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THE COLUMBIA CHRONICLE

September 12, 2005 Volume 41, Number 2

INSIDE

Film alumni flashback to '70s ... Pull-out page 5

Cell phone ban ... Page 23

Katrina victims arrive on campus

Columbia offers free tuition, housing to displaced students

By Hayley Graham
Campus News Editor

Mollie Partesotti evacuated her apartment, where she was anticipating the start of her junior year at Loyola University New Orleans. Expecting to return, she took only two outfits and her laptop, leaving behind irreplaceable memories, which were washed away with the city of New Orleans when the flood barricades were engulfed by the aftermath of Hurricane Katrina.

After leaving New Orleans, Partesotti went to her parents' home in Biloxi, Miss., thinking she was safe. Learning the severity of the storm, she and her family evacuated their home and drove to Florida to wait for Hurricane Katrina to pass. A few days later they returned to find their house flooded with two feet of water.

Partesotti turned to Columbia after the president of Loyola University New Orleans issued a statement urging students to continue their education at other institutions for the fall semester and possibly the entire year.

She chose to come to Columbia because she wanted to have a fresh start somewhere else. Partesotti used the Association of Colleges to pinpoint a school with her major, advertising.

"It took me a year to decide where I wanted to go to college, and I've had two days to decide to come to Columbia," Partesotti said.

Partesotti is among as many as 15 displaced students whose homes and colleges were devastated by Hurricane Katrina, and who are now enrolled at Columbia, receiving free tuition and room and board. This number will grow based on Columbia's housing capacity, according to Murphey Monroe, executive director of admissions at Columbia.

Columbia is currently working with its partners in the Loop college community including Roosevelt University and the School of the Art Institute of Chicago to find beds for students, Monroe said. A call also went out to Columbia faculty, students and staff asking if anyone had an extra bedroom that could house a student temporarily.

"We are right now searching out every possible option and considering all avenues," Monroe said.

Columbia is also working on a case-by-case basis with about 50 Chicago-area residents, who were enrolled in colleges in the Gulf area. These students will receive a 50 percent discount on tuition and live with family members. All Columbia students from stricken areas have been contacted and are being offered the appropriate financial and emotional support in order to help them return to Columbia.

"This is our small way of responding to what is a national crisis," said Mark Kelly, vice president of student affairs. "Taking our skills and talent and bringing them to the victims of this disaster is just an obvious and necessary thing for us to offer."

AP

Victims of Hurricane Katrina sift through trash left behind. Columbia is opening its doors to students from these areas.

Eric Davis/The Chronicle

A new Columbia student from New Orleans, Mollie Partesotti, (right) describes the devastation left by Hurricane Katrina while helping her hometown friend, Katie Krevs (left), unpack.

Seven staff members in the Dean of Students and Admissions offices are working full time with students affected by Hurricane Katrina and will continue to do so as long as necessary, Kelly said. Student leaders and college officials have been exploring long-term efforts to respond to the crisis.

These new and continuing students are all expected arrive by Sept. 15. The number of students may change as Columbia continues to counsel them and ensure they are making the best decision based on affordability and compatibility with Columbia, Monroe said.

"This is our small way of responding to what is a national crisis."

—Mark Kelly, vice president of student affairs

"As these students are arriving on campus, they are so kind and so appreciative of what Columbia is doing we hope that the college community will accept them with open arms and quickly make them a part of our family," Monroe said.

Partesotti began classes on Sept. 7 and said the hardest part has been having to leave her friends to start over again in Chicago, a city she had never been to. Luckily for Partesotti, her hometown friend and roommate in New Orleans is also continuing her education at Columbia. Wanting to make the most of her time in Chicago, Partesotti is already setting up an internship. She said this experience is not as traumatic for her as it could have been.

"Actually seeing 15-foot tall piles of debris and people ravaging through them looking for something that remotely looks like something they used to own is when it really hits you," Partesotti said. "To see the devastation and the pain this storm has caused is humbling."

Partesotti said the good news is that her family made it through O.K. and is donating its time and money to provide relief for less fortunate victims. Her parents bought a laptop computer with satellite Internet capabilities to help register people with the Federal Emergency Management Agency, which will help victims get back on their feet.

"It's just Mother Nature and there's nothing you can do about it," Partesotti said. "My life will go on."

DePaul student dies in UC

Death sparks drug investigation

By Jeff Danna
Editor-in-Chief

Police are investigating whether the death of a DePaul University Student Sept. 6 in the University Center of Chicago is linked to a possible narcotics-related death and four narcotics-related illnesses on the West Side last week.

"We're not expecting any results for the next four weeks," said Janice Johnson, executive director of the University Center.

Jason Zarka, 21, a junior business student in DePaul's College of Commerce was found dead in his bedroom in the University Center, 525 S. State St., around 9 p.m. Sept. 6, after his roommate became concerned about Zarka's whereabouts, said Chicago Police Department spokesman John Mirabelli.

While the cause of death is still unknown, the roommate told police that he and Zarka had previously traveled to the West Side to purchase heroin, and now police are awaiting results from medical examiner tests that will indicate whether the substance contributed to Zarka's death, Mirabelli said.

As University Center officials await the test results, college administrators and therapists are helping students deal with the tragedy.

Mirabelli said police are looking at possible connections between Zarka's death and several incidents involving heroin on the West Side.

On Sept. 7, around 11:30 a.m., a 35-year-old man was found dead in the 4900 block of West Madison Street, and police suspect the incident could be linked to the narcotic.

On Sept. 5, four women from the area around West Garfield Park and Austin, the same place

See **Death**, Page 7

Solo 1530 bursts with flavor in South Loop

New restaraunt serves great food with class

By Tiffany Breyne
Assistant A&E Editor

Flavor pops like fireworks with every juicy, soft bite of the corn flaked fried chicken fingers, thirst is gratified with the delightfully flavored cucumber water and luxury soothes the eye with black accents and cushioned comfort as faint music plays in the background. And that's just the appetizer.

All senses are stimulated while dining at Solo 1530, one of the newest additions to the South Loop's ever-growing list of restaurants. Located at 1530 S. State St., Solo 1530 (the Solo standing for South Loop) is here to offer a chill and comfortable dining experience.

"It's like an everyday neighborhood joint," said Peter Verros, managing owner of Solo 1530. "We want to keep it simple."

Simple, yes. Delicious, yes. Yet the atmosphere is one of class and elegance—not unlike The Max in *Saved by the Bell*. The countertops at the bar are smooth and black, and encompass the sparkling array of glasses and soon-to-be-filled liquor compartments—as of right now, Solo 1530 is a BYOB restaurant.

The bar acts as a centerpiece, while booths and tall tables line the walls, offering privacy to dining customers. Solo 1530, which opened about three weeks ago, is quiet, with a decent number of customers; the restaurant is waiting until the liquor license is approved before doing major advertising.

Solo 1530 serves dinner and a late-night menu everyday, as well as brunch on Saturday and Sunday. The restaurant serves up to 200 people during the weekend dinner rush, the restaurant's busiest time, said chef Max Humbrecht. He said the staff of four nighttime cooks stays busy on the weekends.

"Once it's up and running, I expect more people, about 300 probably," Humbrecht said. "[Solo 1530] is designed for a huge, busy pattern. A lot of the food is prepped ahead of time."

Solo 1530 opened its doors to replace the vacant lot left by South City Tavern, the restaurant

See **Solo**, Pull-out page 9

Erin Mash/The Chronicle

Solo 1530 in the South Loop serves flavor in a sleek setting.

Dog Gone

By Jeff Danna, Editor-in-Chief

At the time, the morning of Sept. 2 was like any other morning. I picked up the Brown Line at Montrose Avenue around 7:15 a.m. and made the routine, 40-minute trek from my Ravenswood studio to the Chronicle office.

It was one of those ideal September mornings in Chicago. The sunny sky was deceiving, as the air was quite brisk. It was just chilly enough for me to comfortably wear a flannel with my T-shirt and jeans.

As I walked from the State and Van Buren el stop to the office, I fantasized about kicking off what I anticipated to be a long production day with a large coffee. It would be the perfect way to soothe that early September chill and give me a much-needed burst of energy after a night of limited sleep.

After settling into my office, I headed out to the Rain Dog Cafe in the Fine Arts Building on Michigan Avenue. While waiting in line, I marveled at the elegant interior—the lush, stained woodwork; the tin ceiling; the large, detailed mirrors next to the counter on the north wall. Even though I'd made countless visits to Rain Dog since I first came to Columbia two years ago, its appearance never ceased to amaze me.

I stepped up to the counter and confidently placed my order: a large cappuccino. When the young, blonde-haired woman behind the counter handed me my drink, I tipped her and walked back to the office.

That Labor Day weekend, I stayed at my parents' house in north suburban Antioch, and when I returned to work on Sept. 6, I once again felt the urge for some coffee from Rain Dog. I walked over to Michigan Avenue and up to the familiar storefront, but something was different— something was wrong.

Rain Dog was gone.

I burst through the Fine Arts Building doors and pressed my face to the window that looked into the space where the coffee shop used to be. The walls had been painted white, and they were adorned with vivid cubist paintings. Tarps covered the floor, and I could see the outside window was covered with a sign featuring the name of a new cafe. It looked as if one coffee business was replacing the other.

Later, when some of the shock wore off, I learned a man named Marc Rubin was wasting no time in trying to open a three-story art gallery/coffeehouse. What I never found out, though, was why Rain Dog left. I had no luck contacting the former owner, Rick Vokoun, and there was no indication of trouble just four days prior. Business seemed steady, the server was pleasant and there was nothing posted in the window that Rain Dog was going under.

All I know is that a one-of-a-kind business is no more. Rain Dog was one of the best coffee shops in the city and certainly the best coffee shop downtown. The menu was paltry compared with those of trendy chain cafes, but the coffee was always potent, the pastries always fresh and the prices easy on the wallet.

Rain Dog had a cozy, old European atmosphere that set it apart from its sleek, prefab counterparts. On its dark walls hung black-and-white photos of Thelonious Monk, Charlie Parker and other famous jazz musicians. It also had an impressive stock of used books for sale. While the choices were limited, it included classic novels by the likes of Jack Kerouac and F. Scott Fitzgerald, collections of poems by Dylan Thomas and E. E. Cummings and rare music reference books.

You could call it a romanticized cafe, the kind you imagine is always bustling with amateur folk singers, university professors and drifters. But it was more than just a place out of a different time. It was an oasis from the ever-growing world of corporate coffeehouses and the yuppies they keep hopped up on espresso beans.

I could have chosen to buy my coffee day in, day out from the Starbucks at Jackson and Wabash. Or from the Starbucks at Dearborn and Harrison. Or from one of the five Dunkin' Donuts locations between Adams and 13th, east of the Chicago River. But I would have just been another sheep being herded through the endless rush hour lines. At Rain Dog, though, I was comfortable.

Now, Sept. 2 is a historical day for me—the last day I ever ordered coffee from Rain Dog. And 10 days later, my disappointment lingers. All I can hope is that some of Rain Dog's warmth and independent spirit rubs off on the new cafe, because I can't bring myself to make Starbucks part of my morning routine.

It's not about business, it's not about coffee—it's personal.

—jdanna@colum.edu

IN YOUR OPINION

Have you donated to Katrina relief?

"I was going to donate clothes to my church, but I missed the deadline. Now I'm looking for a way to donate."

—Catrina Weatherspoon-Harris, Senior, Graphic Design

"I donated clothes through a drive my town held."

—Kait Waldo, Freshman, Fine Arts

"I've only donated about a dollar, but my family has given about $100 to the Red Cross."

—Alec Banks, Senior, Fiction Writing

"I can't donate much, but I'll probably give about $5. If I was in that situation, I'd want someone to donate for me."

—Bilal Mahmood, Sophomore, Advertising

IN THIS ISSUE

1/12 Campus News
14/15 Commentary
18/24 City Beat
Pull-Out The Word

Announcements

Henry Rollins Spoken Word

Actor, writer and musician Henry Rollins is coming to Columbia for one night. Sept. 12, at 7:30 p.m. at the Film Row Cinema, 8th floor, 1104 S. Wabash Ave. Rollins will be performing his spoken word tour for Columbia students, faculty and staff only. Admission is limited, so wristbands are being passed out Monday morning. Bring a valid Columbia ID to either the Screenwriting Center, 1104 S. Wabash Ave., Suite. 303 or the Fiction Writing department, 624 S. Michigan Ave., starting at 9 a.m. Sept. 12. at 7:30 p.m.

Freedom of Campus Press

Plaintiffs in a far-reaching First Amendment case will meet in a panel at Columbia to discuss freedom of the campus press. Sept. 16, Margaret Hosty, former managing editor of the Governors State University newspaper, the Innovator, and Jeni Porche, former editor-in-chief and a Columbia alumni, will be discussing their case on the 3rd floor of the Columbia College library, 624 S. Michigan Ave.

. In 2000, the Innovator ceased publication after administrators demanded prior review of its content, according to a press release sent by the school. This summer, the 7th Circuit Court of Appeals ruled that college administrators have the right to censor student newspapers. The event is sponsored by the Independent Press Association's Campus Journalism Project and the Columbia College Department of Journalism and is free to the public.

Paper Cutting Workshop

The Columbia Center for Book and Paper Arts will be hosting a paper cutting workshop with Béatrice Coron. Students will create original illustrations, a stencil for creating multiples and receive advice on working with paper and tricks of the trade. The class is open to both beginners and advanced students. The workshop will be Sept. 17 and 18, from 10 a.m. to 4 p.m. in the 1104 Center, 1104 S. Wabash Ave., second floor. Admission is $130 for members and $144 for non-members. *For more information, call 312-344-6630.*

John Pizzarelli Performance

Renowned jazz guitarist/vocalist John Pizzarelli will be performing in the concert hall of the Columbia Music Center, 1014 S. Michigan Ave. After the concert, students will be able to talk with the artist. The concert is free and open to the public, although priority seating will be given to Columbia music students. *For more information, contact Joe Cerqua, concert hall manager at (312) 344-6179.*

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.

Campus bookstore not students' only option

Exploring alternative ways to save money on expensive books

By Jessica Pearce
Assistant Campus News Editor

A used third edition of the *Abnormal Psychology* textbook can be purchased in the Columbia bookstore for $87.75. But students facing a money crunch can go online to Amazon.com and pick up a copy in "very good" condition for only $18. Or they can surf over to Half.com and pick up a brand new copy for $26.95. This fall, people are still wondering—why the disparity?

In the midst of what some are calling a "tuition crisis," where both private and public colleges and universities are hiking up tuition and fees, students can count on spending more at the bookstore, too. According to a press release from Lt. Gov. Pat Quinn, students are paying an average of up to $900 a year for their books. In his new "College Textbook Initiative 2005," Quinn is calling on textbook publishers to stop deceptive practices.

Cliff Ewert, vice president of public and campus relations for Follett, the company that runs Columbia's bookstore, says the selection of textbooks in the bookstore is completely up to the professors.

"Every semester the faculty members select the books they need for their class and put in their order," he said. "We work with the university, faculty, students and administration and try to enhance the service and selection available. The professors really do care what books are used."

Biology professor Cindy Gerstner, Ph.D. agrees. She switched the textbook she uses for her basic biology class because the previous one—in addition to being twice the price of the current one—also had a lot of information the class didn't cover.

"I try to listen to student concerns about prices," she said.

Sometimes convenience can win over price, though. Freshman music business major Emily Rehm filled out a form listing all her classes when she came to Chicago for orientation. The next time she went to the bookstore, all her books were waiting for her—at the steep price of $450. Even though Rehm is planning to purchase books online next semester, she said she'd recommend freshmen take the easy route and head to the bookstore.

"I filled out an order form in the bookstore listing my classes," Rehm said. "I didn't know what books I'd need or how to find out, so that seemed easier for my first semester."

Jennifer Billock, a senior journalism major, says her financial aid this year went almost entirely to cover tuition. She only has about $2 left to cover expenses like books. Billock estimates that she needs about $200 worth of textbooks for this semester. Right now she's planning on borrowing books from friends or photocopying pages she needs, but she is concerned about her grades.

"I can't afford my books, and my work is going to suffer because I can't get them."

— Jennifer Billock, senior journalism major

"My problem is that this semester I have absolutely no money, and the library does not have my classes' books on reserve," Billock said. "I can't afford my books, and my work is going to suffer because I can't get them."

Kim Hale, head of collection management for the Columbia library, said Billock can talk to her professors about requesting a copy of the textbook from the library, but she can't do it herself.

"The library doesn't purchase a textbook unless the professor requests it," Hale said. "The library just doesn't have enough room to purchase every book."

On the bright side, Hale said it's easy for a professor to request the library purchase a book.

"There are a variety of ways a professor can request a textbook," she said. The professor can order through a library liason, following a link on the library's homepage or complete a request card at the service desk.

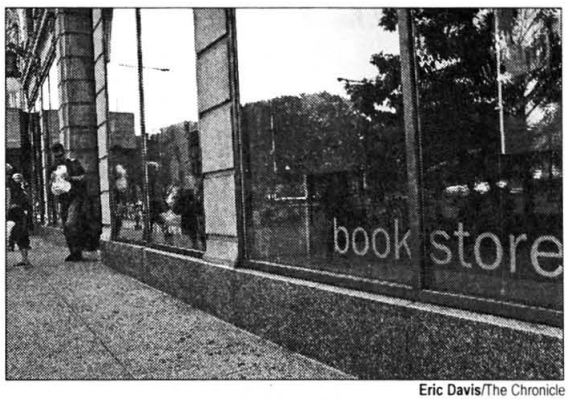
"We try to make it as easy as possible for faculty to make requests," Hale said.

The cost of the books doesn't come out of the department budget; the library has a special budget for faculty requests.

"We realize that textbooks are expensive and we try to encourage faculty to order them," Hale said.

Students ordering textbooks online should keep in mind that since books change editions so often, it's best to know the book's International Standard Book Number (ISBN). This is a unique 10-digit number assigned to every book printed, and it will ensure that the book is the right for the class.

For more information on textbook prices in Illinois see page 24.



Eric Davis/The Chronicle

Students flock to the campus bookstore to purchase materials for Fall semester. College professors are concerned about the exorbitant costs of textbooks needed for their classes.

Several Columbia alumni receive Emmy nominations

By Hayley Graham
Campus News Editor

This year's 57th Annual Emmy Awards recognized six Columbia alumni by nominating them for the most prestigious award in television.

"I think it's a wonderful acknowledgement that the alums are getting from their peers, and it's indicative of the education they received at Columbia," said Doreen Bartoni, dean of the School of Media Arts at Columbia.

Genndy Tartakovsky graduated from Columbia in 1990 and was nominated for Outstanding Animated Program (programming less than one hour) for "Samurai Jack" (Episode XLIX) and Outstanding Animated Program (programming less that one hour) for "Star Wars Clone Wars Vol.2" (Chapters 21-25). Last year Tartakovsky took home the Emmys in both of these categories.

Past Emmy recipient Jeffrey Jur graduated in 1976 and was nominated for Outstanding Cinematography for a Single-Camera Series for "Carnivale" (Lincoln Highway). Jur was the cinematographer on the well-known films *My Big Fat Greek Wedding* and *Dirty Dancing* and Michael Niederman, chair of the Television Department, worked at the same production company as Jur and says he great to work with.

"He's incredibly talented and one of those people you always thought was going to succeed," Niederman said.

Therese Sherman was nominated for Outstanding Cinematography for Nonfiction Programing (single or multi-camera) for "The Contender" (The Final Four). She graduated in 1990 and has since made a name for herself though reality television.

J.D. Sievertson and Andrew Bolhuis both graduated in 1993 and are nominated for Outstanding Picture Editing for Nonfiction Programming (single or multi-camera) for "The Contender" (The Hangman's Noose). Sievertson was an editor on the "Blue Collar Comedy Tour." Bolhuis has been an editor for multiple television documentaries.

Maura Corey graduated in 1997 and was nominated for Outstanding Picture Editing for a Special (single or multi-camera) for the 77th Annual Academy Awards. Corey was also an editor for the 75th and 73th Annual Academy Awards.

"Students should be inspired by these alumni."

—Sarah Schroeder, director of alumni relationsand stewardship, West Coast

Mark Stegeman, who graduated in 1997, is a writer on the comedy series "Scrubs," which was nominated for Outstanding Comedy Series.

For the second year Columbia threw a party for the Emmy nominees at the home of Columbia trustee Gary Belz, which is the former estate of Charlie Chaplin, according to Sarah Schroeder, director of alumni relations and stewardship on the West Coast.

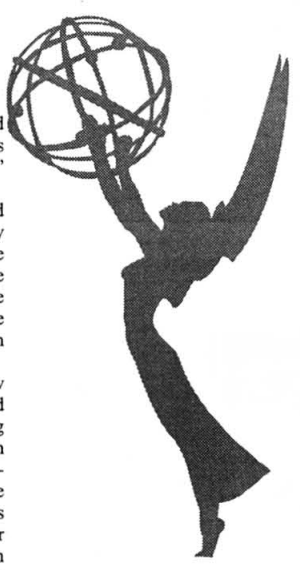
Last year seven Columbia alumni were nominated for 11 Emmy awards.

"As our alumni create their reputations in the Hollywood industry it provides a pathway for the new alumni going out there to L.A. or working in any aspect of the film and television industry," Bartoni said.

Bartoni encourages students to make the most of their classes and to work on as many productions as possible in order to follow the path of these Emmy nominees.

"Every time you are on a set there is an opportunity to learn," she said.

"Students should be inspired by these alumni," Schroeder said. "That could be them."



Chris Gallevo/The Chronicle

Allen Turner overdrive

Second installment of Q-and-A with top trustee

By Jeff Danna
Editor-in-Chief

Over the summer, Allen Turner, the new chairman of Columbia's board of trustees, sat down with The Chronicle to discuss his plans for improving the college and helping it become a world-renowned institution.

Last week, we ran the first half of our interview with Turner, in which he talked about the logistics of building a student center, communication between students and administrators, and his plans to "make Columbia famous."

In the second half of the interview, the 68-year-old Turner, who is a partner in the prominent Chicago law firm Pritzker and Pritzker, addresses issues of reducing faculty workload, raising money for Columbia and working in the arts world.

"The nature of the school is changing, and so we have changed with it."

— Allen Turner, chairman of Columbia's board of trustees

The Chronicle: It seems like Columbia is kind of in the transition of becoming a well-known university.

Allen Turner: We're in it, but we're not at the beginning, noted by the fact that people seem to get jobs, that people are coming from every state in the union, some of our applications are from far-away places, and more and more people are coming and staying. Residentially, we went from four, five-hundred beds to, 2,000 beds. And that's just people in our beds, not people who live around. The nature of the school is changing, and so we have changed with it. But the college has moved further than its reputation has, even though it's well-received and people like it and the reputation is good.

We are still absolutely tethered to open admissions. We're doing a better job with people who come, so our retention rates are much better. Every year they get better and better because we know how to deal with an open-admission population. We are pledged to be accessible. What that means also is we have a continued relationship and obligation with the citizens of Chicago.

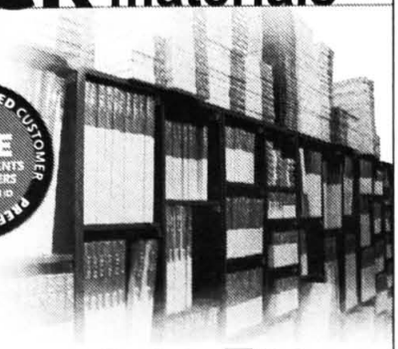
Hopefully, we can reduce the mandatory workload for full-time teachers. The consequence of that will be to allow them to have more time to counsel students, et cetera; more time to utilize for their own professional development, which is very important, because so many of our people are, in a sense, working artists, and we have to have time so people can work as artists, which is also to the benefit of Columbia.

Are there plans for any fundraising for Columbia?

Yeah, we have 14 new people in the development department headed by Sam Ross, and their goal is, in two or three years, a capital campaign, but, currently, to increase annual fundraising.

See **Turner**, Page 8

BLICK art materials



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▪portfolios ▪paints

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SCHAUMBURG	WHEATON	CHICAGO	EVANSTON
847-619-1115	630-653-0569	312-573-0110	847-425-9100
1975 E. Golf Rd adjacent to Woodfield Mall	51 Danada Square East	1574 N. Kingsbury St. & North Ave.	1755 Maple Ave. & Church Rd.

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

Concert Hall Events

SEPTEMBER HIGHLIGHTS

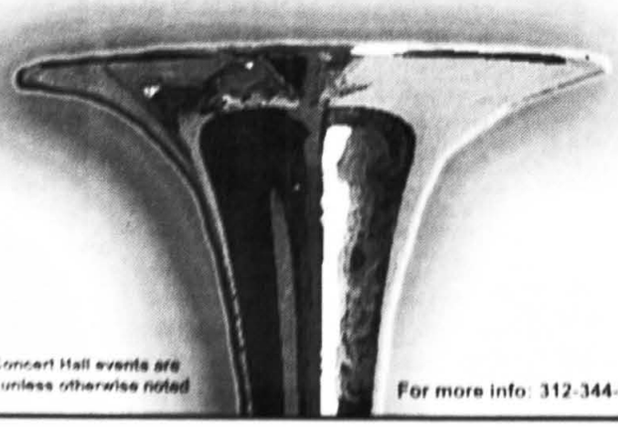
Thursday September 15
Chicago Jazz Ensemble Saxophone Section Master Class 12:30 PM

Tuesday September 20
John Pizzarelli in Concert 12:30 PM
John Pizzarelli Workshop 1:30 PM

Thursday September 22
Chicago Jazz Ensemble Trombone Section Master Class 12:30 PM
Music & Theater Faculty Performance 7:00 PM

Tuesday September 27
Student Concert Series 7:00 PM

Thursday September 29
Chicago Jazz Ensemble Trumpet Section Master Class with Jon Faddis 12:30 PM



All Concert Hall events are free unless otherwise noted

For more info: 312-344-6300

FREQUENCY 32

Television Department
Columbia COLLEGE CHICAGO

Program Guide for University Center on Channel 32

Reel Stuff
A profile of student film, video, animation & documentary projects.
This week's featured artist: Athur Weichec, Television major
MWFSu: 10:30a TRSa: 7:30p

NBC 5 Live
Frequency TV continues Live coverage of NBC5 News at 11am.

Undergrad
A short drama that follows five college students who face life and love in the Windy City.
MWFSu: 11:30a TRSa: 8:30p

Out on A Limb
The latest episode of Columbia's own fast-paced sketch comedy show features "Cooking With Paris Hilton," "Fear Factor: Senior Citizens Edition" and "Grannies Gone Wild" – Don't miss it!.
MWFSu: 12:30p TRSa: 9:30p

College Town, USA (NL)
The crew visits college campuses, hang-outs and students around the country.
This week's open house: North Carloina State University
MWFSu: 8:00p

Gamers (NL)
Video games of all genres and game platforms are explored.
MWFSu: 8:30p

AV Squad (NL)
Meet musicians and dj's from around the country while visiting some hot clubs.
MWFSu: 9:00p & 9:30p

Comedy Night School (NL)
Join Professor Doug Gordon on various comedic adventures and lessons.
MWFSu: 10:00p

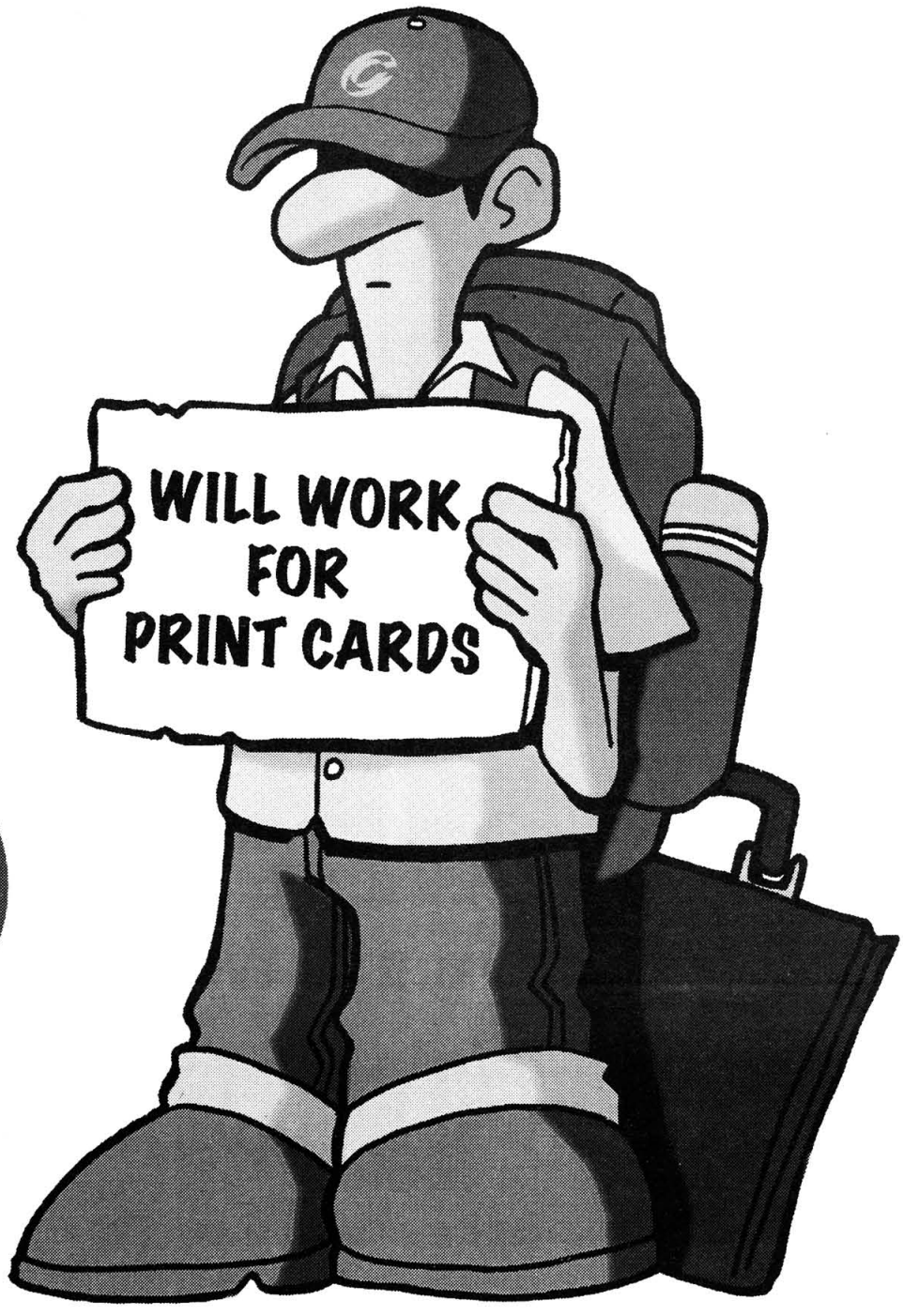
The Gleib Show (NL)
Gleib and his crew venture to many events and talk with various celebraties.
MWFSu: 10:30p

Half Baked (NL)
A hip and entertaining cooking show with various personalities.
MWFSu: 11:00p

Planet X (NL)
Some of the best footage in extreme sports on the planet.
MWFSu: 11:30p

(NL) National Lampoon Network Programming

Interested in volunteering for Frequency TV? Contact:
Frequency TV
Columbia College Television Dept.
312.344.8509
frequencytv@colum.edu



create... change

COLUMBIA COLLEGE CHICAGO

STUDENT EMPLOYMENT FALL JOB FAIR

FRIDAY, SEPTEMBER 16, 2005
10:30 AM - 2:30 PM
623 S. WABASH
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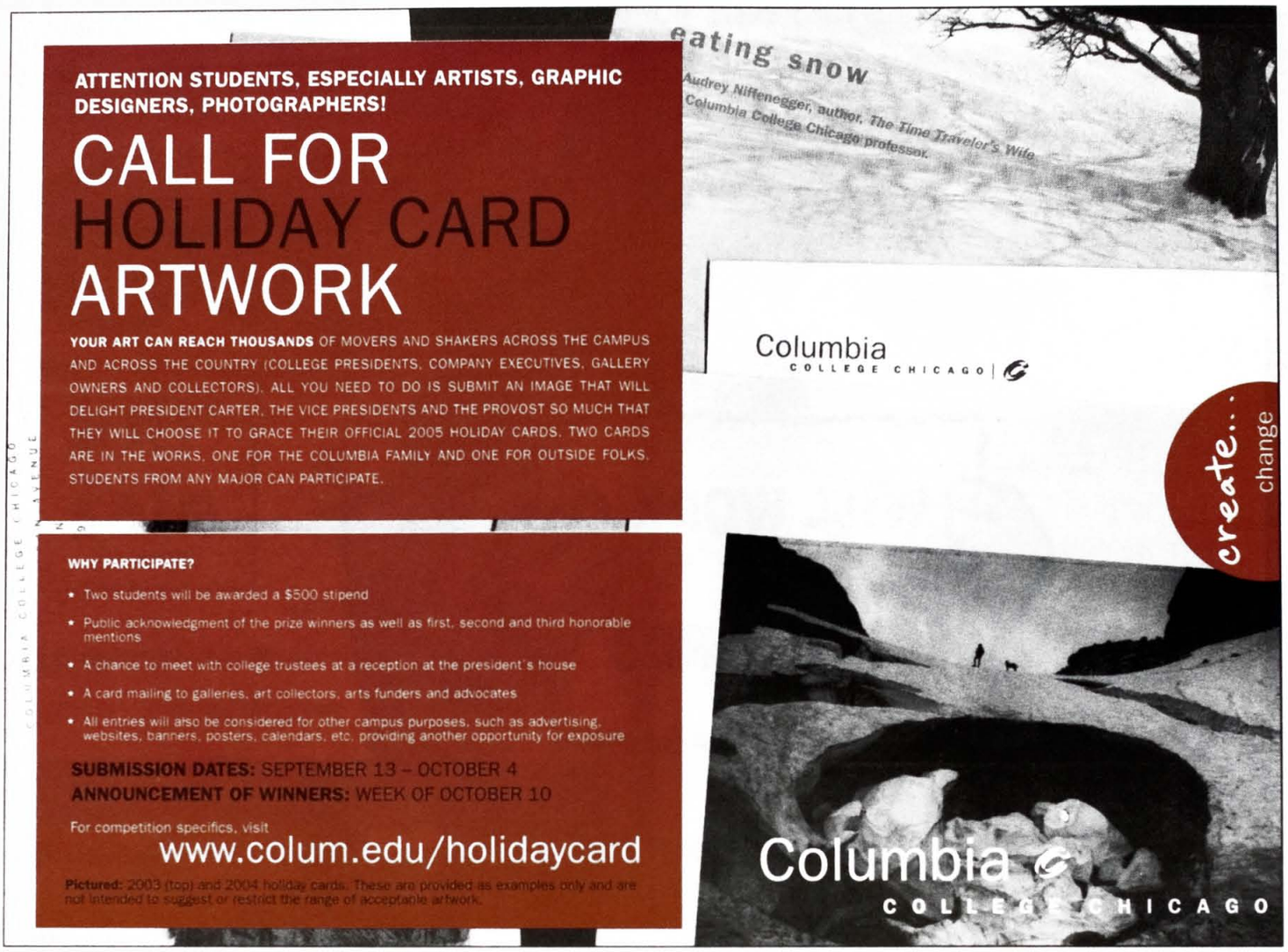

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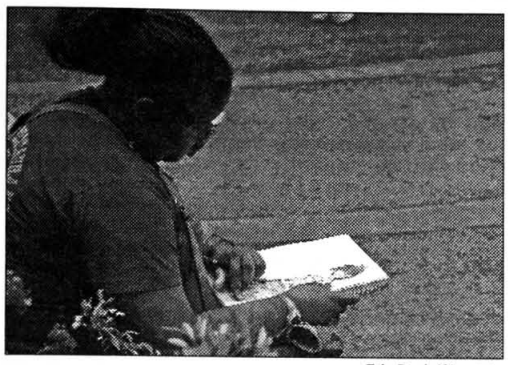
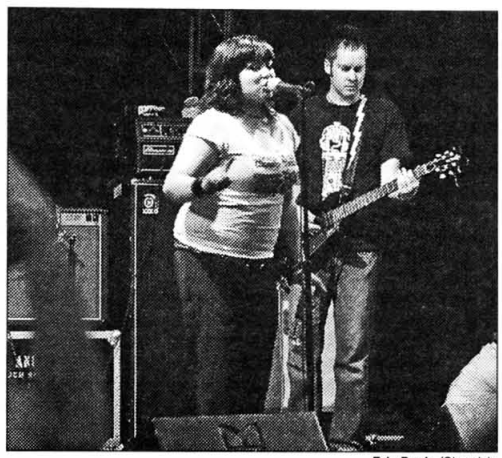


Eric Davis/Chronicle



Eric Davis /Chronicle

Courtesy Susie Kirkwood

Columbia kicked off the school year with the Jam of the Year concert at the Summer Dance Stage in Grant Park Sept. 8. The concert included performances by two local bands and was sponsored by the student programming board and C-Spaces. Shawnte Walthaw, (Top), a freshman illustration major, works in her sketchbook while waiting for the entertainment to begin. Vocalist Mari Calip and guitarist Mike Greene (Center) of Marizen, warm up the crowd for headliner The Plain White T's (Bottom).

Death:
Police investigate possible heroin connection

the same place the incident on Sept. 7 occurred, were taken to area hospitals after becoming sick, possibly from using heroin, Mirabelli said.

Police are currently trying to determine if someone is selling tainted or uncut heroin, an especially dangerous form of the substance.

At the University Center, students and administrators from DePaul, Columbia and Roosevelt University, the three schools that share the dorms, are trying to make sense of the situation.

On Sept. 7, administrators and therapists from the three schools invited University Center residents to a meeting in the building to explain what was known about the incident and offer counseling.

"Rumors fly in situations like this," said Ashley Knight, assistant dean of student health and support at Columbia, who attended the meeting. "Mostly [the administrators] wanted to clarify what was true and what wasn't."

Knight said a couple hundred students attended the meeting, and afterward, the students broke up into smaller groups for counseling.

Although administrators have tried to explain what they know about Zakra's death, some University Center residents are still confused about the situation.

Sean Lee, a freshman film major at Columbia living in the building, said he thought the death was a just another rumor until he woke up the next morning to find a note from Johnson under his door explaining what happened.

"It's messed up that someone died in the dorm," Lee said. "I thought it was alcohol poisoning."

Tiffany Anderson, a freshman art and design major at Columbia who lives in the University Center, said she had heard that heroin possibly played a part in Zakra's death, but she wasn't aware of the police investigation. She said she wishes University Center officials would reveal more information about the incident. I think they should have a memorial type thing instead of a meeting," she said.

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SEPTEMBER AUTHOR EVENTS

Monday, September 12
12:30 PM
Harlan Cohen
The Naked Roommate: And 107 Issues You Might Run Into in College

Thursday, September 15
12:30 PM
Chris Mooney
The Republican War on Science

Friday, September 16
Mark Anderson
"Shakespeare" by Another Name

Monday, September 19
10:00 AM - 2: 00 PM
The Apprentice's **Tana Goertz** will read her new children's book, *I'm Bigger Than This!* at our children's story hour at 10:00 AM. Tana will also sign her books for the general public at noon.

Tuesday, September 20
12:30 PM
DePaul Professor
Dr. Norman Finkelstein
Beyond Chutzpah

Monday, September 26
12:30 PM
Chicago native and *Six Feet Under* writer **Jill Soloway**
Tiny Ladies in Shiny Pants: Based on a True Story

Tuesday, September 27
12:30 PM
John Mullin
The Rise and Self-Destruction of the Greatest Football Team in History: the Chicago Bears and Super Bowl XX

Wednesday, September 28
12:30 PM
Michael Rann and Elizabeth Rann Arnott
Shortcut to A Miracle

Thursday, September 29
12:30 PM
Linda Ben-Zvi
Susan Glaspell: Her Life and Times

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Turner:
Chair covers money to music

And there are things you raise money for. You can raise it for projects or events. That's through trustees, individual people, corporations and alums. We have not done as good a job as we could getting alums to give. We haven't been asking for money, and people support their colleges. I think we ought to have a senior class gift.It could be an object, you know, just to get people started. What we learn is those who give to the college in the first three years afterward are the most likely to continue supporting.

Then we have money for capital. In some sense capital funds are the easiest to raise. And then there's the capital campaign. It's highly organized. Sam Ross has done it before at St. Bonaventure University. Kim Clement, who is No. 2, was head of raising capital funds at the Adler Planetarium. We have a database guide. We have a major gift person. It's what you have, and now what you've done is become professional, which is an upgrade from where we were a few years ago.

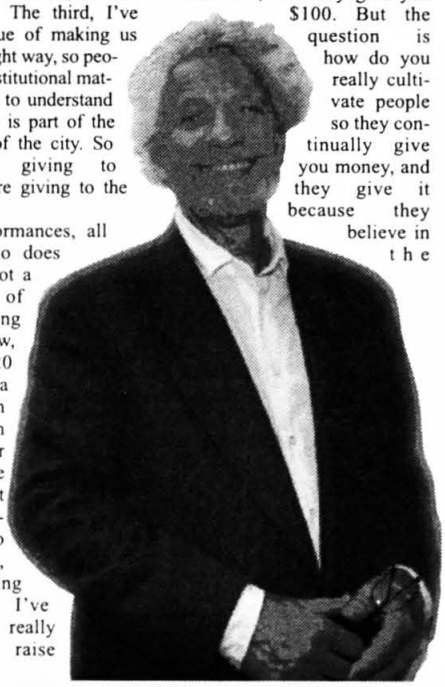
How close would you say we are to actually starting a capital campaign?

I think that will start in 2007. That's my current goal. And that will be announced in the next year. We'll have raised a huge amount of money by that time. We're investigating the amount it might be now. I don't know, but it won't be $25 million.

You've had experience in fundraising through the Museum of Contemporary Art and other places. Is there anything that you've helped with in those situations that Columbia might be able to learn from?

Well, the first thing I learned is we needed to have professionals on the staff who have done capital campaigns, and we have that. The second thing I learned is the board has to have commitments, because that's essential. The third, I've learned the value of making us famous in the right way, so people give as an institutional matter. People have to understand that this college is part of the cultural fabric of the city. So when you're giving to Columbia, you're giving to the city.

All the performances, all the things—who does more? We've got a wide variety of exhibits, painting shows, you know, they direct 20 [to] 30 shows a year—Sheldon Patinkin does in his Theater department. We are the largest cultural-presenter in the city. So you support us, you're supporting culture. And I've learned that's a really good story to raise money.



How much do you think we need to raise?

I'm not doing it unless we can raise a minimum of $50 million. But we will. I mean, everyone believes we will be able to do that.

One of the big things going on last year to raise money was the Conversations in the Arts series.

Let's talk about raising money. You could send somebody a letter; maybe they'll give $100. We do that. You can make a phone call to someone you know, and he'll give it to you, because you asked for it. Or to someone you don't know, and they give you $100. But the question is how do you really cultivate people so they continually give you money, and they give it because they believe in the cause? To be able to attract people who give substantial funds, you have to spend time and effort and familiarize them with the institution. So I come to you and say, 'You know, you're really rich, I know that, and I'd like you to come look at this.' And you say, 'Eh, it's nice.' You show up, we have a conversation, so you give me $1,000.

"Yeah, we're going to be at the forefront because of the students who come out and what they learn."

—Allen Turner, new chairman of Columbia's board of trustees

Conversation in the Arts is one of many cultivation devices we have which familiarizes people with the institution by making them interested in attending to meet people who are interesting. Conversations in the Arts is an investment in our future. But we know from experience we're already seeing some results here.

[In last week's segment of the interview] you talked about making us famous for the right reason. What exactly is the right reason to be famous?

In Chicago, the issue of civic institution, open admission, has got a very special resonance with the city. Harvard is famous for scholarship. But in the end, Harvard people do stuff. We have our scholarship as well. This new computer gaming thing—everyone will get a job. So we are training people to participate in the arts and popular culture, and they will have an influence in all of this. Our motto is 'Create change,' and it's on all the stationary. Yeah, we're going to be at the forefront because of the students who come out and what they learn.

Well, enough about Columbia. You said you play the piano. How long have you been playing?

I've always fooled around with the piano. I don't read music, but I can play. I taught myself when I was 35. I never had any lessons. My mother was a piano player. I refused to take lessons because I was mad at my mother I'm a guitar player, too. I feel like the whole world's a guitar player. I can play any string instrument—guitar, banjo, mandolin—but not so good. I'm basically a songwriter.

Who are some of your influences?

Well, I play popular music. Since I can't read, I don't play classical music. I play a lot of older tunes from the '40s, '50s, '60s. I can play contemporary music, but I'm not interested. I'm a cabaret singer; I write cabaret songs. It's also a style I'm comfortable with, since I don't sing so great. Because cabaret singers don't sing that great.

How long does it take you to write a song?

I'm a fast writer. I'll scribble things down, maybe have a few verses. Then I'll assemble it. Then I put it away and maybe come back to it. I used to write the music first, which is a mistake. I'm more interested in the words.

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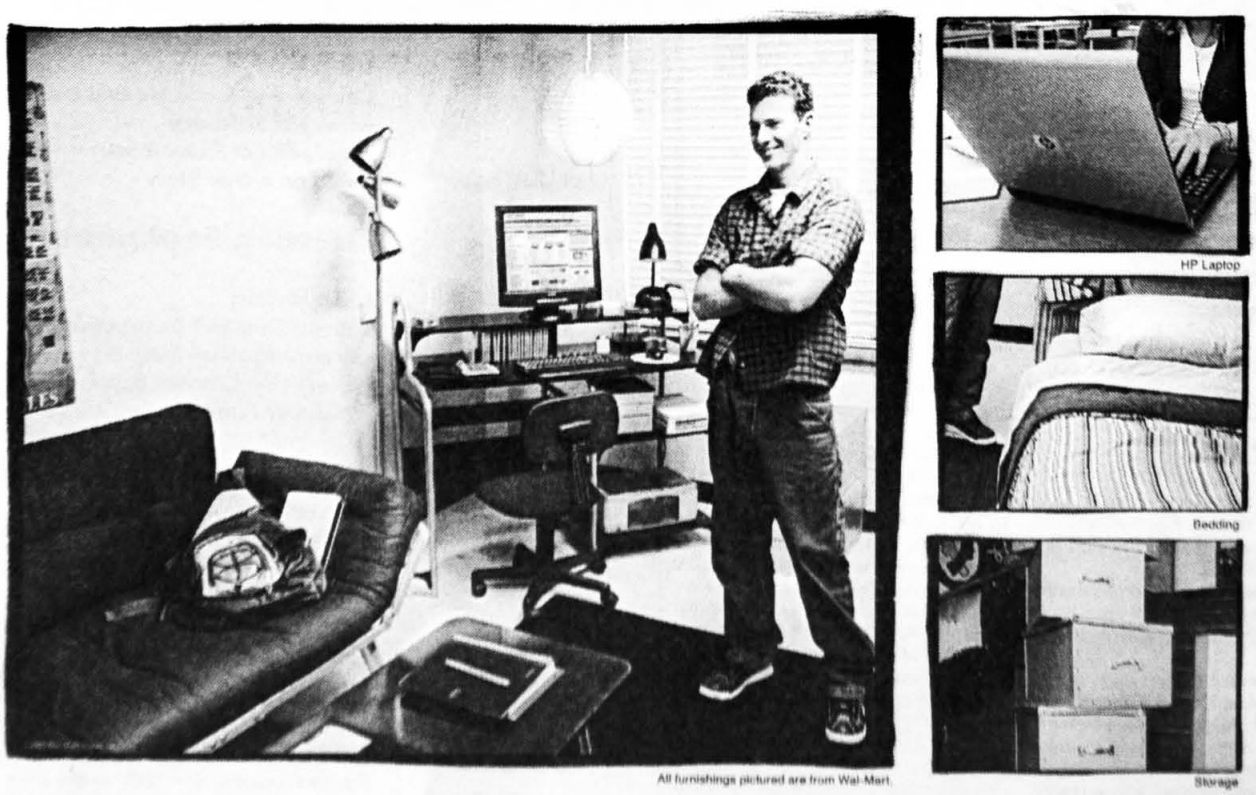

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Students prefer private colleges

By Carol Biliczky
Knight Ridder Newspapers (KRT)

Consider Amanda Somers. Eighteen and from Tiffin, Ohio, she looked at Xavier University, Ohio Dominican and Ohio State when she was casting about for a college.

She didn't find the right fit until she listened to a friend and checked out Walsh University in North Canton, Ohio.

With just days of college life under her belt, she says she feels safe there, that everyone is friendly, that the campus is not intimidating—words that many private college officials in Ohio say they hear over and over.

In fact, while enrollments at many public colleges seem to be stalled this fall, many private colleges report an avalanche in applications and enrollments.

Officials say students and their parents alike want the smaller, homey campuses, the personal touch, the sense that someone's looking out for them.

"We've had 19 straight years of growth," said Larry Christman, president of the Ohio Association of Independent Colleges and Universities. "This could be the 20th."

Just a week into fall classes, all colleges and universities—public and private—are trying to get a handle of their student head counts.

Spokesmen at tax-supported institutions hedge their bets, saying enrollment may be down a little. It's too early to tell, they add—a flurry of last-minute enrollments can dramatically change the picture. But officials at many private colleges have no such reservations.

At Walsh, for instance, a record freshman class of 450 brings the school's enrollment to more than 1,400 undergraduates—another record.

"We're very aggressive about getting kids to come here," said President Richard Jusseaume. "If they're the kind of people we want, we try to figure out how to get them here."

At Malone College in Canton, spokeswoman Suzanne Thomas declined to give a number until classes get further along, but confidently predicts a record enrollment surpassing last fall's 2,239.

"Everything's pointing to another record enrollment," she said.

At Ohio Wesleyan University in Delaware, Ohio, a record 3,000 students applied and almost 600 first-time freshmen were admitted this fall.

For the first time in at least a decade, the university turned away admitted students—about three dozen of them—who submitted their enrollment deposits after the May 1 deadline, said Margaret Drugovitch, vice president of admission and financial aid.

"In the past we were able to be lenient," she said. "But not this year."

At the University of Dayton, a record 8,600-plus applicants applied and 1,981 were admitted.

In fact, UD was so confident of a banner class it didn't try to counter offers that applicants got from competing universities.

And while UD admitted more applicants than it needed to fill its freshman class—all schools do this—it expected 1,750 to 1,800 students to accept its offer. But in reality, about 200 additional students decided to come to UD, the largest private college in Ohio.

UD also put 300 students on a waiting list, said Robert Johnson, vice president for enrollment.

Perhaps more surprising, the students who go to private colleges aren't always those best able to pay. Only one in five in Ohio families come from making $80,000 or more a year, according to the Ohio Association of Independent Colleges and Universities.

Private college officials admit their costs can be high—some approach $35,000 a year— but student aid and scholarships dramatically lower that figure and make their campuses more accessible.

At UD, for instance, aid, grants, loans and scholarships lower the typical student bill from $30,000 a year to $20,000 or less.

That approaches the $16,000 annual cost of a public education at Kent State and the University of Akron, although students there can seek financial aid and scholarships to lower their costs, too.

Private colleges also have started to look more affordable when compared with public schools. As the state has cut funding to public schools in recent years, they've shifted costs to students. The cost of a four-year public education in Ohio has almost doubled over the last decade.

"People will find a way to pay for things that they place a value on," said UD's Johnson. "You have to put it in context. Many of us have gone out and spent $20,000 on a car."

At Walsh University, President Jusseaume credits rising enrollment to its long-term growth plan and to popular programs in nursing and physical therapy. Students like these majors because they know they can get jobs when they graduate.

Somers, the Walsh student, is focusing on accounting for now.

But if she wants some advice about career choices, she'll have lots of people to turn to. Ten other members of her graduating class in rural Tiffin in Northwest Ohio chose Walsh—a high number considering that her entire graduating class consisted of 56 students.

A cartoonist's eye

Erin Mash/The Chronicle

Seth, a contributing artist to the 'Cartoonists' Eye Exhibit,' observes artwork on display at the opening reception on Sept. 8 at the A+D Gallery.

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Columbia COLLEGE CHICAGO

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Columbia COLLEGE CHICAGO

Columbia signs up new food service

First vendor in 20 years for Underground Cafe

By Jessica Pearce
Assistant Campus News Editor

The Underground Cafe is under new management. Plum Cafe and SugarPlum Catering will be taking over food service for the space, located in the basement of the Alexandroff Campus Center, 600 S. Michigan Ave. After serving Columbia students for more than 20 years, Vending Consultants owners Larry and Nancy Bernier decided to retire rather than vie for the contract that Columbia opened for bidding last semester.

Plum Cafe owner Richard Mott says he's ready to begin working with Columbia.

"We were excited to get the bid," Mott said. "We think that Plum Cafe and Columbia are a natural fit."

Vice President of Campus Environment Alicia Berg said the cafe will be a nice change for students.

"Every year, after the students leave for the summer, the office of Institutional Research does a survey," she said. "We found that student satisfaction in the quality of the food at the Underground Cafe was very low."

Columbia decided to open the contract to outside bidding earlier this year. The contract was not only for food service for the school; it also covered all of the vending machines around campus. Plum Cafe is working with its longtime partner the Mark Vend Company.

Additionally, the school is negotiating a contract with Coca-Cola to outfit the college with beverages and their requisite vending machines. According to Barry Benson, director of corporate/sponsorship and underwriting with Columbia, Coke has agreed to a five-year, $150,000 contract. The company will sponsor Columbia events, such as Manifest and new student convocation, and take over vending for the school.

"We found that student satisfaction in the quality of the food at the Underground Cafe was very low."

—Alicia Berg, Vice President of Campus Environment

Mott started Plum Cafe when he was a business student at the University of Chicago. In the 22 years since his first cafe opened, Mott's business has expanded. He now has nine locations around Chicago, including the School of the Art Institute, The Illinois Institute of Technology and the John Marshall Law School.

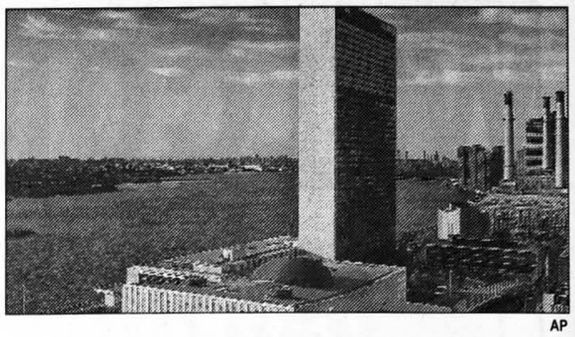
Aside from a few renovations, the space looks much the same. Mott said the cafe is awaiting licensing from the health department.

"We can open within 24 hours of getting the license," he said.

College sophomore addresses U.N.

Bosnia native discusses genocide, turmoil

By Swathy Prithivi
The Technique (KRT)



AP

Recently, Sejedfa Dozic, a sophomore biomedical engineering major at Georgia Institute of Technology, spoke at the United Nations in New York on the 10th Anniversary of the Bosnian genocide.

Sejdefa Dozic is a sophomore majoring in biomedical engineering at Georgia Institute of Technology.

Unlike your average student, she is a survivor of a hostile takeover of her hometown, Srebrenica, by the Bosnian Serb Army. Srebrenica was a United Nations designated "safe area" in former Yugoslavia.

The massacre of 8,000 Muslim boys and men is considered to be the worst genocide in Europe since World War II.

Over the summer, she addressed a group at the United Nations in New York on the 10th anniversary of the Bosnian Genocide.

"I was very honored that I was chosen to represent my people that day. My speech was very challenging to deliver but I was happy that it was well-received," Dozic said.

Her boss, Marilyn Somers, Director of the Georgia Tech Living History Program tells, the Nique, the college's newspaper, of her experience hearing Dozic address the United Nations.

Somers was introduced to Dozic through ArtReach Foundation, a nonprofit organization that had a pilot program in Bosnia working with children in war-ravaged areas to help them deal with their traumas through the use of the expressive arts.

An excellent linguist, Somers came to the program as a translator and caught the attention of Susan Anderson, the founder and executive director of the foundation who worked along with Somers in making Dozic's study at Tech a reality.

Somers said of the U.N. experience, "It was very difficult. First of all we were told to arrive at a specific time and date so that we would go in as a group. I was one of only four people that came from Atlanta. The plan was that there were going to be passes at the gate for us.

"Entering the United Nations is like entering a whole different country," she continued. It was 95 degrees in the shade, they didn't have the passes for us and then we had to go through all the security stuff. So by the time we actually entered the U.N., we were all wiped out."

The first thing they were asked to do was to look at the exhibits on display, which had very graphic photography and artistic interpretation.

"This is commemorating genocide, and no matter how you put it, it's not very easy," Somers said. "Sejdefa had a well-prepared speech, but she was very anxious about it."

The audience included many Bosnian-Americans who had immigrated to America and were not necessarily a part of the genocide but were somehow affected by it.

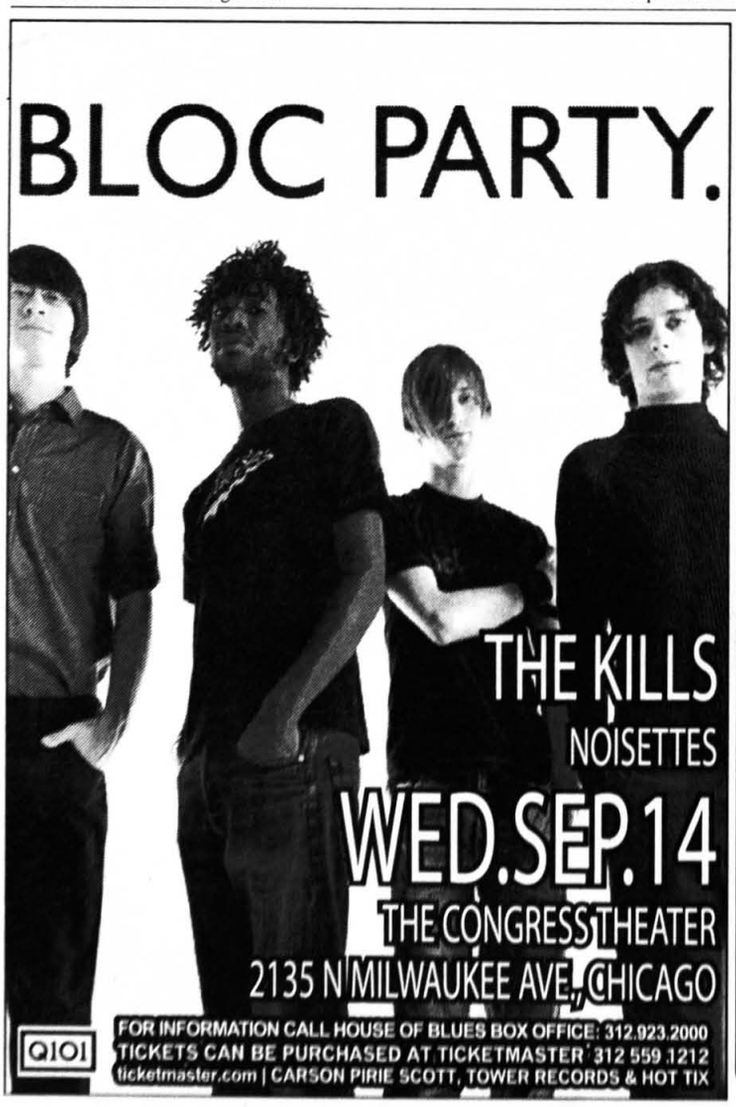
"In the midst of all the turmoil there was the wonderful Ambassador from Bosnia to the United Nations, Mirza Kusljugic. He really put her mind at ease and relaxed her," Somers said.

They went through more security and were finally ushered into a large auditorium and seated in the front row as guests of honor.

"There wasn't a whole lot of fuss and feathers," Somers said.

Dozic was introduced as the keynote speaker, with no fanfare. Her speech, which was 23 minutes long, was broadcast on CNN.

She told the horror of being 7 years old and having bombs come overhead, as well as the horror of her family desperately trying to protect their children for three years.



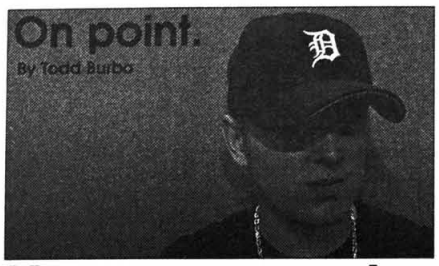
THE WORD

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

MODERN LOVE

IN THE HEART OF WICKER PARK

Page 6



Know your role

Are people ever satisfied with their own abilities? Rappers want to be actors. Basketball players want to be rappers. Actors want to be governers.

I'm sad to say that I embody the Columbia equivalent of this sick pattern—I'm a writer who wants to be a graphic designer. The obsession started in high school, when I took art classes based on my friendship with the teacher, despite my clear lack of talent. The hours I spent slacking in that room inevitably led me to a very art-oriented pack of friends. While they fattened their impressive portfolios, I would sit and play with clay—it was more like daycare than high school. I even had a designated nap time.

A year or two later, I found myself at a traditional state university, while my best friends all moved to downtown Detroit to attend the Center for Creative Studies (CCS). Once more, I found myself drawn to their scene, and spent the majority of my time the CCS campus, utterly bored with my own school.

Our social scene had migrated a few miles south, but still seemed eerily familiar. As we sat in the semi-dilapidated house that my friends were renting, the discussion stayed on art. This time, however, there was no Play-Dough to keep me occupied. I found myself bombarded by evening-spanning conversations about fonts and typography, and with the aid of beer, they soon became interesting. I had yet to take an active role in designing, well, anything, but I nevertheless felt like my knowledge was growing.

A few years and a few schools later, I found myself at Columbia. I was at an art school, finally, even if I belonged to its most academic department—Journalism.

Lo and behold, I stumbled across a design class required for my major, in the form of Desktop Publishing. I loved the coursework, which focused on magazine page design. If I could have foreseen my relationship with Quark Xpress, I probably wouldn't have been so happy, but I was naive at the time.

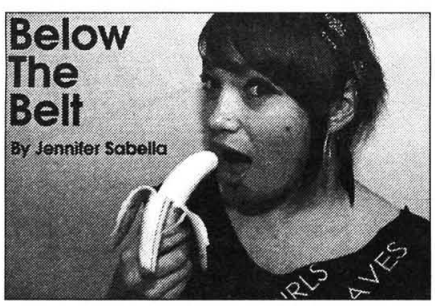
Soon after, I began my bid at The Chronicle, where my design ambitions led to a slew of gaudy, desperately alternative pages in our early issues.

My work here has since spawned a more professional sense of design appreciation. What was once vague admiration has been focused, through a week-to-week reliance on our staff of designers. Their contributions make this paper not only readable, but downright attractive—a fact driven home every time I attempt a style change of my own.

Considering my yearning for an ounce of artistic talent, reporting on this week's feature, a design-oriented boutique named Hejfina, was a slap in the face. The space was filled with incredibly simple yet beautiful pieces—design at its best. Straight lines and a minimalist aesthetic are dominant; these are the type of pieces that confound people like me when we're unable to replicate their beauty, even when blatantly stealing ideas.

I felt like that guy in the orchestra who plays the triangle. Surely, the surrounding products were the result of a superior talent, while I was left with my consolation prize of a skill, confined to reporting about those I admired.

I've considered creating a zine, or some outlet in which I can let my design ambitions run wild without hurting anybody. In all likeliness though, the end result would very much resemble Shaq's career in hip-hop (or Shaq's career in film). I suppose I'll stick to words.



Three's a crowd

So the story goes: a young girl, torn between two lovers. On one hand, the man she's loved for more than four years who has been there through thick and thin. Despite the good times, things began to crumble. He became distant, and she felt unappreciated. Along comes Number Two. He sees her situation and yearns for the chance to turn things around—to show her how amazing she is, to make her love him more.

No, this isn't an episode of "General Hospital." It's a situation my good friend Adam is in. And let me tell you, it's not pretty.

After the idealistic "I'm going to win her over through gifts and charm" idea fell through, Adam decided it was boyfriend beating time.

"We had been seeing each other, as a couple, for months, and she kept telling me she was going to end things with him," Adam said. "But she didn't—I'm going to kill him."

What is wrong with that statement? And why, when people get themselves into situations like this, do they always blame the wrong person?

This isn't the other guy's fault—this is HER fault. Not only is she cheating on her boyfriend, but she's dragging Adam along like a lost puppy, giving him just enough hope to stick around.

In the animal kingdom, the alpha-male beats and sometimes kills the other males for a chance to mate with the female. Apparently humans aren't too far off.

Not even logic can sway a man (or woman for that matter) on the prowl for his chosen mate. He won't let anything get in the way.

Even if this girl dumped her boyfriend, would Adam really want to waste his time with someone who not only cheated on her long-time boyfriend for months, but also treated him like a second-rate sugar daddy?

"This isn't about him 'loving' her. This is about a girl he thinks is cool, that's good in bed," my friend Samantha told me. "This is about sex, not love."

I have to agree. Between the steamy sessions behind the other man's back and the sense of competition between the two males, it is no wonder Adam's so head-over-heels for this run-of-the-mill gold-digger.

This need to "win over" another person carries into the female realm as well. When my good friend Kristen decided to start seeing a sleazy local DJ, everyone warned her to steer clear. She wouldn't listen. Months later, she discovered he had been sleeping with another girl throughout their courtship, and he eventually decided to start dating the "other girl" monogamously. Or so he said.

Despite his shady behavior and blatant lying, Kristen decided she still needed to "win" him back from the other girl. I asked her: Why do you bother with him?

I can understand a sense of inadequacy after being left for another. We've all been there, and it sucks. But what's the point of hating the person who's in the same boat as you when you have someone to hate justifiably?

I suppose until we, as a species, change, the emotional tug-of-war will remain. Let's just try keeping the threats empty and the trash-talking safely confined to the Internet.

CALENDAR OF EVENTS

MONDAY

An Evening with Henry Rollins
Film Row Cinema
1104 S. Wabash, 8th Floor.
7:30p.m.
Open to Columbia students, staff and faculty only.

TUESDAY

Fiction Writers at Lunch with Sam Weller
600 S. Michigan Ave.
11th floor lounge
12 p.m. to 2 p.m.

WEDNESDAY

Brian Jonestown Massacre with The High Dials, Richard Swift, and Sons of National Freedom
The Metro, 3730 N. Clark St.
8 p.m.
$13 in advance, $15 day of show

THURSDAY

William E. Burlson reads from his new book, *Bi America*
Quimby's, 1854 W. North Ave.
7p.m.

FRIDAY

Sarah Jessica Parker unveils her new perfume, Lovely Jessica Parker
Marshall Fields, 111 N. State St.
Noon. For more information call 1-800-MFIELDS

Everything is Illuminated and *Lord of War* open in theaters

Sufjan Stevens plays @ the Metro w/ Laura Veirs. $16. 18+. Doors open 8p.m., show starts 9p.m.

9th Anniversary of the Hideout Block Party
The Hideout, 1354 W. Wabansia
6p.m. to 10p.m.

SATURDAY

"Behind Blythe" opening reception
Rotofugi, 1953 W. Chicago Ave.
6p.m - 10p.m.

SUNDAY

My Chemical Romance with Alkaline Trio
UIC Pavillion, 1150 W. Harrison St.
8 p.m.
$22

Love us or hate us...

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

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Tiffany Breyne - tbreyne@chroniclemail.com - (312) 344-8971

Ratings Guide

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

- Complete Crap
- Download it
- Pretty Entertaining
- Very Good
- Word Up.

Rolling Stones release new album!

Keith Richards not only still alive, but still recording

By Michelle C. Finkler/Copy Editor

After 43 years of musical mayhem, few would think that the Rolling Stones have any time left on their side. But with their world tour underway since August, their popularity is manifested in box-office receipts as fans still flock to hear the classic rock 'n' roll beats that flooded the airwaves decades ago. Their energetic concert performances have proven that these over-the-hill rockers still have enough vigor to captivate audiences, but now their creative prowess is put to the test with the release of their new album, *A Bigger Bang*.

The Rolling Stones have been making music since 1962. The band has evolved over the past four decades in its members, as well as style. From Beatles-style haircuts and suits to shaggy-haired rockers and spandex. After years of rearranged line ups and a hiatus or two, Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood remain. Jagger and Richards began developing the new album, which was released Aug. 6 by Virgin Records, a year ago.

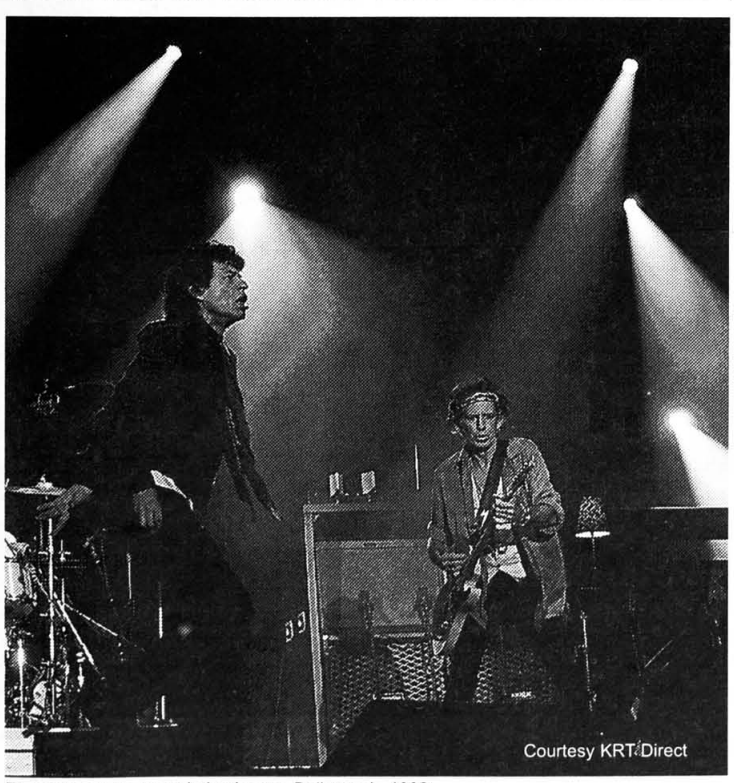
A Bigger Bang comes after band members endured myriad personal hardships, including Jagger's divorce from model Jerry Hall, Watts' throat cancer diagnosis and Wood's ex-wife's suicide. Despite this, the band has managed to put together an album worthy of the Rolling Stones' reputation. *Bang* is their longest new album since the stalwart *Exile on Main Street*, which was released in 1972. Since then, the Stones have made notable albums like *Goats Head Soup*, 1973; *Some Girls*, 1978; and *Tattoo You*, 1981. Their last studio album, *Bridges to Babylon*, in 1997, was disappointing despite respectable sales. In comparison with the band's musical dry spell that stretched from the mid-1980s to the late '90s, *A Bigger Bang* is definitely a splash of rekindled mastery.

Although the new record will not go down in music history, or even the Stones history, it is certainly worth a listen. This 16-track collection is slightly reminiscent of the band's blues-rock roots that helped dub them the greatest rock and roll band ever. However, *A Bigger Bang* doesn't come close to rivaling the Stones' early classic albums like *Aftermath*, which rocked the airwaves in 1966 with songs like "Paint It, Black" and "Under My Thumb."

Yet *A Bigger Bang* does offer a few toe-tapping tracks with its opening song "Rough Justice" that resembles the fast-tempo sound of "Street Fighting Man" and "Sympathy for the Devil" off 1968's *Beggar's Banquet*. Other catchy tracks with hard-hitting beats include "It Won't Take Long," "Oh No, Not You Again" and "Sweet Neo Con." "Back of My Hand" is pure blues while the song "Streets of Love" is heartfelt and mature like "Angie" off *Goats Head Soup*. Songs that supply funky beats include "Rain Fall Down" and "Infamy," which is the last song on the album and one of two sung by Richards.

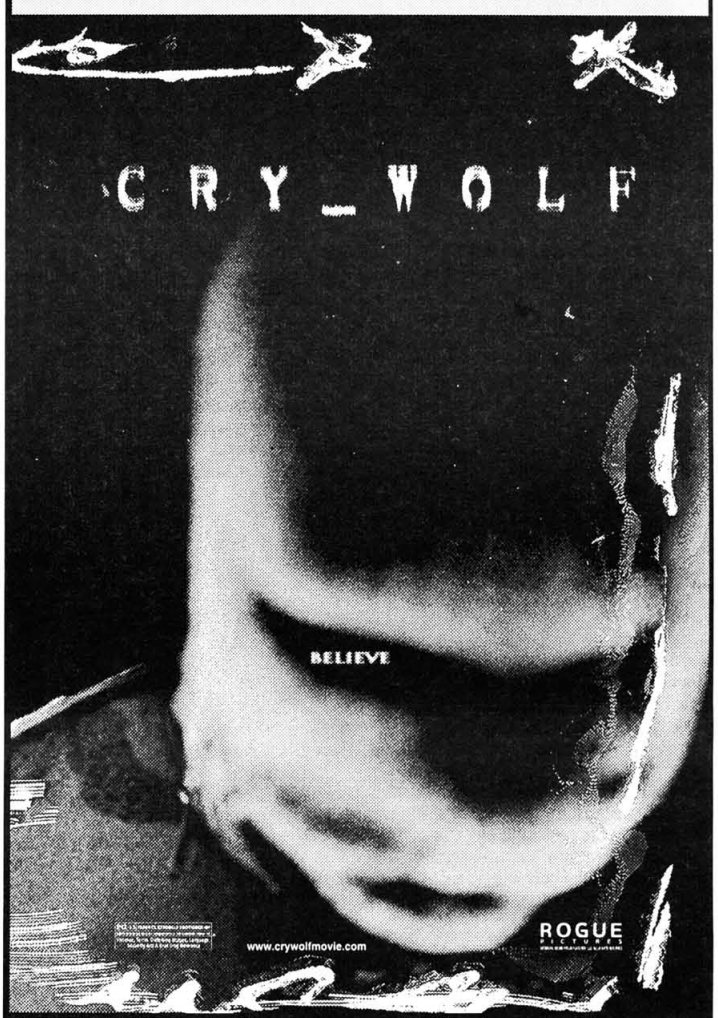
Although *A Bigger Bang* may not compare with epic albums of the past, it is certainly evidence that The Rolling Stones should not be written off as a band of yesterday.

"A Bigger Bang"
By The Rolling Stones



The Rolling Stones rock the Aragon Ballroom in 1992.

HAVE YOU EVER CRIED WOLF?



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ROGUE PICTURES

CRY_WOLF
OPENS NATIONWIDE SEPTEMBER 16TH!

2 fast for love

'Transporter 2' combines ballet, brutality

By Hunter Clauss/Assistant A&E Editor

Transporter 2 is a good reason to escape sobriety. This sequel has so much action in it that one could possibly get high off the fumes-if they weren't already. The stunts in this movie are over-the-top and absurd, but below the surface there is a method to this madness.

The film finds Frank (Jason Statham from *Snatch*) living in Florida, where he works for a wealthy couple that's having marital problems. Jefferson Billings (Matthew Modine from *Full Metal Jacket)* works for the United States Drug Enforcement Administration. His job keeps him from spending precious time with his Cameron Diaz-clone wife Audrey (Amber Valletta from *Hitch*), and their hyperactive son, Jack (Hunter Clary).

One wonders how an ex-mercenary like Frank got a job working for some governmental higher-up. Doesn't anyone do background checks these days? Maybe not. Perhaps blatant stupidity is true to life.

Transporter 2 works like a good James Bond movie because it has that appealing henchman, or in this case henchwoman, who has that "thing" about them-that trademark that makes them so awesomely evil. Oddjob has his razor sharp derby hat, Jaws had his steel-crushing dentures and May Day was, well, Grace Jones.

In *Transporter 2*, however, there's Lola (Kate Nauta) and she doesn't wear any clothes—that's her thing. The only outfit she wears throughout the entire movie looks like something out of a Victoria's Secret catalogue. Well, it probably is considering how much product placement is jammed in. At one point Frank uses an iPod to transfer images from a security camera.

Product placement aside, Lola disappoints in the sense that she's hardly in the movie. She jumpstarts it in the beginning and doesn't show up again until the very end.

Like its predecessor, however, *Transporter 2* continues in the tradition of having that one fighting sequence that's so over-the-top that it's instantly unforgettable. In the last movie there was the oil fight in which Frank wears a pair of makeshift skates so he doesn't fall over. Sure it sounds outlandish for an action movie, but the end result is so hilarious that it's almost intoxicating. This fight doesn't appear to be about breaking the other guy's nose with a steel pipe as much as it's about pulling off some lame ballet stunt while breaking the other guy's jaw.

In this sequel, the hands-down cool but hilarious fight scene is when Frank pulls a MacGyver and uses a fire hose to take down a posse of bad guys. Sure it's cool, but it looks like Frank is playing with a Ribbon Dancer, those annoying rhythmic ribbons that were always advertised during *Treasures of the Hidden Temple*. As terrible as they were, Statham proves that the Ribbon Dancer is a force to reckon with.

While this movie's central plot is very much about stopping the bad guys, it's also about saving the family unit. Not only are the Billingses having problems with each other, but lil' Jack is kidnapped by foreign bio-terrorists to complete their plans in killing a bunch of old men in suits during a Latin American trade conference.

In both situations, Frank is somehow responsible for solving each dilemma, but the emphasis is mostly on him rescuing Jack, thus saving the family. Otherwise who would care about a bunch of old men in suits working for the government? Probably dead people.

The couple's failing marriage doesn't become our hero's problem until Audrey gets drunk and stumbles over to Frank's place like some gross barfly/swamp creature. It is here we discover not everything is well between the Billinges—Audrey is on the prowl. She comes on to Frank, who, like the charming British gent he is, refuses her company and sends her on her merry way.

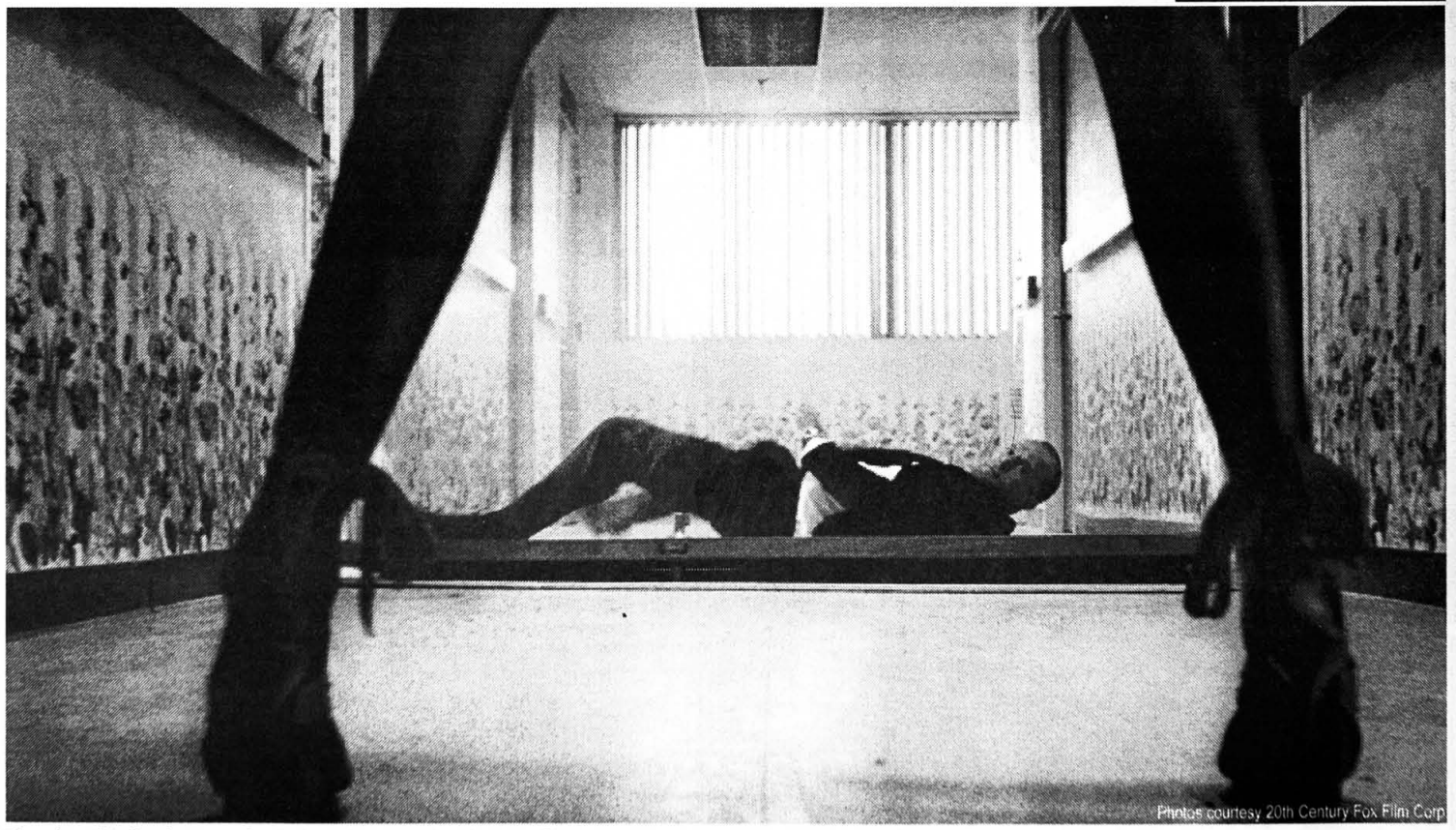
The main criticism of *Transporter 2* is it's sexist toward women in a wildly hilarious way. The two main female roles in the film are Audrey Billings and Lola, each the antithesis of the other. Audrey has conformed to the traditional role of being a stay-at-home wife who takes care of the kids. Lola, on the other hand, is a deadly assassin who loves killing people. It doesn't take a genius to understand which role the movie will favor, which is a bit disappointing considering how much ass Lola kicks.

Despite how Frank saves the day, he doesn't get the girl in the end, which is somewhat acceptable considering that his mission was to bring the family together.

Transporter 2 excels as an action movie despite how comical it can come across at times. For a good brainless thrill, sneak a King Cobra into a movie theater and enjoy *Transporter 2*.

Top: Lola (Kate Nauta) sits shotgun next to Frank Martin (Jason Statham). Above: Statham changes the rules of the road.

Transporter 2
(PG-13)
Directed by Louis Leterrier



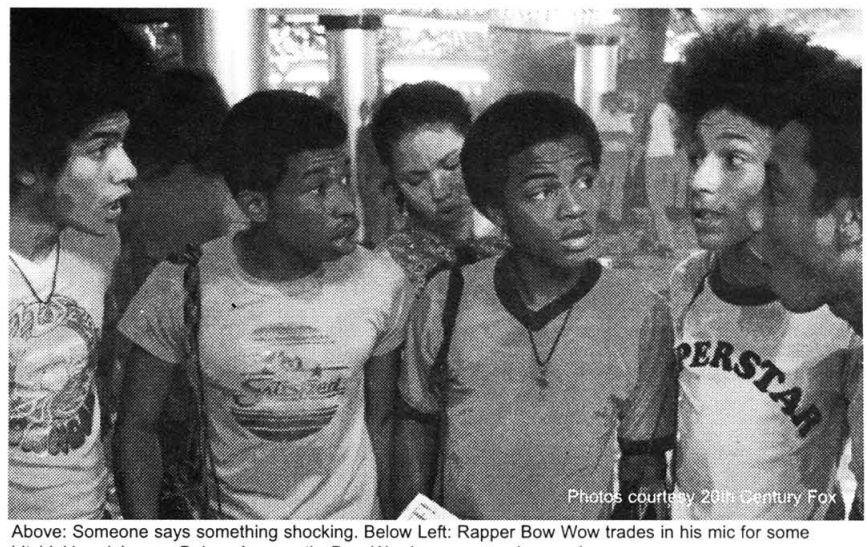
Photos courtesy 20th Century Fox Film Corp

There's a thin line between brothels and torture chambers in *'Transporter 2.'*

This is how we 'roll'

Once again, Hollywood highlights Chicago's South Side, moving from the barbershop to the roller rink

By Todd Burbo/A&E Editor



Above: Someone says something shocking. Below Left: Rapper Bow Wow trades in his mic for some bitchin' headphones. Below: Apparently, Bow Wow's moves are impressive.

This September, director Malcolm D. Lee wants to prove that there is more to Chicago's South Side than barbershops. He hopes his upcoming film, *Roll Bounce*, which shot throughout the city in the summer of 2004, will make as big of a splash as the now-revered Ice Cube vehicle of 2002.

Roll Bounce tells the story of a South Side roller-jam crew that is forced into rival territories when its local rink is shut down. Infused with a 70s style and soundtrack, the movie is unabashedly upbeat—Though it would be hard not to be upbeat when the focus is on choreographed roller-jams.

Hoping to make a breakout performance in the film is Brandon T. Jackson, an accomplished 19-year-old from suburban Detroit. Now living in L.A., Jackson has a busier schedule than the average teenager. He's already established his presence as a stand-up comedian, with performances at the famous Apollo Theater in New York, and on one for BET's comic review.

Although he has done extra work in films such as *8 Mile*, *Roll Bounce* marks Jackson's debut in a featured role. He plays Junior, providing the film's laughs as the cocky best friend of X, the film's lead, played by rapper/actor Bow Wow. There is no doubt that stand-up and acting are different beasts, but director Lee helped Jackson make the transition with ease.

"Acting is different, but Malcolm understands that. Being a creative person, he can let you go," Jackson said. "And if it's not funny, he'll bring you back. He's a great director to work with. I'd love to work with him again."

While working with the director turned out to be a pleasure, the long days spent on skates were less enjoyable for Jackson. After enduring four weeks of roller skate camp, the cast had to continue enduring life on wheels for much of the production.

"It was kind of wack, waking up at six in the morning and putting on those skates," Jackson said.

Despite his lack of enthusiasm for skating, Jackson said he took to the wheels better than some other cast members.

"Rick Gonzales sucked on skates, so we wrote it into the script that he was the worst one," Jackson said. "He is a great actor, though."

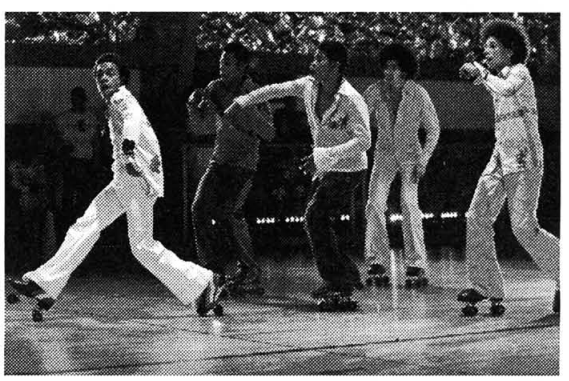
The skating was split between actors and stunt doubles, which amused Jackson.

"We did the upper body choreography, but if you pause it, you can see, 'That's not Brandon—that's a white guy,'" he said, laughing.

Even if his acting career blooms, Jackson has no intention of forgetting comedy. He's currently producing a stand-up tour, called the Teens of Comedy, which features comics from the ages of 14 to 18. It seems that Jackson can work off-screen as well. He not only hand-picked the talent for the tour, but also raised the sponsorship money and helped in planning. Of his split career, he prefers comedian/actor to rapper/actor any day of the week.

"Everyone's a rapper," he said. "You've got to get shot 15 times to be a rapper; I don't got time for that. I'd rather stick to comedy."

Roll Bounce hits theaters September 23.



GET IN ON THE JOKE!

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DAVID ANSEN, NEWSWEEK

"HOW MANY COMEDIANS DOES IT TAKE TO SCREW WITH AN UPTIGHT WORLD?"
JOE WILLIAMS, ST. LOUIS POST-DISPATCH

"YOU'LL LAUGH TILL IT HURTS!"
PETER TRAVERS, ROLLING STONE

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Opens September 16 At Theatres Everywhere

Hejfina - Bringing it all together.

Even nestled among the eye-catching storefronts of Wicker Park, a boutique named Hejfina manages to stand out from the crowd. In stark contrast to the intentionally grungy facades of the Earwax Cafe and Reckless Records, Hejfina gleams from a distance, thanks to a clean and modern combination of bright wood, stainless steel and floor-to-ceiling windows.

Step through the door, and you'll find a continuation of that aesthetic; wood and steel furniture is spread strategically across the floor, displaying large art books and clothing.

Although the furniture and decor are striking, empty space plays an equally important part, on both the floors and walls. The overall effect is a pleasant balance of modernism and warmth, an ideal that IKEA designers could not create to save their lives.

With such a well-designed storefront, it should be no surprise that the space is dedicated to the art of design itself. It's no accident that Hejfina looks more like a gallery than a boutique. When proprietor Heiji Choy opened her store last fall, she wanted it to be more than a retail outlet.

"My original intent was for this to be a haven, to be an interesting space where like-minded design people could meet and collaborate," Choy said. "Creative people come through this space all the time, and they find inspiration."

In addition to meeting potential collaborators, customers will find a wide array of art books, clothing and fashion accessories. But most impressive is the exclusive custom furniture provided by three Chicago designers.

Choy conveniently stumbled across her designers simply by shopping. Appreciating the distinct styles of stores such as Sprout, 745 N. Damen Ave., and Abode, 1904 W. North Ave., Choy discovered that both were designed by Michael Koehler, whom she soon sought to design her own storefront, as well as merchandise for her floor. Choy was also a fan of local designer –ism furniture, and when their Southport Avenue outlet closed, she began exclusive distribution of their line as well. Koehler and –ism led Choy to her third furniture designer, a metalsmith by the name of Carson Maddox.

Although he has been in the furniture business for a decade, Maddox holds degrees in chemistry and sociology—expensive reminders of his former ambition to become a doctor. Luckily for all involved, his one-time hobby of furniture design has taken over.

Maddox's elegant, simplistic designs make quite an impression. A less intrepid reporter might be too intimidated to interview the man, fearing a harsh German accent and an utter distaste for anyone with less than three MFAs.

Maddox is in fact a strikingly pleasant person, without an accent, and eager to discuss his trade and his partnership with Choy, both of which he is very enthusiastic about.

"It's great. We have very similar aesthetics," Maddox said of Choy. "I wouldn't want to run a retail outlet, but if I did, it would look a lot like Hejfina."

Maddox considers himself lucky to have found a kindred spirit in Choy, whom he is happy to let serve as his public face while he works behind the scenes.

"I'm more of a studio guy. I like to hide in my own little workshop and get things done, rather than having to man a retail store and deal with that. That doesn't really suit my personality," Maddox said.

Choy is just as pleased with their arrangement.

"We kind of inspire each other to create pieces," she said of herself and Maddox. "It's a really great process. What we're trying to provide our customers with are custom pieces that can define a person's space. It's a creation that involves all three parties, the customer, myself and the furniture designer."

As Choy suggests, Maddox prefers that his pieces shown in Hejfina act as showcase of his talent, and although they are for sale, they are actually intended to inspire requests for custom pieces of the same style.

Maddox seems hesitant to describe his

Story by Todd Burbo
Photos by Michael Jarecki

style at first. "I guess the best description of my work would be clean and very simple. I'm kind of an unapologetic modernist," he said. "I don't like a lot of excessive ornamentation. I find that simple forms are generally the most satisfying."

One consistent aspect of his style is a nearly seamless interaction between stainless steel and dark wood. Maddox is unabashed about his love for mixing the two materials, and looking at his pieces, one can't help but think that this may be the key to the aforementioned balance between modernism and warmth.

With the appearance of stores such as Hejfina, which is similar to the gallery/store hybrids of Giant Robot in New York and California, the line between fine art and commercial art is being blurred. Designers who were once locked in galleries are now producing toys and T-shirts for mass consumption, something Choy sees as a step in the right direction. Some are sure to see it as a form of selling out, or a cheapening of their medium, but Choy has no problem with artists bringing their work to the people.

"I think this is an evolution, having designers create things for a mass market. It's not a step down," she said. "Because everyday people deserve to have within their reach things that are beautifully made. It's wrong to think that good design should be only for those who can afford it."

Choy also admits an obsession with architecture, a form of design that doesn't need to be sold, but inherently belongs to the people. Books on architechture are scattered throughout the store, and she is happy to discuss the subject and Chicago's place in its history.

"In the world of architecture, Chicago is definitely at the top of the pyramid," Choy said. "I would say that Chicago is in the same tier as Paris, London or Hong Kong. Because, really, the skyscraper was born in Chicago."

Jumping from furniture to fine art to architecture within the same store can't be done in many places, but that's the point of Hejfina. Choy considers it a "lifestyle store," which, according to the Hejfina Glossary posted at the entrance, is "a retail space that provides a range of goods and services that exemplify a particular lifestyle."

What this really means is that they've got you covered from head to toe. They have your bookshelf and books to put on it. They have a painting that will match both your new shoes and your new couch. Choy has all the bases so well covered, in fact, that one gets the impression she could just as easily track down an architect to build you an abode worthy of their merchandise. Price upon request, to be sure.

Maddox puts it more simply: "Design is design, whether it's furniture, building, clothing, architecture, or graphic. That's what I like about Hejfina. It's all connected in some way."

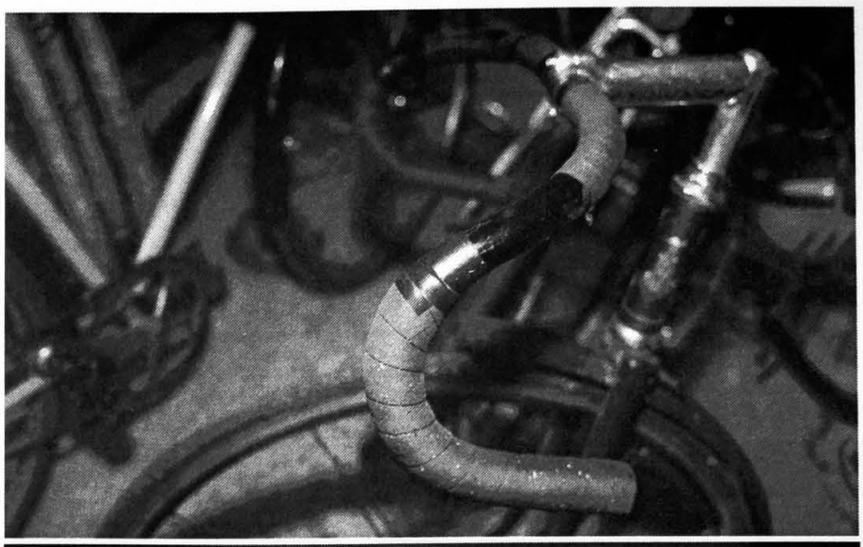
Looking around Hejfina, one can't help but agree with him.

Hejfina is located at 1529 N. Milwaukee Ave. It can be reached at (773)772-0002, or at www.hejfina.com. For more information on Carson Maddox designs, visit www.carsonmaddox.com.

Can't afford gas? Fuel up on beer

Messenger-friendly bar introduces new promo: gas prices rise, beer prices drop

By Hunter Clauss/Assistant A&E Editor



Top: Actual handlebars. Above: The gas station that determines just how cheap your beer will be. Below: The bar known as Handlebar.

Through the end of October, the Handlebar Bar and Grill, 2311 W. North Ave. will offer a reason to drink away the gasoline blues. Introducing what they call the "Inverse Petrol-O-Matic Beer Pricing Scheme," the Handlebar will lower its price for a pint of Goose Island 312 Urban Wheat Ale according to how much gasoline prices go up at the nearby Shell station at Western and North avenues.

When the price of unleaded gasoline hits $3 a gallon, the price for a pint will drop to $3. When gas prices hit $4, pints will go down even lower to $2. $5 gas means $1 pints, and if gas reaches $6 a gallon, pints of Goose Island 312 Urban Wheat Ale will be free.

"A friend e-mailed me saying, 'I can't wait for [gas prices] to get up to $7 or $8 a gallon so I can quit my day job and hang out at the bar,'" said Josh Deth, 30, co-owner of the Handlebar, which advocates bicycling and provides racks in the back yard for cyclists to park.

Deth doesn't think it's odd that a bar promoting bicycling would have such a promotion.

"Gas prices have become such a public issue," he said. "The president's talking about it. My local alderman is talking about it. The governor talks about it. People are creating this crisis." Deth also pointed out that countries in Europe have been dealing with high gas prices for some time.

"There's a much higher rate of bicycling, a much higher rate of walking and use of public transit," he said of European countries. "Bicycling, walking and public transit are intertwined with people's use of a car. When people stop using their cars and start walking, they're much healthier, and it's better for our neighborhoods. There are cars and noise everywhere and I wish there was a lot less of it."

Deth also commented on how the new beer promotion touches upon concerns of energy is consumption.

"There are a lot of people who believe that our society has gotten close to reaching our peak consumption of oil and we've got nowhere to go but down," Deth said. "We really need to work on decreasing our dependency."

Deth said business has been good and many have found the recent promotion amusing.

"I think it's ingenious," said Rob Sadowsky, executive director of the Chicagoland Bicycling Federation, a frequent Handlebar visitor. "When I first heard word of it, I first silently laughed, and then I laughed out loud."

Sadowsky also thinks that the rising gas prices have been somewhat overdue. "Gas has been under-priced since it has been subsidized," Sadowsky said. "I see this as an equalization of where the true price of gas ought to be in order to cover its cost. It's an opportunity for people to utilize how they use transportation."

Others have been less excited. Edward Mainville, 23, a fashion design major at the Academy of Technology and Design, views the Handlebar's beer promotion as just another gimmick.

"It's a drink special," he said. "I wouldn't go out of my way to go there."

Ted Goldenberg, 27, a fiction writing major at Columbia, laughed when he first heard of the promotion but said, "It's needless. I go there already."

Others, however, see the drink special in a different light.

"Tongue-in-cheek advertising is a fun way of pointing out what's going on in the world," Sadowsky said. "For [the Handlebar] it's not just a way to get people into their restaurant. It's also a way of getting people to think about what's going on with gas prices. It's guerilla marketing with a social consciousness."

Deth added that he isn't worried about gasoline prices reaching $7 or $8 a gallon. "All good things must come to an end. I'm sure we'll come up with some new, snappy idea for the winter."

Aside from the "Inverse Petrol-O-Matic Beer Scheme," Mondays at the Handlebar are Messenger Mondays. Bike messengers receive a free plate of fries with valid messenger ID in addition to $1.50 Pabst Blue Ribbon tap beer. The promotion will last through the month of October.

Employees of the Shell station on the corner of Western and North Avenues declined to comment for this article.

Photos by Michael Jarecki/The Chronicle

'The Washington Story' shines its spotlight on Chicago

Adam Langer relives the 1980s in his new book

By Tiffany Breyne/Assistant A&E Editor

Readers searching for the perfect book to conquer this fall can find an answer to their prayers in Adam Langer's novel, The Washington Story. Set in West Rogers Park and extending across the universe, The Washington Story follows the characters from Langer's last book, Crossing California, as they travel from 1982 to 1987. Langer, born and raised in West Rogers Park, sets a promising and absorbing scene at a time when the Super Bowl Shuffle ruled the airwaves, Harold Washington became Chicago's first black mayor and the Challenger space shuttle met an untimely death and destruction. Langer took some time during his book tour to discuss his latest endeavor with the Chronicle.

Chronicle: *The Washington Story* seems to flow through the character's lives as though they're based off people you actually know. Are these characters based off real people, or purely from your imagination?

Langer: It's not like a thinly veiled autobiography; it's a reflection of me, just not me specifically—there's no character you can look at and be like, that's Adam's mom. You can liken it to my life as a mirror— you can shatter it, and pick up a piece ,and, yeah, it's me. But when you put it with another piece, it's just someone similar to me.

Is it necessary to read *Crossing California* in order to understand the characters and their relationships?

I had a very different goal and purpose in writing [*The Washingto Story*]; the characters had just lived on in my mind. It can't hurt to read *Crossing California*, but I think one can stand very well without the other.

Why did you choose to pick up where *Crossing California* left off—why not just start fresh with new characters?

This is gonna sound cheesy, but it's not always necessarily the author choosing what the character does next; it's the characters choosing what they do. I was just interested in the lives of these characters, and interested in what happened next for them. One of my purposes in writing *Crossing California* was I wanted to look at the divisions and boundaries in a very small community. My interest in *The Washington Story* was opposite—I wanted to see what happened when those boundaries were crossed into another world.

It's not always necessarily the author choosing what the character does next, it's the characters choosing what they do.

Parts of *The Washington Story* take place in a time period in which you were attending college in New York. Was this tough, reliving a scene you didn't experience?

Well I came back when Harold Washington was running for mayor to do summer internships, so I was very much there during the period. There was less research than you would think, because that time is still very fresh in my mind, and all the characters and places are fresh as well.

Why did you set these books in Chicago, what is it about your hometown that suited these characters so well?

Chicago is a part of me; it's a part of my make-up, just like being five-foot-eight-inches tall is a part of me. If I'm going to be writing about that period of time, Chicago is where I was, so it makes sense. [Chicago] is very alive to me, so it was important for me to write about it.

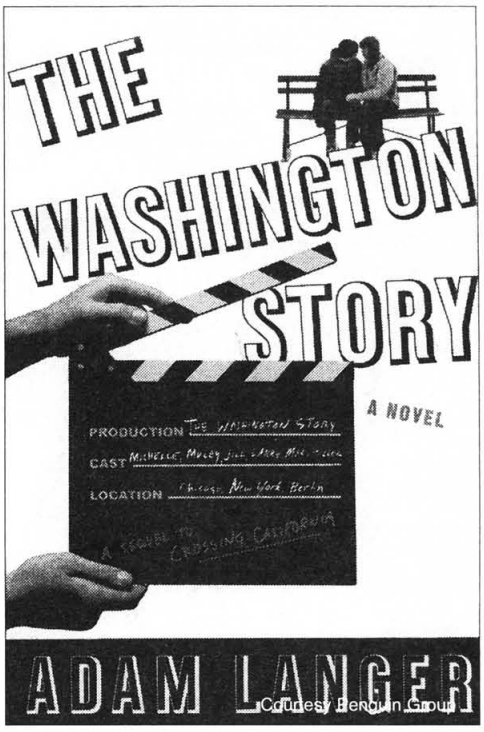
On your website, you list the soundtrack to each book that you write. How do you come up with the songs, and are there any songs you couldn't get enough of and vice versa?

I couldn't even stand some of the songs when I was listening to them. It's true I listened to a lot of the music I thought the characters would be listening to, but it's not necessarily music that I'm into. I was very happy when I could stop listening to music that came out from 1984 to 1987. I'm sure you can relate, but there are a just lot of key instances in my life when I can pinpoint what music I was listening to at the time.

What can readers expect next from you; are there any projects you're working on now?

I am working on another continuation to *The Washington Story,* but that's not my next book. The next one is very contemporary and most of it is set in a small community in NYC, some of it in Chicago. The new novel's a different kind of contemporary comedy; it will be somewhat of a departure in that some of the issues are different.

Adam Langer will be in Chicago on Sept. 12 at the Harold Washington Library, 400 S. State St., at 5:30 p.m. For more information on Langer and his books, visit his website at www.adamlanger.com.



Courtesy Penguin Group

Solo: South Loop finds tasty comfort

continued from front page

offering Southwest flavor, opened April of 2004, only to shut down in November. "Nine out of 10 restaurants usually fail in their first year," Humbrecht said.

Verros, who also ownsf a breakfast restaurant in West Suburban Downer's Grove called Dali's, is also quick to point out that "it's nine out of ten idiots who fail."

That's not to say that Solo 1530 has been trouble-free since the owners first started working on it six months ago. According to Verros, the original contractor died during the process, causing him to repurchase many items and start over. That being the biggest obstacle. Solo 1530 only has to work on fixing the new restaurant glitches, such as perfecting the menu.

"I wanted food that was upscale and refined, but nothing pretentious," Humbrecht said. Aiming for a cross between the suburbs and the city on its menu, Solo 1530 serves everything from mac'n'cheese to crab cake entrees. Humbrecht said that it took a few revisions perfect the menu, and even more will be made in the future. According to Humbrecht, a few items are already scheduled to be removed, such as the less popular pork and tuna dishes.

It's like an everyday neighborhood joint. We want to keep it simple.

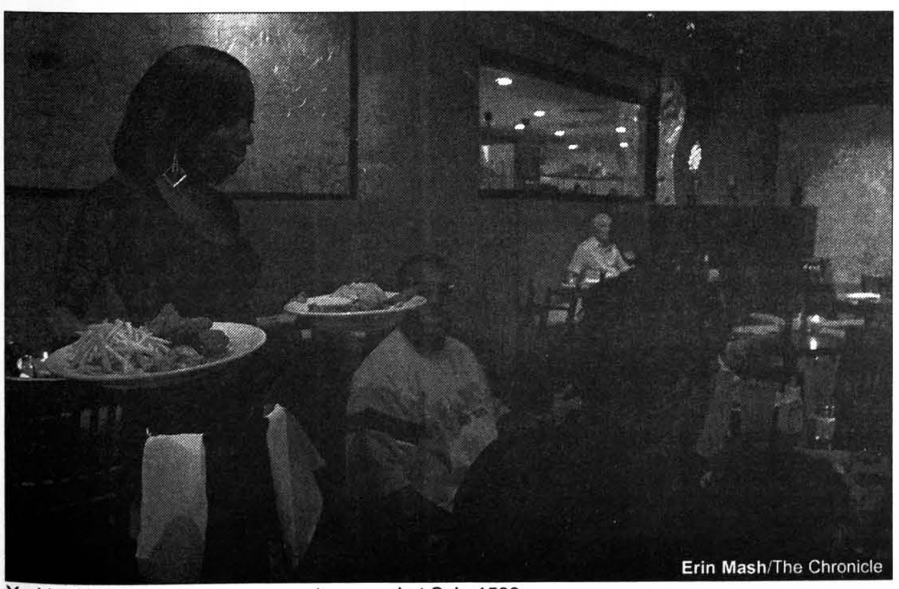
The most popular items on the menu are Solo 1530's tilapia, tangerine chicken and chicken lollipops. These inventive and tasty items give only a peek of what this restaurant has to offer. Other delicious items include the barbequed shrimp, chocolate mousse and crab cakes that are served as an appetizer, entrée or sandwich.

Solo 1530 has not forgotten about its vegetarian customer, either. Doug Smetko, a server/bartender and vegetarian, said there are plenty of meat-free options. Smetko's favorite meals include the mac'n'cheese, Pasta Voo La La (minus the chicken) and the Granny Smith salad. Smekto also said Chef Humbrecht will make his best efforts to accommodatecustomer's needs.

Though the decor is classier than one might expect for a hangout, the menu is reasonable, with prices averaging between $10 and $15 for meals. Once the bar is stocked, expect alcohol to be reasonably priced, with beer at $4 and cocktails at $6. Their wine list offers up a wide selection, with a bottle costing anywhere from $30 to $210; glasses of wine are well-priced at $5.

Solo 1530 is a rare gem in the South Loop restaurant community, offering food and drinks everyday as late as 2 a.m. Mark Smith, another server/bartender at the restaurant said it's a good place to relax at night and watch some sports on the TVs above the bars.

Though Solo 1530 is advertised as a comfortable hangout, college students may fare better just going there for the occasional get-together with friends or for a quiet beer with the bartender and the TV as company. No matter what the arrangements, Solo 1530 is a great new addition to the South Loop.


Erin Mash/The Chronicle

Yashica Young serves up a scrumptous meal at Solo 1530.

Greenweedz's blossoming career sprouts new album

Chicago MC branches off the Family Tree and solidifies his soul

By Tiffany Breyne/Assistant A&E Editor

Sitting across the table with his long dreads pulled back, Mr. Greenweedz flashes his brilliant white smile as he describes how as a kid, he knew that hip- hop was what he wanted to do.

"I was into house music and stuff, but my brother came home in this jogging suit with this girl Pinkie, and they were rapping Run-DMC—I remember that exact moment," Greenweedz said. "I was trying to find something to do to get into entertainment, so I quit baseball, everything, to start rapping."

Greenweedz, a Chicago based MC, is scheduled to appear at the HotHouse, 31 E. Balbo Drive, on Sept. 17 for a release party of his latest album, *G-Strings,* with producer G.Riot.

Mr. Greenweedz, also known as Marcel A. Wilks to the ladies, grew up on the West Side of Chicago and had been rapping for years when he joined the groups he's currently in, Family Tree and Liquid Soul. Greenweedz was participating in DanceAfrica Chicago—a festival of African and African-American arts and culture produced by the Office of Community Arts Partnerships at Columbia—when he got a call from Liquid Soul, which had already built it's reputation.

"I got that call, and Liquid Soul doesn't call just to say 'hi,'" Greenweedz said. They wanted him to tour with their band. But his first time playing with them, he bombed.

"I went to this show and a ton of people were there. Uma Thurman was there. Not after *Kill Bill*, but still, she was Uma. But I went in sober, and I bombed. They didn't call again for a few months after that," Greenweedz said.

The next time around, things were different—Greenweedz relaxed, had a beer or two, and did his thing. From then on out, Mr. Greenweedz has been the frontman for Liquid Soul, which he describes as "an acid-jazz band, for lack of a better term." Greenweedz is a former Columbia student 15 credits shy of finishing.

Courtesy Mr. Greenweedz

"I plan on going back, but I tour a lot. It's just bad timing right now—I'm the frontman for Liquid Soul and it'd be hard for them to find a replacement," he said.

With *G-Strings* dropping into stores on Sept. 13, Mr. Greenweedz is also taking the time to musically venture out on his own.

"The title usually makes people think something erotic, and it is in a way—it's a double entendre, "Greenweedz said. "[G-Strings] has the oboe, violins, piano, even a sitar."

Straying from the hip hop of Family Tree and the jazz of Liquid Soul, Greenweedz discovers a new musical style on the album.

"With the new album I stepped outside of [the two groups]. This is melodic, it's different subject matter," he said.

The new album began through a series of trips Mr. Greenweedz would take to Colorado during tours. A visit to G.Riot's house in Denver usually involved a recording session and a slew of produced songs.

One and a half years later, an album was made of these recorded songs, with a few changes.

"G.Riot, he's an intricate cat," Greenweedz said. "I left him with the songs, and he'd end up fondling with them. He'd be freakin' with it, making changes that sometimes turned out positive, and sometimes not. But it's still music at the end of the day."

Songs to look out for on the new CD are "Rex Cortez," with its catchy lyrics; "Carlos Cantaneda," with its psychedelic twist of thoughts; and "Moment of Clarity," with its sleepy bedtime rhythm.

Catch Mr. Greenweedz with Daily Plannet, Eulorhythmics and Star People at HotHouse Sept. 17 at 11 p.m. The show is open to those 21 and over and costs $10. For more information on all of the performing artists, check out www.allnaturalhiphop.com.

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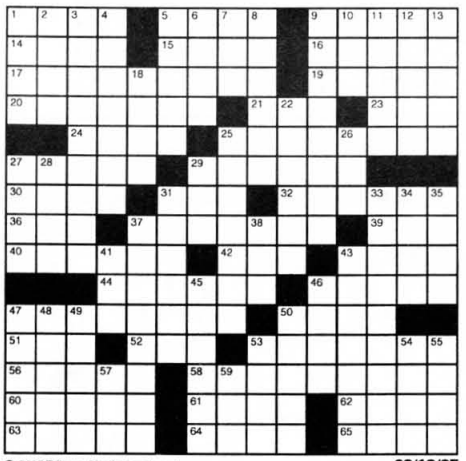

ACROSS
1 Passes
5 College cheers
9 Works hard
14 Slangy OK
15 Needle case
16 "Enoch __"
17 Roving residence
19 Peachy!
20 Peak coverage
21 __ out (be a couch potato)
23 "Ben-__"
24 Broadway flop
25 Wife of Odysseus
27 Pancake topper
29 Mortar's partner
30 Not yet!
31 Samovar
32 Convert into charged particles
36 Ginger __
37 Sellers of foodstuffs
39 "My Gal __"
40 Busybodies
42 __ been had!
43 Those opposed
44 Fit to be served
46 Book after Daniel
47 Pasta dishes
50 Bath powder
51 Mentally acute
52 Reef predator
53 John Singer or Dick
56 Sacked out
58 "I'm Sorry" singer
60 Outstanding!
61 Sty sound
62 Briny droplet
63 Class paper
64 Throws in
65 "NFL PrimeTime" channel

DOWN
1 Training rms.
2 Long period
3 "The Last Hurrah" co-star
4 Lead to the door
5 Post-op program
6 Perched on
7 Buzz
8 Strainers
9 Citrus hybrids
10 Lode load
11 Potato type
12 Abate
13 Sleep sound
18 Canadian cops
22 Whole
25 Erasable writers
26 Actor Cariou
27 Influence
28 Eli's school
29 Paid sportsman
31 Bearlike
33 Type of triangle
34 Billy of "Titanic"
35 Lanchester or Maxwell
37 Contraptions
38 Plumb or Arden
41 Sri Lankan crop
43 Hamilton, NY school
45 Panama currency unit
46 Difficult
47 Director Hallstrom
48 Grade over max
49 Stairs
50 Armored vehicles
53 Dispatch
54 Type of tide
55 Gull relative
57 Ammo for a shooter
59 Free (of)

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09/12/05

Solutions

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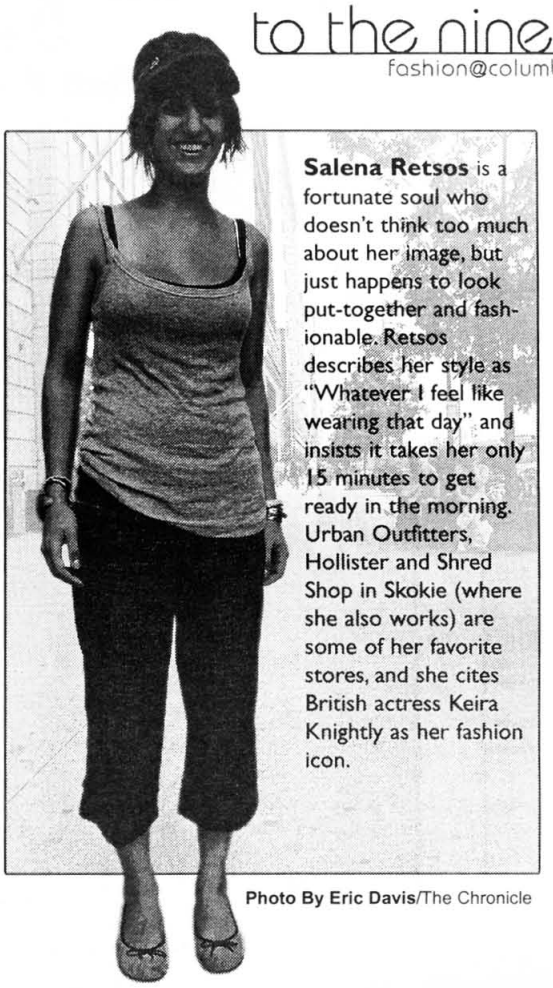

Salena Retsos is a fortunate soul who doesn't think too much about her image, but just happens to look put-together and fashionable. Retsos describes her style as "Whatever I feel like wearing that day" and insists it takes her only 15 minutes to get ready in the morning. Urban Outfitters, Hollister and Shred Shop in Skokie (where she also works) are some of her favorite stores, and she cites British actress Keira Knightly as her fashion icon.

Photo By Eric Davis/The Chronicle

Out of My Head

by Scotty Carlson

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horoscopes

by Alicia Dorr

Aries (March 21 – April 20): Research synchronized swimming this week. Trust me—it will get you out of a tight spot someday.

Taurus (April 21 – May 21): Wild turkeys will chase you down, forcing you to take refuge on a neighbor's giant trampoline. Those things are vicious.

Gemini (May 22 – June 21): A flattering sweater you're wearing, darling. Fashionable indeed.

Cancer (June 22 – July 23): Stop saying "'Ain't' ain't in the dictionary!" and thinking you're a clever literary type. It is in the damn dictionary, and you are starting to look like an idiot.

Leo (July 24 – Aug. 23): The person next to you just farted, and it's pretty nasty. You should tell them, okay? We're all suffering.

Virgo (Aug. 24 – Sept. 23): Several odd mishaps and strange encounters with street people today will lead you to ask yourself, "Why on earth did I get this tattoo of a granola bar on my arm?"

Libra (Sept. 24 – Oct. 23): Only a pizza puff can save you now.

Scorpio (Oct. 24 – Nov. 22): Fall asleep in class one more time and I'll box your ears for you.

Sagittarius (Nov. 23 – Dec. 21): The object of your affection absolutely adores you. … Wait, I'm sorry, I don't really know that, but you just looked kind of down.

Capricorn (Dec. 22 – Jan. 20): Don't buy a guitar this week. You may be thinking, "That's a stupid horoscope. I wasn't going to buy a guitar, anyway." But you don't know your weakness for coupons like I do.

Aquarius (Jan. 21 – Feb. 19): Fat Albert really isn't cool enough to wear that shirt, dude. Webster, maybe, but not Fat Albert.

Pisces (Feb. 20 – Mar. 20): You're never going to get a real horoscope, you know. By the time I write yours I'm spent. This week read—,I don't know—a textbook for class.

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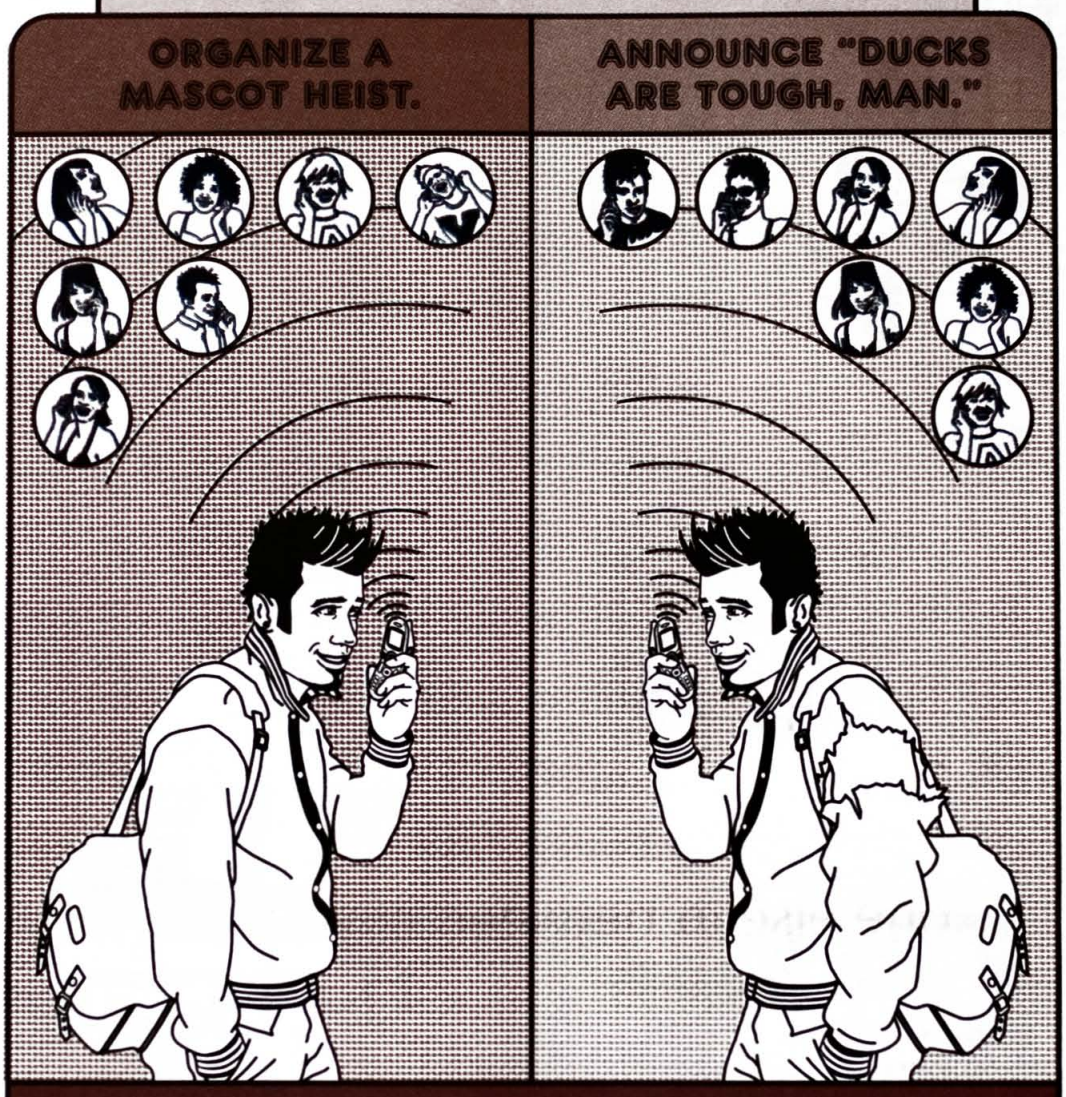

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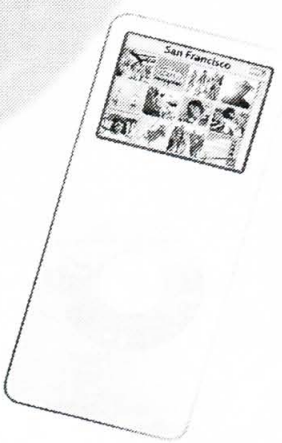

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The lessons of the Ryan trial

As Mayor Richard M. Daley continues to deny his involvement in the corruption at Chicago's City Hall, he may want to pay close attention when a former Illinois politician, who also denied similar knowledge of mismanaging our tax money, heads to court this week.

After a six-and-a-half month delay, the trial of former one-term, Republican Gov. George H. Ryan and lobbyist friend Larry Warner begins this week, marking a climactic moment in the eight-year-old Operation Safe Road investigation.

Ryan, 71, faces charges of corruption dating to when he was Illinois secretary of state from 1991 to 1999, making him the sixth of 40 Illinois governors to face criminal charges.

While the Land of Lincoln has a national reputation for such political scandals, Ryan's case will be both a definitive test of his legacy and another reminder of our public trust being abused.

After declaring a moratorium on executions in 2000 as well as commuting the death sentences of all 156 inmates on death row in January 2003, Ryan earned strong supporters in the capital punishment debate who called for his nomination for the Nobel Peace Prize.

But Ryan's time in office was constantly shadowed by the fiery 1994 crash that killed the six children of the Rev. Scott and Janet Willis. The trucker who caused the crash had paid a bribe to get a license from Ryan's office, leading to a sweeping federal investigation.

As a result, the U.S. attorney's office charged Ryan with racketeering, mail fraud, false statements, income tax fraud and filing false federal tax returns.

Additionally, Ryan is accused of using secretary of state workers to do campaign work on state time and accepting annual vacation benefits for trips to Jamaica and California.

However, Ryan was able to get the trial delayed so he could be represented by former U.S. attorney Daniel Webb, the defense lawyer of national prominence, who has represented such giants as Microsoft, General Electric and the New York Stock Exchange.

Webb is emphasizing three themes for his defense: The prosecution has no witnesses to direct bribery; Ryan owns a "modest" Kankakee home; and the former governor has a staunch stance on the death penalty.

Ryan's capital punishment decision hardly seems to relate to this case, which is why it was encouraging when U.S. District Judge Rebecca Pallmeyer ruled, "The court sees no meaningful relationship between Ryan's decisions regarding the death penalty and the offense conduct with which he is charged here."

The timing of Ryan's capital punishment decision certainly makes it appear that he was hoping to dodge scandal. Prosecutors have stated they plan to inform the jury of Ryan's earnings from lectures following the death row deal, especially since that money could have gone a long way toward his defense.

Ryan's defense team gained a major advantage by originally getting Pallmeyer to set a March date for the trial before pleading for a new date when a Webb case for Phillip Morris ran longer than expected.

With the planning of the original date, however, prosecutors turned over defense witness lists and laid out the government's case. Ryan's defense has now had nine months to prepare its own.

In December 2003, after Ryan became the 66th person charged in the investigation, the U.S. attorney for the Northern District of Illinois said, "Basically, the state of Illinois was for sale."

That attorney was Patrick J. Fitzgerald, who now finds himself working his way through scandals in Chicago. If his federal case against Ryan sends a corrupt politician to prison, we can hardly wait to see what he turns up next.

This time books, next time ...

The wear and tear that occurs with any piece of real estate as it ages is as inevitable as the deterioration of automobiles, highways or even human beings over the course of time. And considering Columbia's campus consists of a number of buildings with historical significance to the city of Chicago, it's not surprising that applies to some of the structures in the South Loop as well.

This fact of life was evident in the recent flood on the fifth floor of the library in the South Campus Building, 624 S. Michigan Ave. Unfortunately, some 170 books, valued at $1,865, were destroyed when water steadily leaked from a nearly century-old pipeline.

While the severity of the damage certainly could have been worse, nearly one-third of the books lost are out of print. That leaves the school scrambling to replace some texts that students will need this semester.

We are fortunate enough to have a collection of books in our library that is both unique and valuable.

The five floors of resources offered are often taken for granted by students, and in turn, Columbia should ensure that there is no shortage of options to protect all of these materials.

Certainly, no one is to blame (since the library was closed when the incident occurred). Not to be paranoid, but we hope that if the pipes in the South Campus Building really could—as Mike Debish, associate vice president of facilities and operations, told The Chronicle—"fail at any time," there should at least be ways to limit any additional damage caused.

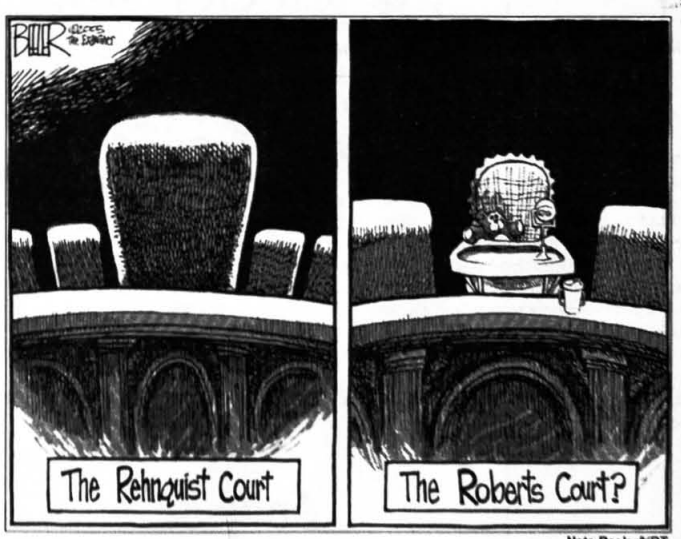
Re-plumbing the pipeline in question assures us that the fifth floor has no reason to worry for another hundred years or so, but that still leaves 13 others in question.

While it would be nothing short of impossible to determine the state of all the pipelines running through the South Campus Building, and outrageously expensive to attempt such a project, it would be comforting if Columbia took additional steps to protect the other items it has invested in on those floors—including thousands of dollars in audio and video equipment that stores student work that could be priceless.

Yes, there's the possibility that the flood in the library was an isolated incident, but what could the harm be in making sure that, should another drain pipe go bust in the night, at least the materials the school has won't come out all wet?

Back from the Drawing Boards

Chris Gallevo/The Chronicle



Nate Beeler/KRT

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

Why not write a Letter to the Editor? At the bottom of Page 15 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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Lower-class genocide on the Bayou

By Derek Strum
Commentary Editor

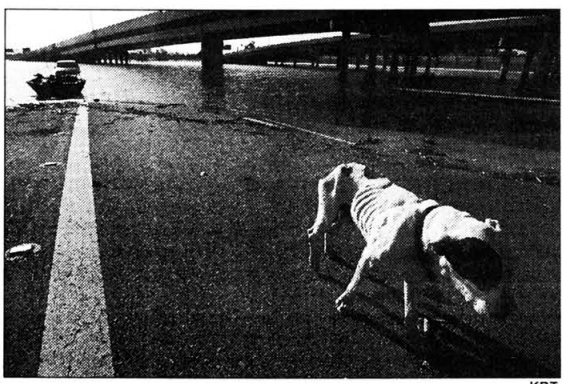
In July 2004, President Bush delivered a speech at the Oak Ridge National Laboratory in Oak Ridge, Tenn., in which he used the phrase "and America is safer" no fewer than six times. The seventh and final time, he modified the statement by saying, "and America and the world are safer." The crowd responded with applause each time.

If there's one thing the Bush administration has proven to be great at, it's public relations. Things like accountability and competence, however, don't seem to be its strong suit. Which should only make the task of explaining the federal government's complete failure in preparing for, and responding to, Hurricane Katrina all the more monumental a task. The disastrous reaction to the crisis on the Gulf Coast was nothing but unacceptable, considering we have been led to believe that the past four years have been spent trying to ensure that this nation would be ready if another catastrophe occurred on our soil.

Instead, it was Harry Connick Jr. arriving in New Orleans before the Federal Emergency Management Agency. Considering that the damage caused by a hurricane can and should be anticipated, that makes this whole sorry episode inexcusable.

Despite press secretary Scott McClellan's comments on Sept. 1 that "this is not a time for finger-pointing or playing politics," that rule apparently doesn't apply to those who should be held most responsible. Watching Sen. David Vitter and Rep. Charles W. Boustany, both Republicans from Louisiana, retract their earlier criticisms of federal efforts, only to pass blame on to the state and local levels with far more limited resources, was bad enough. The heartless notion that the victims sealed their own fate shows just how little shame some right-wing pundits have.

Katrina ripped apart New Orleans and, with it, the notion of a fun-loving party city filled with drunken girls flashing breasts for party beads. Instead, looting and lawlessness furthered a stereotype that sees impoverished blacks as synonymous with violence.



KRT

A withered dog roams the deserted, waterlogged I-610 highway in New Orleans, Sept. 7. Animals were forbidden during the evacuations before the hurricane hit, and those that survived have to fend for themselves.

As media outlets aired the pleas for food, water and medicine, FEMA chief Michael Brown explained the death toll that could go into the thousands by telling CNN, "Unfortunately, that's going to be attributable a lot to people who did not heed the evacuation warnings. And I don't make judgments about why people choose not to evacuate."

But the statement in itself was a judgment: It wasn't that some residents caught in the storm's path were too poor, too old or too ill to leave; rather, they were just too stupid, too stubborn, to get out of Katrina's way. No view could be more twisted.

If anything, it seems that those left in charge of organizing the relief effort were the ones who were stupid and stubborn. The Associated Press reported that Brown waited nearly five hours after the hurricane made landfall on Aug. 29 before seeking approval from Homeland Security Secretary Mike Chertoff to send 1,000 employees to the area.

Of course, Brown likely needed help figuring out how to orchestrate a response since he had no experience in emergency management. Before coming into the Bush administration as a deputy director for FEMA in 2001, Brown had spent 11 years at the International Arabian Horse Association as the commissioner of judges and stewards. According to the Boston Herald, he "was forced out of the position after a spate of lawsuits over alleged supervision failures," although "an old college friend" got him the job at FEMA. Now his supervision failures with Katrina have forced him out of heading the hurricane relief.

The lethargic federal reaction to Katrina was only topped by the complete mismanagement of the men and resources available. The Salt Lake Tribune reported that roughly 1,000 firefighters who were assembled from throughout the United States by FEMA ended up being community-relations officers for the agency rather than emergency workers. Arriving in Atlanta, the group found itself watching New Orleans Mayor Ray Nagin on television in a Sheraton Hotel conference room.

According to the Tribune, one group of 50 firefighters was rushed off to Louisiana for a very important assignment: "[S]tand beside President Bush as he tours devastated areas."

Under any other presidential administration, the ineptitude surrounding this catastrophic event would certainly result in department heads losing their jobs. And now the question is whether the Bush administration will finally be pressured into being held accountable, and rightly so.

As Aaron Broussard, president of Jefferson Parish in the New Orleans area, told CBS, "Take whatever idiot they have at the top of whatever agency and give me a better idiot. Give me a caring idiot. Give me a sensitive idiot. Just don't give me the same idiot."

A tragedy is a tragedy all the same, but there is no denying that the images of New Orleans broadcast by the networks brought the pain of 9/11 rushing back. There was an equal sense of helplessness we shared in watching those two stories play out.

However, seeing Katrina's aftermath slowly unfold makes us question if America is only safer for certain social classes.

A generation in need of a 'Mailer'

By Josh Kantarski
Associate Editor

We need a new Norman Mailer.

A recent profile in Rolling Stone of the 82-year-old, Brooklyn-born, Harvard-bred writer-polemicist-philosopher-critic-egomaniac tells us—us being a generation likely to know little about the rabble rouser—that Mailer is beginning to buckle under the weight of arthritis, and he's given up hope of writing the great American novel.

Essentially, Mailer's time is drawing to an end.

But for now, he is still going strong, and, love him or hate him (and many have chosen one side or the other, or even both during his illustrious career in the national spotlight), we still need him.

The novels of Mailer, a two-time Pulitzer Prize winner, have been ambitious (and oftentimes enormous), to say the least. He, along with Tom Wolfe, managed to change the course of American journalism, and, in effect, how we view fiction and its role, with his novels *The Executioner's Song* and *The Armies of the Night*. Along with those novels, and more than 20 others, Mailer has written criticisms, bantered with bureaucrats and engaged in the fiercest of late night, nationally-televised debates with polemicists on both sides of the political spectrum in hopes of contributing to the public consciousness through discourse and argument.

Yet maybe what's most important to Mailer and, ultimately, us is his relentlessness. He has never stopped, never given up despite his drug abuse, run-ins with the law or age. Recently, Mailer—known for being a gadfly at the ear of bureaucrats—wrote a scathing, 128-page jeremiad titled *Why are we at War?*, condemning certain neoconservative architects of the war in Iraq for the current quagmire.

Regardless of his rather large ego (which tends to rival some of his novels in size), we still need Mailer around to tell us where we're going, to show us where we've been and to caution us on the pitfalls of the future.

But when he's gone, someone will need to take his place.

Now, more than ever, as our culture of fear continues to grow and be manipulated by color-coordinated terror alerts and lofty "with us or against us" rhetoric, we need a Mailer around, equipped with both the high-minded gravitas and incisive ear for the absurd that is essential to the role of a cultural gatekeeper.

Then, ultimately, one must ask: Who will keep us, and our political figures, on our toes when Mailer is gone? Will it be a partisan Jon Stewart or Ann Coulter, given to tendentious squabbling, rooting for one team over the other?

Or will it be a Michael Moore figure, equipped with a medium (film) that can reach and educate the masses? Or could it be another writer of moral clarity and certitude, someone with the likes of a Mailer or an Arthur Miller?

The truth is, there will never be another Norman Mailer—perfectly rolled into one short, impetuous kid from Brooklyn who was, and is, equally at home writing about the dizzying celebrity of Cassius Clay and Marilyn Monroe as with re-writing the language of the apostles as he did in his 1998 novel, *The Gospel According to the Son*.

When Mailer is gone, provided that we remain alert and contentious, we will have to pick and choose our gadflies by who buzzes so insistently, and incessantly, at the ear of those in charge.

Maybe a lack of political tumult and unrest over the last 25 years (in contrast to Mailer's heyday of the '60s and '70s) has left us indolent, with a bunch of mini-Mailers left to fight small, specialized battles. Maybe those full of piss and vinegar, paired with a fervent intellect and trenchant tongue, are long gone.

Then again, maybe someone is waiting in the wings, hoping to get their shot, with a worn copy of some Mailer-penned diatribe in their back pocket, and the airy excitement that those angry lines created in the back of his or her mind years before, bristling, ready to take on anyone, anywhere.

Just like Norman.

Roamin' Numerals

$110 million

Expected profit made daily by ExxonMobil this quarter, more net income than any company has ever made in a given time period.

74

Number of ringworm-infested cats found living inside the motorhome of 38-year-old Alexis Binns in Loveland, Colo., on Sept. 1. Larimer County sheriff's deputies had noticed a suspicious odor coming from the RV.

83

Number of prior convictions Dusty Simmons had before being sentenced to 30 years in prison on Sept. 9. Simmons, 45, set fire to a civic leader's home because new residents in her Florida neighborhood were hurting the street prostitution and drug trades.

Choice Cuts

"It was obvious the alleged victim did not think we were going to be tenacious enough to recover the safe."

Detective Lt. Mike Gierke of Delta County, Mich., commenting on a 200-pound safe recovered Sept. 7 following the arrest of 21-year-old Joseph Henderson. The Bark River man who reported the safe stolen in August now may face charges after sheriff's deputies asked him to open it, revealing not the only items he had described, but also nearly one pound of marijuana and $500 in cash.

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[C]SPACES

The [C]Spaces are common areas where students can interact, relax, and socialize with fellow students. [C]Spaces plans and promotes nearly three dozen gallery exhibitions each year, as well as fiction and poetry readings, film and video screenings, music, theater and dance performances, most of which showcase student work to the public.

Gallery
Study Area
Performance Space
Computer lab
Wireless access
[C]Spaces staff available
Dining

GLASS CURTAIN GALLERY

1104 S. Wabash, 1st Floor • 312.344.6650

Located in the South Loop in the historic Ludington building, the Glass Curtain Gallery's 2,200 square-foot space welcomes professional artists, Columbia College resident artists, students, and alumni to exhibit a variety of contemporary media. The gallery also hosts performance workshops and visiting artist lectures, all to enhance dialogue essential to the development and growth within the arts.

HOKIN CENTER

623 S. Wabash, 1st Floor • 312.344.7188

In its fifteen years, the Myron Hokin Student Center has earned its reputation on campus as the heart of Columbia College. The center's facilities, the Hokin Gallery, Hokin Annex and Hokin Annex Gallery, offer a variety of performance, exhibit, and event opportunities for students to showcase a wide range of work.

C33 GALLERY

33 E. Congress , 1st Floor • 312.344.7188

Located on the ground floor of 33 E. Congress, this gallery's prime location with high street visibility provides an exciting opportunity to showcase student work as well as the work of international, national, and local community artists.

HERMANN D. CONAWAY CENTER

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The Conaway Center's activities and programs are designed to enhance social, cultural, and intellectual growth among Columbia students, as well as promote social interaction with faculty, staff and the community at large. This newly-renovated multimedia facility is equipped with a movable stage and a state of the art lighting and audio-visual system for both student and professional use.

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HOKIN GALLERY & HOKIN ANNEX

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13th Annual [C]Spaces Honors Exhibition

August 29—October 7, 2005

Reception: September 15, 5-7pm

Awards Ceremony: 5:45

The 13th Annual [C]Spaces Honors Exhibition (formerly Hokin Honors), features students of outstanding artistic achievement in all fine art media (installation, painting, drawing, sculpture, printmaking, collage, etc.), photography, fashion, graphic design, film and video, and television.

C33 GALLERY 33 E. CONGRESS AVENUE

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

Tecnológica

adj. Having to do with, or related to technology, Perteneciente o relativo a la tecnología

August 29—September 30, 2005

Tecnológica is an exhibition of video, installation, video performance, sound art, digital prints, and other new media works by Latina artists. The new media works in this exhibition explore ideas of identity in a constantly shifting 21st Century society that is mediated by technology.

Participating Artists:

Amanda Gutiérrez, Jessica Hereman, Claudia Lozano-Albero, Elvia Rodriguez-Ochoa, Edra Soto

GLASS CURTAIN GALLERY 1104 S. WABASH AVENUE

HOURS: 10 AM - 5 PM TUESDAY, WEDNESDAY AND FRIDAY AND 10 AM - 7 PM ON MON & THUR

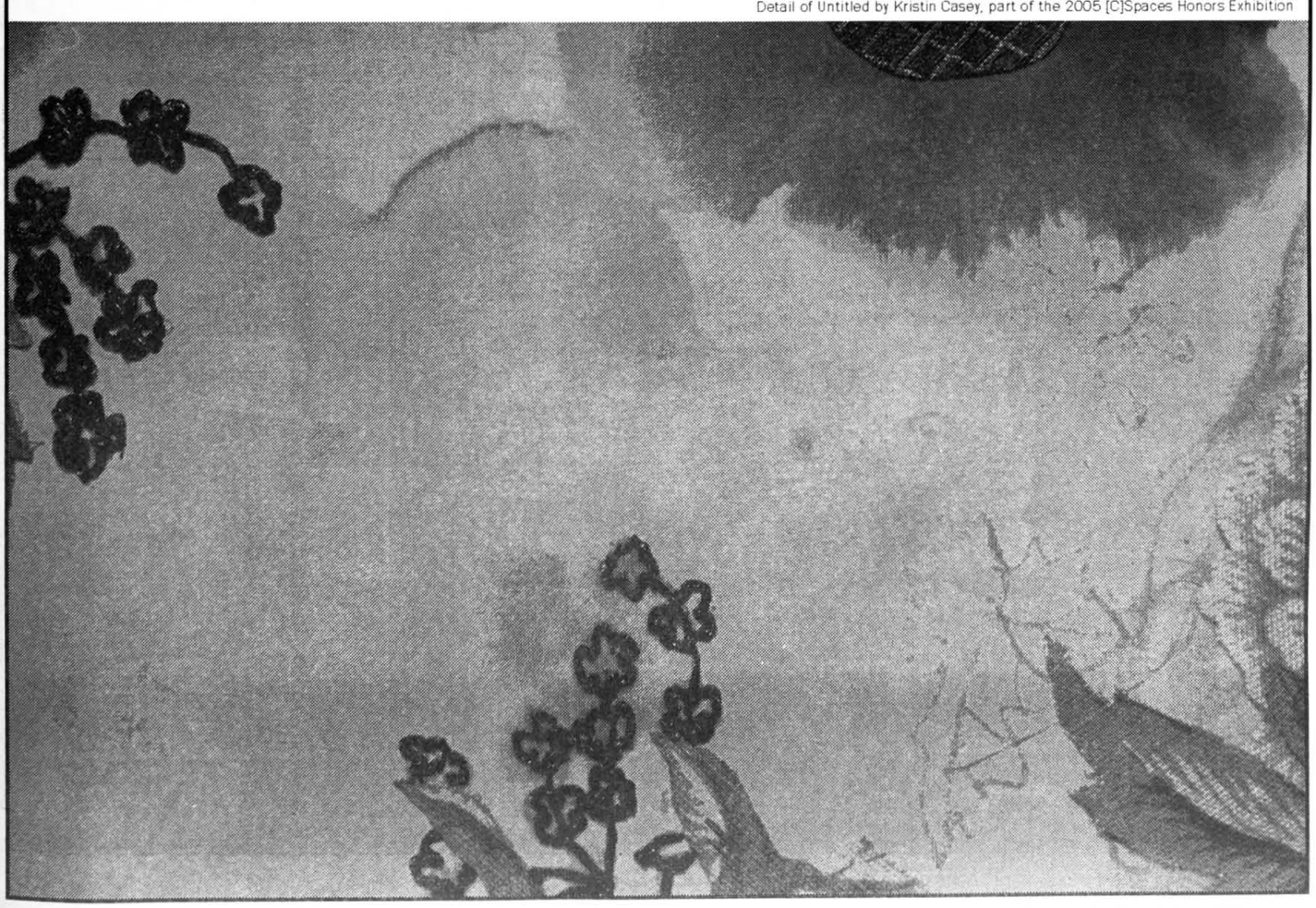
Visual Constructions: Photography by international alumni

September 1 – October 14, 2005

Anni Holm, Masaru Nakamoto, Camila Olarte

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

Detail of Untitled by Kristin Casey, part of the 2005 [C]Spaces Honors Exhibition



Governor loses fight to keep jets in state

Judge relies on 1994 decision for ruling

AP

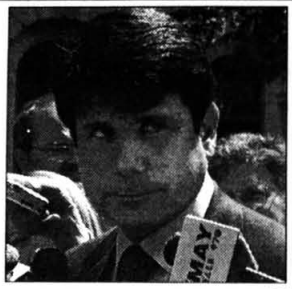
A federal judge on Sept. 6 dismissed Gov. Rod Blagojevich's lawsuit aimed at stopping the military from moving fighter jets from Illinois to Indiana.

Judge Jeanne Scott relied on a 1994 U.S. Supreme Court decision in ruling that Illinois had suffered no economic loss because a federal commission's recommendation to move 15 F-16s to a base in Fort Wayne is not final.

In a statement, Blagojevich said the "battle to do what is right for Illinois and our country is certainly not over," but a spokesman said aides had not yet decided on the next step.

The Democratic governor argued that the 183rd Fighter Wing could not be relocated without his permission because it is part of the state militia he controls. He asked Scott to issue a temporary restraining order to keep the Base Closure and Realignment Commission from sending its report to President Bush. The report was due by Sept. 8.

Illinois officials say moving the jets will cost Springfield 185 full-time job, 452 part-time positions and jeopardize the security of nuclear plants, Mississippi River locks and dams.



AP

Gov. Blagojevich's recent demand that fighter jets remain in Illinois was turned down.

"Throughout this entire process, the Pentagon and the BRAC Commission has conveniently ignored the facts, but we are making sure they can't ignore the law," Blagojevich said in the statement.

Scott pointed out that Bush must approve or reject the recommendations, and if approved, Congress must weigh in, so the recommendations do not decide the issue of the Springfield jets.

Blagojevich would have standing to file a lawsuit only if he could show an injury that is not "conjectural or hypothetical," Scott wrote in her 10-page ruling.

"The governor's allegations fail to demonstrate that the secretary of Defense

or the commission have injured him, or will injure him, by making these tentative recommendations," Scott wrote.

She dismissed court arguments by the Illinois attorney general's office that the governor's legal rights were abridged when federal officials excluded him from deciding what will happen to the unit.

Court finds city patronage in opposition to decades-old decree

Two of Mayor Daley's former officials under federal indictment

AP

Chicago officials have been basing hiring decisions on political clout and not merits, defying a court-ordered ban on patronage employment, a federal monitor said Sept. 6.

Court-appointed monitor Noelle Brennan urged sweeping changes at City Hall, including requiring top officials to swear under penalty of perjury that hirings aren't based on politics.

Brennan made the recommendations in an 11-page report to U.S. District Judge Wayne R. Andersen on how to enforce the decades-old Shakman decree that bans the use of patronage.

"We did find that the city has been substantially noncompliant with the Shakman Decree for a significant period of time," Brennan said in delivering the report to Andersen.

Brennan's conclusions reinforced the already widespread belief that the 1983 decree issued in a lawsuit brought by attorney Michael Shakman has been violated almost since its inception.

Daley's former patronage chief, Robert Sorich, and another former city official, Patrick Slattery, are under federal indictment in an 18-month federal investigation of hiring abuses.

Brennan's report brought immediate praise from city Corporation Counsel Mara Georges, who promised to continue to work with the court-appointed monitor and help her to get information.

"We are there to facilitate the process and give her whatever information she requires," Georges said. But in response to questions from reporters she said that the city would continue with its effort to have a federal appeals court overturn the Shakman decree.

"That case is just a strong as it ever was," Georges told reporters.

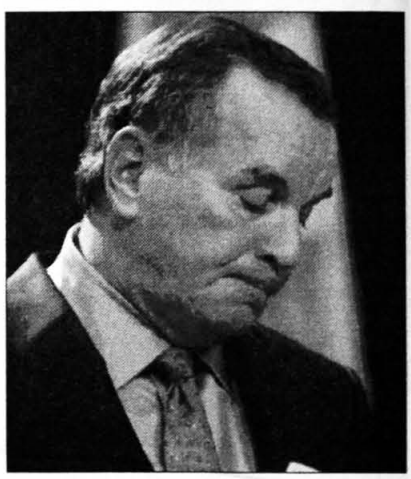
Shakman, himself, said the preliminary report was "a very good first step at addressing how to eliminate the culture of corruption and clout in city hiring and promotion practices."

Andersen said he wants fast progress on making changes in the way the city does its hiring and asked both Brennan and Georges to be back next month to update him on the process.

The use of patronage in city hiring and promotions has been at the heart of the so-called Chicago Democratic Machine for decades. Numerous precinct captains who get out the vote for the regular Democratic organization on Election Day have jobs on the city payroll.

In recent years, City Hall watchers have said that money to pay for television advertising has become much more important in winning elections than such doorbell-ringing foot soldiers.

But recent court hearings have made it plain that political officials still place a high premium on getting jobs for those who turn out the vote.



AP

Mayor Daley, along with former patronage chief Robert Sorich and city offical Patrick Slattery, have come under fire by the federal government for hiring abuses.

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Browsing around

Erin Mash/The Chronicle

Jan Barishman (far right), owner of Findings of Geneva Antiques, shows off a vase from a sales stand in front of the Wrigley Building, 400 N. Michigan Ave., on Sept. 9.

Scooter:
Two wheels becoming trendy

more diverse.

"The audience is so varied now that just about everybody seems to be purchasing scooters," Kay said. "I have men in their 60's and girls in their teens."

The average age of scooter buyers in 1990 was 26 years old, and almost half of those buyers were students, according to MIC. By 2004 the average age increased to 46 years old, with more than half of the buyers being married.

"It's a different crowd now," Christofano said. "Before you had a lot more 'scenesters' but now it's become much more of a vehicle than a play toy, which makes them appealing to everybody."

One of the biggest benefits for consumers in the market is the warranties that come with scooters. Stella and TN'G each come with a one-year warranty, while Kymco has a two-year warranty.

Warranties give people the mentality they don't have to worry about upkeep expenses for at least a few years, Christofano said.

As for people who purchase used scooters, Scooterworks USA also services Stella and Kymco scooters while operating a mail order catalog that has the largest stock of vintage Vespa parts in North America.

The market started picking up in the United States once Vespa manufacturer Piaggio reentered the market back in 2000, according to Kay.

"It was a close-minded market up until that point," Kay said. "People were thinking of the Vespa as something from the 60s"

Larger distribution, model sizes, dealerships and reasonable prices have helped get people out of that mindset, Kay said.

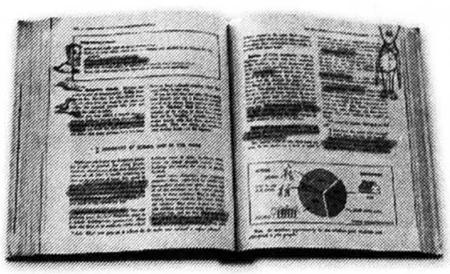
Scooters with fewer than 50 cubic centimeters cost between $700 and $900. Larger models, 50 cubic centimeters and up, range from $2,000 to $6,000. The most popular models are priced at just over $3,000 and include tax, title and registration.

"Every scooter has its own personality just like its owner," Christofano said. "I hope people see that and we get more scooters onto the road."

COLLEGE SURVIVAL TIP

THE BENEFITS OF USED TEXTBOOKS.

THE WISDOM OF RIDING THE COATTAILS OF THOSE WHO'VE COME BEFORE.



Allow us to make a case for used textbooks. They offer you the highlighted and underlined wisdom (assuming they actually passed the class) of those who've come before. From pithy insights to racy doodles, it's a little added value for your education dollar.

Here's another useful tip to help you save a little in school: *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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Books:
Raising campus awareness

institutions.

These points are where advocates for American publishers take issue. The Association of American Publishers criticized the GAO report in letters that it made public regarding the inaccuracy of the figures in the original and revised reports. Bruce Hildebrand, executive director for higher education for AAP, argues that including those figures inaccurately inflates the numbers because publishers do not make supplies.

"The basic point being left out of this conversation is the needs of the students," Hildebrand said. "Professors choose the books and the supplies that they think will best help them teach the course and teach the students."

Winick agrees that the actual price of textbooks is not the greatest concern for professors, but not that this is an argument on the side of the publishers. The idea behind the initiative is that professors do not have the wide array of choices that publishers claim, and students are the ones who suffer. Hildebrand counters that professors are not "impulse buyers," often spending years to decide what books to use.

A concerned party that has not been heard from much in the midst of this debate, however, is the professors. Keith Green, a history professor at Columbia, the University of Illinois at Chicago, Roosevelt University and the Illinois Institute of Technology, does not require texts for any of his classes. Textbooks, he said, are a good idea in theory, but do not work for education.

"Textbooks are too expensive and they are a scam, because every couple of years they churn out another new edition and the changes between editions are minimal," Green said. "They are at best useful as supplementary material."

The cost of "bundling" textbooks is especially controversial. CD-ROMs, Internet resources and other materials that are shrink-wrapped with textbooks have become a common sight in college bookstores. Quinn and others take issue with bundling on new books, saying that the inclusion of unnecessary supplements drives up the price of books. The Public Interest Research Group study, "Ripoff 101: 2nd Edition," found that more than 50 percent of bundled books were not available without the extra materials, another contention that AAP disagrees with.

"The majority if not all of the price of supplemental materials that are in bundles go into the price of the new textbook," Hildebrand said. "The objective [of initiatives like Quinn's] is to enable students to buy used books, which publishers receive zero of the revenue from."

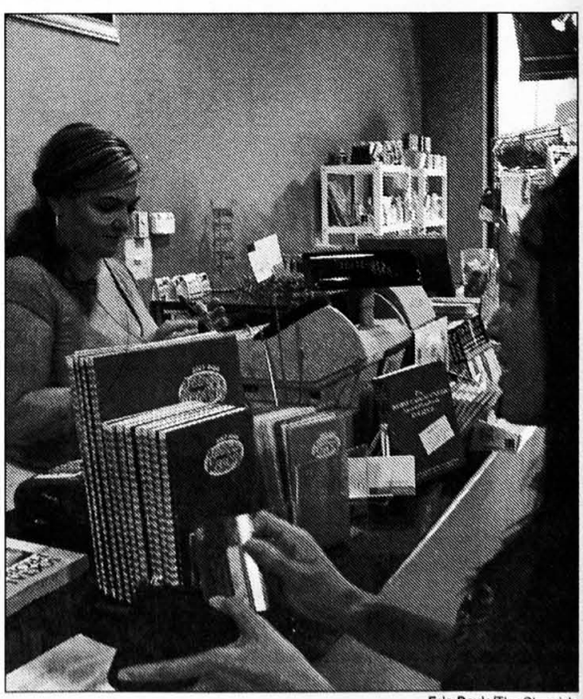
Therein lies the problem when an issue like this goes to lawmakers. Publishers site precedents that encourage this is picking on publishers, a potential violation of the Constitution. While this initiative is not far enough off the ground to come to this point, Winick is skeptical.

"Publishers take a biased approach to begin with," Winick said.

Winick pointed out that Illinois has the fifth-most colleges and universities in the country, and he would "be surprised if [publishers] gave up on them." Hildebrand said that professors are fixing the problem themselves, increasingly ordering cheaper editions or e-books instead of traditional books.

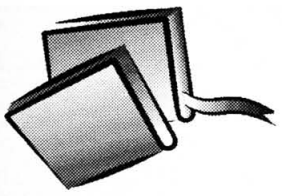
Green proves that there are professors out there who are looking at the needs of the students from a totally different perspective.

"[Textbooks] inundate you with information that you won't remember anyway," Green said. "The deluge of information I give you in lectures is quite enough."



Eric Davis/The Chronicle

Christy Coco, manager at Books in the City, 545 S. State St., rings up a book purchase for Sapana Kabaria's, a freshman at DePaul University, on Sept. 8. The store is an alternative to college bookstores for neighborhood students.



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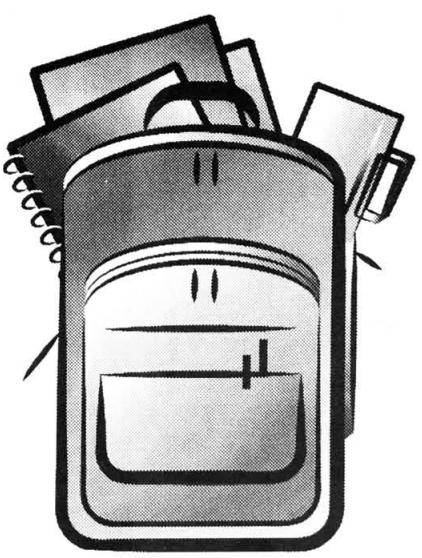


Closure of Rain Dog Cafe creates space for local artist

Change comes again to Michigan Avenue's historic Fine Arts Building Arts Building

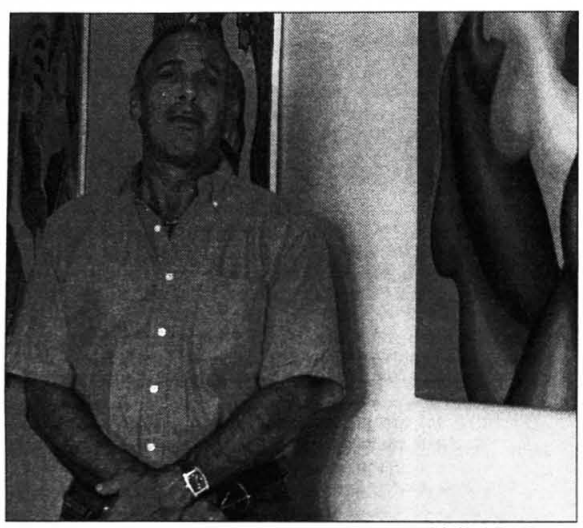
By James Ewert
Assistant City Beat Editor

If anyone is wondering what happened to the Rain Dog Cafe, formally located at 404 S. Michigan Ave., join the club.

What happened to the, local cafe and used bookstore, formerly housed in the historic Chicago Fine Arts Building, is even a mystery to the owner of the building.

Without much notice, Rain Dog Cafe and the cafe's owner, Rick Vokoun, up and left, leaving behind not only a valuable storefront location but a trail of questions that the owner of the Fine Arts Building, Bob Berger, was unable to answer.

"I have no knowledge—I'm just as surprised as everyone else is. We are digging into it," Berger said.



Erin Mash/The Chronicle

Local artist Marc Rubin stands in front of his artwork during the remodeling of the former home of Rain Dog Cafe.

Berger has owned the historic building since April, when he outbid the Fine Arts Building Foundation, with a bid of about $10.4 million in cash.

The exclusive storefront that Rain Dog Cafe mysteriously left behind has quickly become the possible place for a new cafe/gallery. Local artist Marc Rubin, who had previously owned a gallery at 433 W. Briar Place, said he plans to turn the former home of Rain Dog into a three-story cafe and art gallery, which will showcase Chicago art, as well as Rubin's own. Rubin works in many areas of art, including pointillism and what he calls "pop cubism."

Even though plans look to be complete, differences in Berger's and Rubin's stories are yet to be resolved. Since their statements about the current status of the space don't completely add up, the fate of 404 S. Michigan remains to be finalized.

Rubin said the cafe and gallery will serve as a possible meeting place for schools, clubs and organizations and would have an extensive menu of sandwiches, coffees and teas. It would also provide an extremely accommodating atmosphere to hear music and see theater.

"It'll be a place where you can come and quietly enjoy fine art in a museum atmosphere," Rubin said. "I want to bring in as many people as possible. I want it to be fully integrated and available for everyone, from students to tourists to businessmen."

Erin Mash/The Chronicle

Located inside the historic Fine Arts Building, the storefront at 404 S. Michigan Ave., remains empty after Rain Dog Cafe abruptly moved out. Plans are in the works to turn the valuable space into a gallery and cafe.

The first floor will remain a cafe while the rows of books that once lined walls will be replaced by works of art focusing on Chicago. Also on the first floor will be a space to have new installations regularly circulated. Rubin said the circulating space will always be filled with something, "big and exciting". Rubin hopes to have local musicians and actors perform on the first floor as well. The second floor will house large digital computer prints by Rubin, and on the third floor, in a museum like setting, will be a place for displaying Rubin's original paintings, sculptures, drawings and montages.

Rubin had originally planned to open the gallery Sept. 12, but complications with the owner of Rain Dog set back the plans.

"It will probably open just before Halloween. I want, like, crazy students there to give input and help set up a performance schedule for the holiday season," Rubin said.

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City stands by law banning hand-held cellular devices

But study finds distraction still prevalent with use of hands-free device

By James Ewert
Assistant City Beat Editor

Since July 8 Chicago police officers have been issuing tickets to motorists using hand-held cellular phones. In the first six weeks of enforcement, 841 tickets were issued, according to David Bayless, a spokesperson for the Chicago Police Department.

Chicago's ban went into effect just days before Gov. Rod Blagojevich signed a law banning all cell phone use by drivers under the age of 18. Chicago and the District of Columbia are the only major cities—and New York the only state—to declare an outright ban on the use of hand-held cell phones by drivers.

However, Chicago joins some 40 countries that currently ban hand-held phone use while driving. With more people worldwide talking on cell phones than ever and more research claiming an increased risk of crash and injury due to cell phone usage, the issue will seemingly get bigger.

To address the risk cell phones posed to drivers using them, a study was released July 12, by the Insurance Institute for Highway Safety, an independent and educational organization committed to reducing the deaths and damages attributed to vehicle crashes. The study suggests that the distraction from cell phone conversations alone increases the risk of crashing, regardless of whether the conversation is through a headset or a phone in the drivers hand.

"Drivers using phones are four times as likely to get into crashes serious enough to injure themselves," the study stated.

The report goes on to claim that, "banning hand-held phone use won't necessarily enhance safety if drivers simply switch to hands-free phones. Injury crash risk didn't differ from one type of reported phone use to the other."

Ian Savage, professor of economics and transportation at Northwestern University, said that the debate about the effects of cell phone use while driving is not just isolated in Chicago; it is gaining attention from various international scholars.

"In the last five years many academic studies from all over the world have focused on the cell phone issue," Savage said. "The discussion has been somewhat morphed together with other distractions in the car, such as playing with your GPS or the radio, making distracted driving the big issue."

Savage said that the most recent research published on the topic has compared, in terms of attention, someone talking on a cell phone to someone who is legally drunk.

"In a few years 'time people will begin to regard this whole cell phones in cars business with the same degree of concern that we had 30 years ago regarding drunk driving." Savage said.

The Insurance Institute's study was conducted in Australia, where the use of hand-held phones while driving is already prohibited, because U.S. phone companies were unwilling to make available customer billing records, even with the drivers' permission. The increased risk was estimated by comparing phone use 10 minutes before an actual crash with use by the same driver the previous week. Participants in the study were drivers treated in emergency rooms for injuries suffered in crashes.

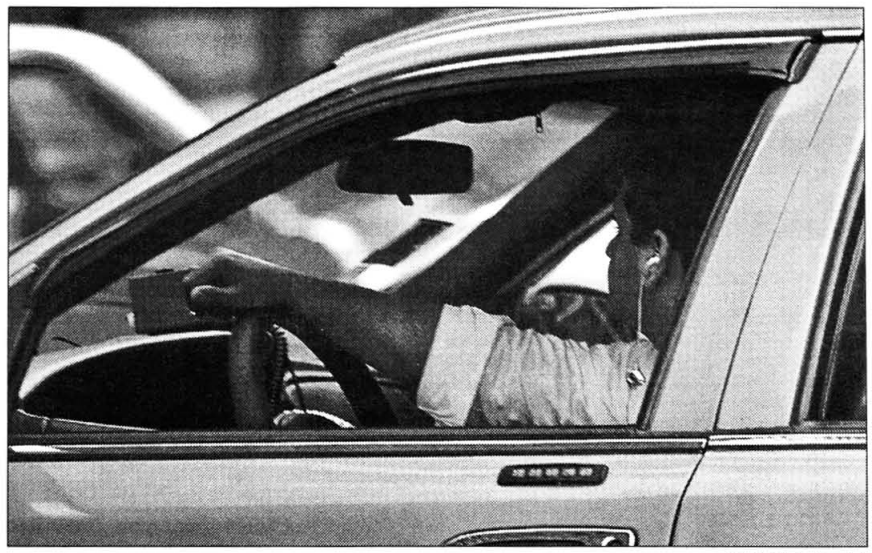
The law banning handsets, which was proposed and pushed through by Alderman Burt Natarus of the 42nd Ward, punishes offenders with a $50 ticket for using handsets while driving, and the fine quadruples to $200 if the violation comes at the time of an accident. The exceptions to the rule allow for drivers to use handsets while parked or to dial emergency numbers. Handsets can also be used by on-duty law enforcement and emergency personnel.

Luis Dieppa, chief of staff for Alderman Rey Colon of the Northwest side's 35th Ward, said the ban on handsets will increase safety and reduce accidents.

Colon "voted for the bill precisely for that reason," Dieppa said. "When you get involved in extra curricular activities in your car, whether it be combing your hair or talking on your phone, it increases dramatically the percentage of traffic related accidents."

Although the bill to ban handheld devices looks to cut down on the number of motorists driving with one hand, it may not help to cut down the risk of crash or injury due to talking on cell phones. It may take some time for Chicago to find out whether the ban on handsets is a success in bettering driving habits or reducing car accidents.

"It's hard to say when we will see results from this; it's not something that will take six months to work," Bayless said. "Reducing accidents is part of a collective enforcement of traffic violations, the cell phone violation being just one of them."



Eric Davis/The Chronicle

Motorists driving in Chicago have been forced to use hands-free devices or risk a $50 to $200 ticket. Chicago police have begun enforcing the law against using hand-held cell phones since it went into effect this summer. Police have issued an average of 21 tickets per day.

Theater: Lights out in South Loop

"The theater is closed," Gonclick yelled though the money tray because the speaker was broken. "There are no more movies here."

The two women said they had just looked up show times an hour earlier online through Metromix, then walked away disappointed.

"Well, I guess I got some phone calls to make then," Gonclick said. "I've still got a lot of work ahead of me."

The space at the two story, 30,000-square foot theater is currently in the permit process with the city of Chicago for construction of an additional floor, bringing the total space up 45,000 square feet, Karp said.

"The plans we have call for just an interior rehab," Karp said. "And we are hoping for tendency during the first quarter of 2006."

With the residential explosion and the vast number of college students also calling the South Loop their home, Karp said the area is ready for more of a medical presence.

"It's a great location for the offices," Karp said. "There are about nine major hospitals within a few miles of the area, the CTA and access to every major highway within five blocks."

Leslie Gryce Sturino, president of South Loop Neighbors, an organization dedicated to improving the quality of life in the South Loop, said she welcomes the idea of the new offices but said it's too bad the theater has to go.

"I'm surprised that, being downtown, especially with the abundance of students around, that the theater couldn't make a go out of it," Sturino said. "It's unfortunate."

Agreeing that new offices will generate jobs, Sturino said she hopes foot traffic will increase though the area as well.

"If you define retail by the volume of traffic generated and getting people into the neighborhood, then the medical offices will not be the highest choice," Sturino said. "But it does put employees into the area, and that's great for the South Loop."

Karp said he empathizes with the community members who are concerned with the closure of the theater.

"Theaters are a changing business," said Karp. "It's hard to keep up with renovations and improvements with real estate that doesn't always function well with its space."

Sturin said that up until 20 years ago, developers were building huge theaters, and by the time the Burnham Plaza opened, that trend was on a downward spiral. During the late 1980s theaters were sizing down again.

"What goes around comes around," Sturino said. "Now were building these huge mega-theaters."

Gonclick said either way he doesn't like the idea.

"It sucks, I like this place," he said.

On the Lighter Side

Yeah, $15 a car—that's the price at all my lots

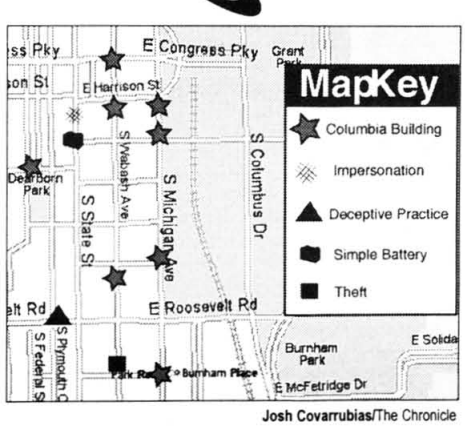
On Aug. 30 at 9:11 p.m., officers were flagged down at the Central Parking facility, 651 S. State St. The victim, a 54-year-old man, told the officers that a 23-year-old man had impersonated a parking attendant in the lot, and that he had seen the offender taking money from other patrons. The offender was then spotted minutes later at a different lot doing the same thing, and was subsequently taken into custody and charged with impersonation.

Couple pose as air at CTA turnstile

At 4 p.m. on Sept. 1 at 22 E. Roosevelt Road., officers conducting a routine platform surveillance of a Green Line CTA station witnessed a 27-year-old female slip in and press behind a paying CTA customer at the turnstile. Then, officers witnessed a 48-year-old male commit the same act right after the female before him. Both were arrested and charged with deceptive practice on the platform near the police station.

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

Off the Plotter



Josh Covarrubias/The Chronicle

On a Serious Note

Woman spit on while walking down street

A 35-year-old man was arrested at 3:40 p.m. on Aug. 30 at 700 S. State. St., after he spit into a 24-year-old woman's face. An officer observed the crime, chased down and cornered the offender. The offender said he didn't know the victim and spit in her face because, he said, "I'm a racist." He was charged with simple battery.

Man returns to street, kayak and computer stolen

A 21-year-old man was unloading his vehicle at 1300 S. Wabash Ave., on Sept. 3 at 9:30 p.m. and placed his items on the ground behind his car. He left the area for two minutes, and upon returning found that the items were missing. The victim checked the area but couldn't find the items. He told police that cameras in the alley where he was unloading could have captured the act. He added that among the items stolen were a Dell computer and kayaking equipment, valued at more than $5,500.

Scooter sales soar as gas prices rise

At nearly 90 miles per gallon, scooters prove to be a cheaper alternative to vehicles

By Alan J. Baker
City Beat Editor

For Dean Christofano the business is the sign of good times, a move in the right direction. As a sales manager at Scooterworks USA, he and his staff can hardly keep up with the demand as more consumers are rolling into the scooter market.

Record fuel prices are putting a burden on drivers, leaving many to opt for cheaper, alternative means of transportation. Business At Scooterworks USA, located at 5410 N. Damen Ave., has remained strong all summer with a considerable pickup within the past week alone.

"From Sept. 1 through Sept. 7 we have doubled our sales from this time last year," said Christofano, 39, who has been with the company for seven years. "Right now the biggest reason is the gas prices, of course."

Christofano said that because of the increase in sales, the company is requesting a 48-hour turn around period once people decide to purchase certain models so packaging can be removed and additional parts can be assembled.

Scooterworks USA sells three new models: Stella, Kymco and TN'G. The Stella and TN'G models average 90 miles per gallon and Kymco models can get 70 to 100 mpg depending on speeds.

Vintage Vespas, models before 1985, are also sold at Scooterworks.

"The max I spend by riding to work is a little over $6 a week," Christofano said. "It's so much cheaper than driving."

Christofano said people are starting to realize the savings. According to the Motorcycle Industry Council, a nonprofit association preserving motorcycling in America, close to 1 million people purchased scooters in 2004, up nearly 50 percent from 2000.

"The sales are definitely coming from the gas situation," said Dan Kay, manager for Vespa Chicago. "I could easily say we have doubled our sales since a year ago."

For motor vehicles that are fewer than 50 cubic centimeters, such as mopeds or electric scooters, there is no special classification for drivers. Scooters ranging from 50 to 150 CC's require a Class L drivers license in Illinois as well as state registration and insurance. Any vehicle larger than 150 CC's is considered a motorcycle.

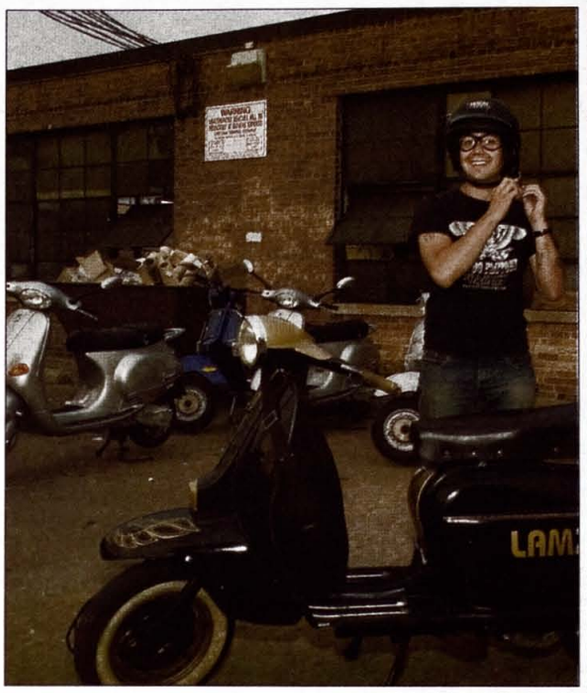
In an effort to save more money for living expenses, Tracey Gustave recently purchased a used 1978 Garelli Super Sport moped off the Internet after a few of her friends told her they were cheap and easy to get around on.

"With the moped, it's the same thing as a bike, so you don't need insurance," Gustave said. "I don't plan on spending anymore than $10 a week on gas."

Previously Gustave was driving about 250 miles a week between school and work. With her new moped she estimates she will get 90 mpg, rather than the 40 mpg she now averages with her Honda Accord.

The market of potential buyers has opened up within the past few years as well, becoming much

See **Scooter,** Page 20



Michael Jarecki/The Chronicle

Jon Flood, internet sales associate at Scooterworks USA, prepares to leave work on his vintage scooter. Sales in the first week of September at Scooterworks are already double what they were the same time last year.

Lt. Governor pushes for cheaper college textbooks

Initiative aims for sales tax exemption on books in Illinois

By Alicia Dorr
Managing Editor

One side says it's $600. The other maintains it's more like $900. The bottom line: Students are paying outrageous amounts of money for college textbooks each semester. And people are starting to notice.

As students in Illinois returned to colleges and universities this September, Lt. Gov. Pat Quinn began touring campuses to raise awareness about a new initiative addressing what he calls "price gouging" on textbooks. Quinn's "College Textbook Initiative 2005" mainly concentrates on making available books without supplemental materials, such as CD roms; requiring free copies; and lobbying the state legislature for a sales tax exemption on college books.

"Students have had little say in the books their professors are assigning, and this OPEC-like industry has responded with exploitive practices," Quinn said in his first description of the initiative.

Much of the initiative is based on requirements of publishers. However, Quinn's plan to endorse a sales tax exemption is more ambitious, because it would cost the state about $15 million annually to pass such legislation. Quinn is planning to bring these suggestions to the Illinois General Assembly in its next session, which begins in January, according to Ben Winick, a spokesperson for the governor's office.

"[The proposed sales tax exemption] would only affect the state's portion of sales tax, which is 5 percent, not the rest—about 2 percent—that usually goes to municipalities and other local government," Winick explained.

The proposal is based on research from the Government Accountability Office and the Public Interest Research Group's Higher Education Project. The GAO report was requested on a federal level, and other states have responded to the claims in it as well. The report found that the cost of textbooks and supplies when calculated as a percentage of tuition is different according to the type of student and school, but still follows certain trends: increases of 72 percent at two-year public institutions, 26 percent at four-year institutions and 8 percent at four-year private

See **Books,** Page 20

Mike Jarecki/The Chronicle

The Burnham Plaza Cinema, located at 826 S. Wabash Ave., closed for good on Monday, Sept. 5 after declining sales and deteriorating property conditions. Developers plan to expand the property into a medical office building.

Curtain closes for last cinema in South Loop

Space to be converted into medical offices by spring 2005

By Alan J. Baker
City Beat Editor

After Mike Gonclick loaded *The 40 Year-Old Virgin* into the projector at the Burnham Plaza Theater on Sept. 6, he sat back and watched the film as he always did. That day he was alone, however; the theater had closed the day before, for good.

The lights went out on Labor Day at the five-screen theater, located at 826 S. Wabash Ave., in an effort the landlords say will restructure the facility and convert the property into medical and professional offices.

Burnham Plaza, which was opened in the South Loop by Cineplex Odeon in 1987, was in the hands of many different management companies throughout the years and since has not been able to compete with modern theaters, said Harlan Karp, one of the property managers and a resident of the South Loop.

"It was mutually agreed upon," Karp said. "The industry's consolidation has been tough for the theater."

Employees at Burnham Plaza were told earlier this summer that the theater was to close Labor Day weekend. At that time, according to Gonclick, the theater employed just over 20 people, and many of them left before the end of summer.

"On Aug. 13, the general manager just quit, so I was put in charge," Gonclick said. "Since that time I have been working doubles trying to keep this place open as long as I could with the five employees I had left."

Before taking time to relax for the movie, Gonclick was in the ticket booth making a new sign informing customers they were closed for good. Two middle-aged women walked up, then took a step back looking confused before proceeding to the window.

Gonclick pointed to a scribbled, white sheet of paper taped to the window the night before that read, "Last movie ever, so enjoy!"

See **Theater,** Page 23