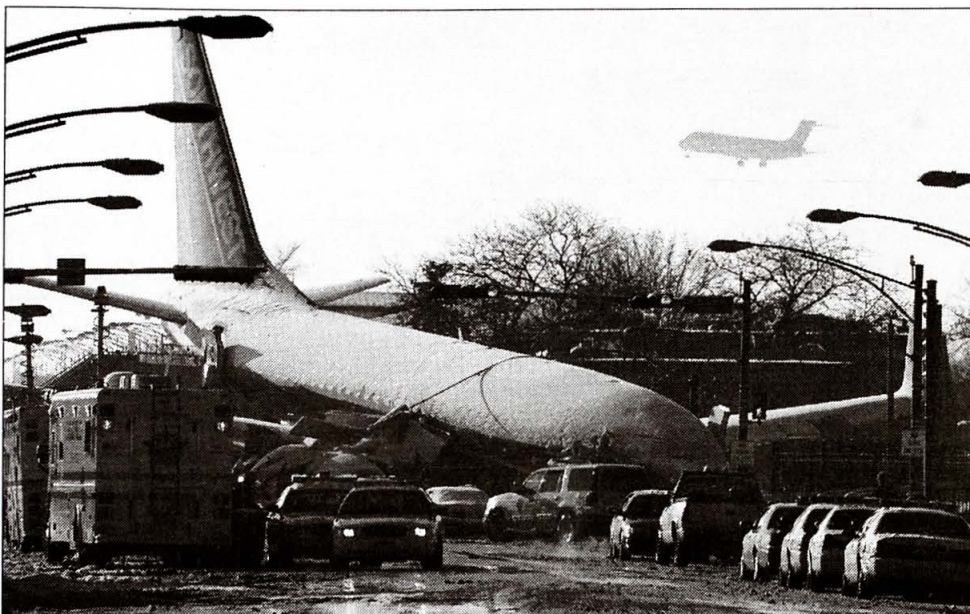
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Road block



Eric Davis/The Chronicle

A Southwest Airlines plane comes to a stop at the intersection at Central Avenue and 55th Street on Dec. 9 after sliding off a runway while attempting to land at Midway Airport on Dec. 8. Flight 1248, carrying 98 passengers and five crew members, struck two vehicles in the intersection, killing a 6-year-old passenger. The plane is expected to remain in place until the National Transportation Safety Board wraps up its investigation.

Ban: Students mixed on ordinance

Continued from Back Page

the jury is still out.

Jessica Correa, a senior photography major at Columbia, said if she had the choice between going to the suburbs and smoking or staying in the city and not, she most likely would go to the suburbs.

"It sucks for diners," Correa said. "Restaurant owners should be able to decide."

Correa suggested treating smoking the way the city handles liquor—requiring businesses to obtain a smoking license.

Others, however, support the ban.

"I like being able to go to places and not have to smell smoke," said Natalie Hall, a first-year graduate student at Roosevelt University. "It's better for my health."

Hall, a non-smoker who moved to Chicago from Wisconsin, where a similar ban was enacted, said many of her friends are upset about the ban.

"It's freezing. If I always had to stand outside to smoke I would understand, too," Hall said.

Gallery opens art up to everybody, creative crowd

By Kim Haburn
First Year Contributor

The John Galt Gallery doesn't have any pricey oil paintings or watercolors—just photographs of blues legends, shadowboxes with hand-drawn cartoons inside and 3-D art featuring Barbie dolls.

The gallery, at 3222 N. Clark St., occupies space formerly used by The Alley, a collection of stores owned and operated by Mark Thomas. The alley stores have an unusual array of products, from leather jackets to cigars to silver jewelry. This time, though Thomas has turned his eclectic tastes to starting a different kind of art gallery.

Thomas took the name of the gallery from *Atlas Shrugged*, the novel by Ayn Rand, after the character Galt, who brings the others to enlightenment.

The items in the store don't seem like they're suitable for an upscale, "artsy" crowd, which is good considering that a snooty crowd is just what Thomas wants to avoid.

In Thomas' eyes, most of the art galleries in Chicago are "too snobby, and new and emerging artists don't have a shot at getting in the door."

At first sight, Thomas himself seems like an unlikely figure to open an art gallery, but his interest in art is nothing new.

"I've been a collector for 30 years," Thomas said. He added that he began collecting photography after he opened his cigar store, Blue Havana, 10 years ago.

Photographer Peter Amft was commissioned to make prints for the store, and Thomas wound up hanging most of them in his home.

Amft will be the artist in residence at the gallery. Based in Chicago, he has photographed many musical artists that have come through Chicago including B.B. King, Chuck Berry and the Rolling Stones. Amft even worked as the official tour photographer when the Rolling Stones hit the road in 1972.

Amft believes Thomas will help unknown artists by giving them a chance to display their work.

"Most places are either high-end galleries where they won't show your stuff unless you're already famous, or galleries in Wicker Park that only local people come to," Amft said.

Part of Thomas' goal in opening the gallery is to teach customers, especially younger ones, how to collect art. Gallery employees should understand that some visitors are new to art. He has a particular interest in attracting attention from Columbia.

"Columbia kids have been a part of The Alley for years," he said, noting that Columbia students have been Alley employees as well as faithful customers.

Jason Ruby, an employee of Thomas' who has just started working at the gallery, said he is a newcomer to the art scene. He heard that Thomas was opening a gallery and volunteered to work.

Although he doesn't know much about art, Ruby said he is learning quickly. His favorite pieces so far are paintings by Chris Berg. Ruby describes them as "sort of a fairy tale meets *Cat in the Hat*."

The artwork currently on display in

the gallery will be cycled out after Jan. 1, Ruby said. The gallery has so much work to show—much of it from Thomas own collection—that it needs to be rotated.

The gallery is two-thirds photography and one-third miscellaneous artwork, including oils, lithographs and three-dimensional pieces. All art is featured in group shows. Artists consign their work, and the profits are split in-half with Thomas. Most of the artwork ranges from \$200 to \$1,200.

Although the gallery occupies space formerly used by The Alley, it's separate from the store. The floors are wood and the walls are painted gray so that the artwork doesn't have to "compete" with white walls, a suggestion made by one of the photographers featured in the gallery.

Thomas said he always wanted to open an art gallery, and the opportunity finally presented itself.

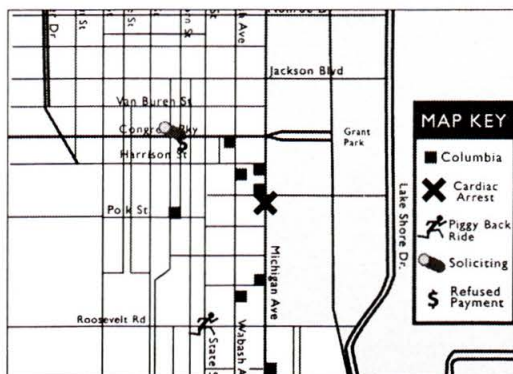
The gallery is open from noon to 7 p.m. on Wednesdays, Thursdays and Sundays, and from noon to 10 p.m. on Fridays and Saturdays.

Undercover bag bust

Two undercover police officers were conducting surveillance at the corner of State Street and Roosevelt Road on Dec. 3 when they "observed a man running at a frenzied pace carrying bags." The officers identified themselves, showing their badges, and requested that the offender stop so they could conduct an interview. The offender then jumped on the back of one of the officers, a 33-year-old man, and punched him in the back of the head. The other officer, a 36-year-old man, apprehended the offender and placed him under arrest.

Dangerous donations

Police arrested a 44-year-old man after he was observed soliciting funds from motorists on Dec. 2 near 500 S. Dearborn St. The man was walking in and out of traffic, endangering the lives of motorists, pedestrians and himself, police said.



Josh Covarrubias/The Chronicle

Knocks not heard quickly enough

On Dec. 1, a 53-year-old man woke up to knocking on his door around 7 a.m. at the Hilton Chicago, 720 S. Michigan Ave. A man of an unknown age was on the other side complaining of chest pains and shortness of breath. The witness sat the unidentified man down in his room and called 911. Paramedics transported the man to Northwestern Memorial Hospital, where he was pronounced dead on arrival from cardiac arrest.

Hungry woman too full to pay

A 42-year-old mentally handicapped woman ordered a small pizza, chicken strips and a drink at Eduardo's Pizza, 521 S. Dearborn St., and then refused to pay after eating it on Dec. 5. A 31-year-old male employee wanted the incident to be documented but didn't want the woman locked up. The meal was valued at \$16.68.

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

No joke: no smoke

**City council votes
Chicago to be
smoke-free by 2008**

By James Ewert
Associate City Beat Editor

For months, aldermen have debated and put off deciding whether smoking should be banned in the city, and they have finally reached a conclusion: Chicago will be smoke-free—eventually.

The city council voted Dec. 7 to pass a compromise ordinance, effectively banning smoking in all indoor public places, eventually including all bars and restaurants.

The ban, which goes into effect Jan. 16, 2006 will require all public indoor places to go smoke-free and gives restaurants, bars and stand-alone taverns until July 8, 2008, to do so. Violators will face fines from \$100 to \$500, while owners and managers that fail to comply would face a fine of \$100 or less for the first offense and a fine of no more than \$500 for the second offense.

"I think this is one of the best things to happen in the city council. This is what the legislative process is all about," said Alderman Burton Natarus of the 42nd Ward. "This was a very tough issue and an issue that's not finished. We have a lot of work to do over the next two and a half years."

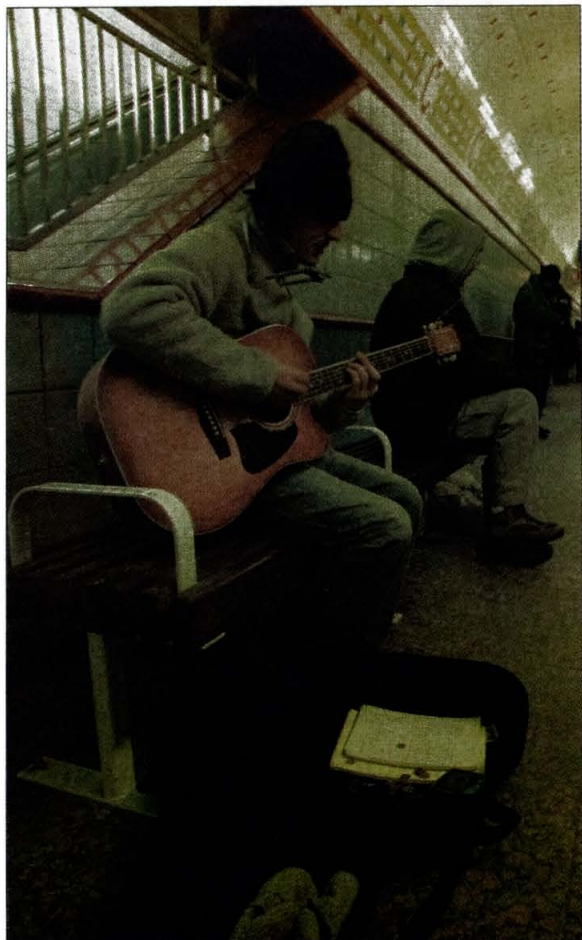
Natarus said he and his colleagues stayed up until 3 a.m. the morning of the Dec. 7 meeting trying to find a compromise that combined the two previously proposed ordinances. The first ordinance, proposed by Alderman Ed Smith of the 28th Ward, called for the elimination of smoking in all public indoor places with no exceptions. The second ordinance, proposed by Natarus, called for the elimination of smoking in most public places, but had exceptions for stand alone restaurant bars and taverns.

"It's a rare opportunity for us, as a [legislative] body, to save lives. Today we have that opportunity," Smith said.

Chicago will join New York, Boston, Los Angeles and a long list of other U.S. cities that have passed smoking bans. Chicago's ban, however, is foggy because it has one possible loophole: If establishments can prove that ventilation and filtration systems can completely clear the air, they may be exempt.

A poll on the city of Chicago's website found 71 percent of respondents in favor of the ban, while 29 percent are against it. When it comes to support from college students,

See **Ban**, Page 19



Eric Davis/The Chronicle

Guitarist Remington Pettygrove, a sophomore business major at DePaul University, plays for commuters waiting for the CTA Red Line at the Chicago stop on Dec. 7. A proposed ordinance would lower the distance musicians can be heard from 200 feet to 50 feet and increase permit fees by \$100.

Proposed ordinance may drown out street performers

**Alderman wants
performers to quiet
down, pay more**

By James Ewert
Associate City Beat Editor

If 42nd Ward Alderman Burton Natarus and his constituents get their way, street musicians along Chicago's Magnificent Mile will be singing a softer tune.

At the Nov. 30 city council meeting, Natarus proposed revisions to the current law regarding street musicians and performers. The new guidelines proposed

can't enjoy their apartments," Natarus said. "That's all this [ordinance] is designed to stop."

The new limitations would require all street musicians to pay a \$150 permit fee (up from \$50), display photo identification at all times and stay away from the area around the Jay Pritzker Pavilion in Millennium Park during concerts. Street musicians are also prohibited from performing on what the new ordinance calls "the highly congested area" of Michigan Avenue between East Delaware Place and East Superior Street.

"This is clearly a constitutional issue about the right the public to public spaces."

—Bill Currie, street musician

by Natarus reduce the distance musicians can be heard from 200 feet away to 50 feet, as well as raise the minimum fine for violations from \$200 to \$300.

Natarus, who proposed a more rigid ordinance in 1999 that failed to make it through city council, said he has revived efforts for new guidelines because the people in his ward, which incorporates much of the Central Loop and Gold Coast, have been calling for it.

"The point of the matter is, I just don't see the value of people pounding on cans and people with a drum set pounding away with no music or anything else and making noise so people

Bill Currie, a street musician, said he was effectively banned by police from playing his bagpipes too loud in front of Water Tower Place earlier this September.

"This is clearly a constitutional issue about the right the public has to public spaces," said Currie who has hired a lawyer and plans to file a class action lawsuit against the city for the citation he received.

Currie said constraints from ordinances continue to pile up on top of each other and are beginning to hinder the public's right to express themselves

See **Performers**, Page 18

Tax credits aimed to encourage hybrid sales

**Illinois businesses
pressing forward with
hybrid technology**

By Alan J. Baker
City Beat Editor

In an effort to boost sales of hybrid vehicles nationwide, U.S. Rep. Rahm Emanuel, a democrat from Chicago, announced he would introduce a tax break for consumers and businesses that purchase alternative-fuel vehicles.

The American Hybrid Tax Credit Act of 2005 would increase credit for purchasers of hybrid and other alternative-fuel vehicles by \$3,000 if they are manufactured in the United States.

"Making hybrids more available to consumers and small businesses is a hat trick in Chicago," Emanuel said during a press conference Dec. 5 at the 19th District Police Station. "By increasing the tax credit currently available to purchasers of hybrids, we will reduce our dependence on foreign oil and create a cleaner environment."

Under the Working Families Tax Relief Act of 2004, purchase's of qualifying hybrid gas-electric vehicles during the cal-

endar year 2005 may claim a tax deduction of up to \$2,000 on 1040 forms, said Sue Hales, spokeswoman for the Illinois IRS.

As of Jan. 1, that deduction will drop to \$500, according to Hales, but consumers who purchased vehicles in 2004 can still claim the credit on their 2005 taxes.

Emanuel's tax credit must first be drafted into a bill before being assigned to a committee for review, said Kathleen Connery, spokeswoman for Emanuel.

"Chicago is really on the cutting edge of hybrid technology," Connery said. "The tax credit will make it easier for people to purchase the vehicles."

Emanuel's legislation will also increase credit for alternative motor vehicle technology from 20 percent to 40 percent, an initiative for manufacturing to keep researching and developing within the market.

Officials from International Truck and Engine Corp., one of the nation's leaders in hybrid technology for commercial vehicles, announced alongside

Emanuel that the company is also committed to reducing fuel usage by optimizing hybrid diesel engines and lowering harmful emissions.

"Being a large producer [of commercial vehicles] we take seriously the need to conserve fuel and reduce emission," Patrick Charbonneau, vice president of government relations at International, said. "Frankly, it's our responsibility to do that."

International began pursuing the technology after the utility industry nationwide came together and encouraged them to develop more efficiently running vehicles, such as bucket trucks for power line repairs,

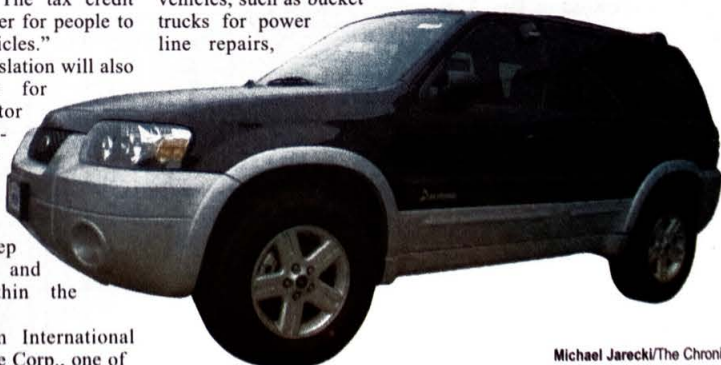
Charbonneau said.

Eventually external funding was put towards development and Exelon Corp., the parent company of Chicago's Commonwealth Edison, placed an order.

"The utility industry saw the value of the production and they were pushing the heck out of us to bring this to the market," Jim Williams said, director of sales and distribution at International. "Something I have never seen in my forty years at International."

ComEd now has 24 Ford

See **Hybrid**, Page 17



Michael Jarecki/The Chronicle

The 2006 Escape is the only hybrid vehicle available through Ford Motor Co. A proposed hybrid credit incentive would provide an additional \$3,000 credit to consumers who purchase hybrids in 2005.