

10-10-2005

Columbia Chronicle (10/10/2005)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "Columbia Chronicle (10/10/2005)" (October 10, 2005). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/654

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College reveals diversity decline

Black student numbers drop despite rising minority enrollment

By Hayley Graham
 Campus News Editor

Columbia's reputation for diversity may be slipping away as the enrollment numbers of African-American students continue to fall.

The number of black students enrolled at Columbia declined yet again this semester dropping from 16 percent to 14 percent of Columbia's student population of about 11,000. The African-American freshman population declined by 12 percent, losing 45 students. Since 1998, the enrollment of African-American students at Columbia has declined by a total of 6 percentage points.

"We believe economic forces are unfortunately playing a role, and we want to look into other factors," said Mark Kelly, vice president of student affairs.

According to Kelly, while tuition continues to increase, federal and state money to support low income students remains flat and creates more of a gap each year. After a tuition freeze last year, Columbia raised its tuition 4.75 percent this fall, an increase of nearly \$706.

Columbia is currently conducting a research project to determine exactly what is causing the decline, said Kelly. Total undergraduate non-white enrollment was at 30 percent this fall. However, while African-American enrollment numbers dropped, the number of Latino and Asian students increased. Latino enrollment experienced a 10 percent increase and Asian enrollment a 19 percent increase, according to Columbia President Warrick L. Carter.

"If economic forces are playing such a roll, there has to be additional scholarship money, regard-

Walking on 'air'



Michael Jarecki/The Chronicle

Former Chicago Bulls superstar Michael Jordan and his wife, Juanita, held a news conference at Hales Franciscan High School, 4930 S. Cottage Grove Ave., to kick off a campaign to raise money for the school. For the full story, see Page 22.

less of where it comes from," Kelly said.

Fifty percent of Columbia's African-American students have family incomes of \$30,000 or less.

Jaime Contreras, associate director of minority admissions, believes that black students are being very money-conscious in deciding how to start higher education.

"They are using community college as a valuable bridge between high school and college," said Contreras. "African-American students are not disappearing; they are just going different ways."

He said that attending a community college before transferring to Columbia is a viable economic solution for some students, considering the out-of-pocket money the average family has to spend.

"We don't have enough financial aid," Contreras said. "We need to be more proactive in finding more money specifically for these students."

This year Columbia increased the number of Open Door Scholarships available from four to 50. This was the second year

that Columbia offered the scholarships, which are awarded to full-time students who graduated from a Chicago public high school. They're based on academic achievement and financial need. Open Door Scholarship awardees receive \$2,000 per semester.

Carter addressed the issue of minority enrollment at the board of trustees meeting on Oct. 6, asking members of the board for creative responses and ideas to turn the trend around.

While Carter said Columbia has a head start in this area because diversity is deeply rooted, he acknowledged the need for a proactive initiative.

"We're on the case, but it's still

not enough," he said.

To work toward increasing the numbers of African-American students, Kimberly Weatherly, director of African-American Cultural Affairs, said that Columbia is fighting an uphill battle part of a national trend.

Columbia targets minorities through half of their recruitment advertisements and has relationships with local minority organizations, community colleges and African-American communities, she said.

"We are cognizant of the fact that we cannot allow this to happen again," Contreras said. "I am confident that we will see a rise next year."

Board delays vote on student trustee

By Jeff Danna
 Editor-in-Chief

During the Oct. 6 meeting of Columbia's board of trustees the first of the year, board members decided to postpone voting on a proposal by the Student Government Association to allow a student to serve on the board.

SGA president Vanessa Torres delivered an approximately six-minute Power Point presentation that outlined the logistics of making a Columbia student a member of the board.

For 10 years beginning in 1969, Torres said in her proposal, Columbia's board of trustees included a student member. Currently the board is composed of more than 50 industry professionals, philanthropists and business leaders. Its goals include improving areas from fundraising to program development.

The proposal came after the

SGA's Sept. 13 preliminary meeting with the board's Student Affairs committee, during which the committee members made suggestions for improving the SGA's plans for a formal presentation.

"Without a student representative on the highest level of government [at Columbia], we will never be the most student-centered institution," Torres said in the presentation. "Without a student trustee, the board is just a business."

The SGA created a task force last year dedicated to researching and proposing the implementation of a student trustee. The task force decided that the student board member would be elected by the student body and would serve a two-year term with approval from the current trustees.

During her presentation, Torres noted that Illinois state law requires

See **Trustee**, Page 8

Columbia aims to buy Spertus building

Spertus to relocate by summer 2007

By Hayley Graham
 Campus News Editor

School officials announced last week that the board of trustees has approved a plan to purchase the building that houses the Spertus Institute of Jewish Studies.

Columbia and Spertus are currently negotiating the details of the contract that will finalize Columbia's purchase of Spertus' current building at 618 S. Michigan Ave., located beside Columbia's South Campus Building, 624 S. Michigan Ave.

Over the next 10 years, Columbia is expected to grow 2 percent, Berg said at the College Council meeting Oct. 7.

The Spertus building will add 76,000 usable square feet to Columbia's campus of 13 buildings throughout the South Loop. Alicia Berg, vice president of campus environment, expects Columbia to sign the contract "fairly soon." Berg did not know exactly how long the negotiations will continue.

"This will help with the overall space crunch," Berg said.

While Columbia is unsure of what departments will be housed in the Spertus building, Berg said one idea is to use some space as a temporary student center, which Columbia's Student Government Association has been pushing for since last fall.

Once Columbia buys the building, planning of how to use its space will begin.

Columbia will be able to move into the 10-story building once Spertus has moved into its new location. Construction of Spertus' new 155,000 square foot steel and glass structure, which will be located in the empty lot just north of the institution's current location at 610 S. Michigan Ave., is expected to begin in November. Spertus officially broke ground its new location during a ceremony on Oct. 9.

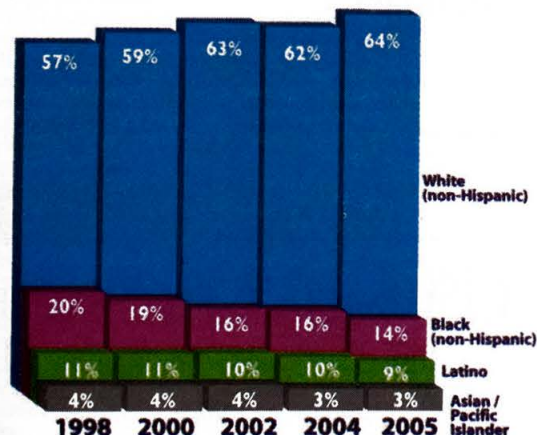
"We needed more space and a building that could handle more sophisticated technology," said Betsy Gomberg, director of institutional outreach at the Spertus Institute.

Spertus has more than a half a million pieces in its collections, including rare books, maps, music, film and records of the Chicago Jewish archives that need to be stored in humidity- and temperature-controlled areas.

"This building has served us beautifully; it just wasn't really right for a cultural center," Gomberg said.

Spertus' goal is to be moved into the new building by summer 2007. Columbia will then begin the building's interior renovation. Berg said she will not know how long the renovation will take until the plan for the building is completed.

Total Enrollment by Ethnic Composition



Information provided by Columbia and analyzed by The Chronicle

Chris Gallevo/The Chronicle



Wise up

By Jeff Danna, Editor-in-Chief

At one point in my life I didn't enjoy school. In fact, during much of junior high and high school it was actually cool to be disgruntled about education, so I blame my former attitude on peer pressure.

Needless to say, now that I'm down to my final months of college, my outlook on learning has changed significantly, and I think most Columbia students feel their time at this school is vital. After all, people would not be here if they believed their education was not essential.

I bring this up because I was quite annoyed in one of my classes last week when a group of students refused to cease talking during a lecture, an obvious sign of disinterest in the subject at hand (or at least a preoccupation with an unrelated matter). There I was, scribbling notes on a pad of paper and listening attentively, since I knew I was going to be tested on the material later, yet I found it difficult to concentrate due to the whispering behind me.

The situation begs the question, why do some people enroll in a class—better yet, why do people enroll in college—if they have no intention of taking the time to learn? Maybe it's because they think they know how to B.S. their way through a subject with a satisfactory grade that will, in time, help them land the jobs they want. Maybe they just have nothing better to do.

Whatever the reason, they need to get over it. Students who are actually in class to learn—whether it's for general education credit or

major credit—are getting the short end of the stick.

I've had teachers who have given in to these types of students and simplified their policies to cater to the lazy and inconsiderate. Examples of this lax teaching range from simply giving students full credit for late work to assigning insultingly simple research papers. (Come on, a six-page paper with five citations? Students could have done that in eighth grade.)

It would be easy to blame the school's open admissions policy for the number of lazy students at Columbia, but that's really only part of the problem. I'm all for equal opportunity and better access to education; it's something we need to see more of in this city—and this country, for that matter. And while there's no denying that Columbia's open admissions policy attracts some students who will likely take the college experience for granted, the same happens at highly selective schools. I bet there are obnoxious and lazy students at Harvard University, too.

This week, one of the Chronicle's editorials discusses how Columbia deals with open admission, and suggests the college create more introductory-level courses for students who aren't academically ready for more rigorous subjects. That's all well and good, but it doesn't solve the problem of indolence and apathy toward education in general that fills some students.

The responsibility for ensuring that everyone who attends

Columbia receives the best schooling possible lies with the teachers and the students themselves. Of course students will learn to take advantage of the grading system if instructors are lenient. If a teacher establishes the rule at the onset of the semester that late work is marked down, students shouldn't receive full credit for turning in overdue papers. Assignments shouldn't be structured so they pander to the laziest students in the class. A student's grade shouldn't be based on a half-dozen-page piece of research; something longer might give the slackers something to aspire to.

At the same time, students need to shape up. For one, college isn't cheap, and I want to get my money's worth. That's why I attend my classes regularly, do the work and pay attention. But on a simpler note, we're all adults at this school, so let's act like adults. I'm not saying don't have fun, but show some restraint. Teachers tell us from kindergarten on that we're not supposed to sit at our desks and yak away with our friends during class. And at this point in our educations, that should have sunk into everyone's brain.

And on a personal note, I'd like a distraction-free class every now and then. You whisperers know who you are. This isn't the time for a screw-school mentality. High school is over.

—jdanna@colum.edu

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Preserving the South Loop

The library is presenting "Serving, Saving and Saluting the South Loop: Preservation and History Through the Eyes of Columbia College." The exhibition examines the current conservation and preservation of the college's historic buildings, including historic photographs, posters, sheet music, sound recordings and cultural artifacts. The display is running through Nov. 3 on the third floor of the library, 624 S. Michigan Ave. For more information, call Kim Hale at 312-344-7355.

Take the Walk

On Oct. 19, from 5 p.m. to 8:30 p.m., Columbia is opening some of their exhibition spaces to the public for tours as part of Chicago Artist Month. Seven of the spaces will be open and will feature lectures and conversations with the curator or gallery director. For more information, call Elizabeth Burke-Dain at 312-344-8695.

Nobel Nominee Speaking

Nobel Peace Prize nominee Kathy Kelly will speak about her book, *Other Lands Have Dreams: From Baghdad to Pekin Prison* in the Hokin Annex, 623 S. Wabash Ave., Oct. 12, from 2 p.m. to 4 p.m. Kelly will share her experiences of being in Iraq and serving time in Pekin Prison. She will also discuss what she thinks should be done to make the world more peaceful and just. For more information, call Louis Silverstein at 312-344-7634.

DanceAfrica Chicago 2005

Celebrate the 15th anniversary of DanceAfrica Chicago with what they say will be one of the most impressive performances in its history. The DanceAfrica 2005: Sankofa lineup includes Ndere Troupe from Uganda and Prophets of Da City from South Africa, as well as local favorites from the Muntu Dance Theatre and Deeply Rooted Dance Theater. The performances will be Oct. 21 through 23 at the Chicago Theatre, 175 N. State St. For more information, visit www.colum.edu/festivals/danceafrica.

PerforMarket

The Portfolio Center, 623 S. Wabash Ave., room 307, is hosting the third annual PerforMarket. The PerforMarket offers a marketplace for Columbia students and the people they need to know. The event will include a panel discussion and a networking salon with industry professionals. The event is free, but registration is required. For more information, visit www.colum.edu/portfolio

How do you feel about the decrease in African-American enrollment?

IN YOUR OPINION



"I thought enrollment was going up."

—Mike Jostes, sophomore, radio



"It's not the students' fault. The fascists [in the Bush administration] are trying to take away affirmative action."

—Greg Mizula, junior, digital media technology



"It's a shame. College is really expensive, but everyone should have an equal opportunity."

—Jane Hammer, sophomore, film



"Columbia tries to build a community but there aren't enough things here concerning African-Americans."

—Katrina Harris, senior, graphic design

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.

Shared student center in the works

By James Jaworski
Staff Writer

The Carson Pirie Scott building, 1 S. State St., could hold a new student center that will be shared by South Loop colleges, including Columbia.

Building owners Joseph Freed and Associates are pitching a plan to create the Sullivan Center, a student center that can be used by the 53,000 students from South Loop colleges, according to Ty Tabing of the Chicago Loop Alliance, a non-profit business organization that does research on the Loop.

The center would be named after the famous Chicago architect Louis Sullivan, who designed the landmark building.

The Carson Pirie Scott building has an excess of space and the owners would like to turn that space into a student center, Tabing said. The store will not be moving. Although the plan for the center is only in a concept stage, it has rekindled the question of when Columbia will have a student center of their own. Since Columbia doesn't have a student center, the

Sullivan Center plan could be a viable temporary solution to bridge the gap until the college can build its own, which school officials have said could take years. However, the idea for a shared student center is getting a mixed reception from some faculty members and students.

"I don't think a generic student center could address the needs of Columbia students," said Mark Kelly, vice president of student affairs. "Student centers are almost always specific to that particular institution."

"I don't think a generic student center could address the needs of Columbia students."

— Mark Kelly, Vice President of Student Affairs

He said that a temporary solution isn't a good idea because Columbia already has places for students to spend free time, like the Hokin Center, in the Wabash

Campus Building, 623 S. Wabash Ave., and the Conway Center, 1104 S. Wabash Ave. Kelly said the school has better solutions through a long-term masterplan that involves plans, including a student center, which would hopefully be funded through donations and help from alumni.

"I don't think Columbia students will be on board," Kelly said in regards to the Sullivan Center.



Eric Davis/The Chronicle

The Carson Pirie Scott building, at 1 S. State St., may become the location of a student center that would be used by South Loop students. Recently, Columbia students and members of the Student Government Association have made getting a student center a priority.

Mark Lloyd, assistant vice president of marketing and communications, said that if Columbia were involved in the Sullivan Center plan, it wouldn't change the school's efforts to create a student center of its own.

"This is not going to be a substitute for our decision to have our own student center," Lloyd said. He also said that if Columbia was to be involved, the school would not have to help pay for construction. Columbia's cost would most likely be a membership fee that

the school pays based on how many students are enrolled.

While Lloyd is generally supportive of the Sullivan Center plan, he does have concerns.

"There are some questions on whether this will be an attractive venue for our students," Lloyd said.

One of the biggest concerns is location. The Carson Pirie Scott building is located at Monroe Street and Wabash Avenue, which is a moderate walk even from the Columbia buildings farthest north.

"I don't like the distance," said Cordell Chambers, a sophomore film and video major. "Columbia is so spread out. I already have to walk all over the place to get from building to building. I don't want to have to walk even more."

Blake Wittsman, a sophomore interactive arts and media major, wasn't too concerned with a student center being so far from Columbia.

"This school doesn't even have

See Student, Page 8

Plum Cafe opens for business

New campus vendors open in two locations; Conway Center to reopen in mid-October

By Jessica Pearce
Assistant Campus News Editor

Sandwiches and fruit salad and soup, oh my—After months of delays the Plum Cafe has finally opened in two locations on campus.

The Underground Cafe in the Alexandroff Campus Building, 600 S. Michigan Ave., and the Hokin Gallery of the Wabash Campus Building, 623 S. Wabash Ave. each offer snacks to hungry Columbia students. The café's site in the Conway Center, 1104 S. Wabash Ave., is under construction and is scheduled to be completed mid-October.

The cafe, which was supposed to welcome students at the beginning of the semester, failed the city's health inspection, and had to delay the opening to correct the problems.

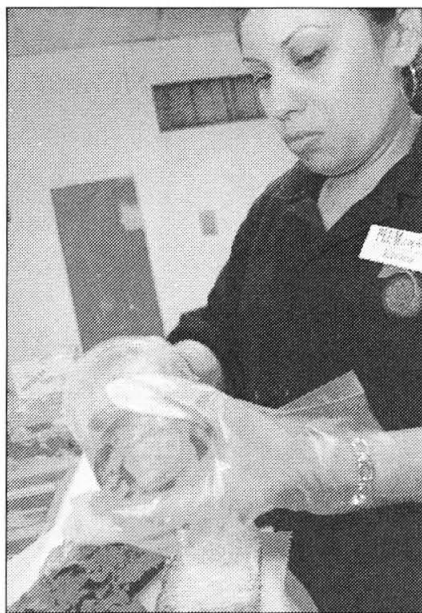
Plum Cafe owner Richard Mott said the problems included fixing a broken grease trap and replacing a sink.

"We're completely in compliance now," Mott said. The month-long delay had some campus officials worried. Alicia Berg, vice president of campus environment, said she was glad to welcome Plum Cafe to Columbia.

"We're excited that they're finally open and ready to provide for the students," Berg said.

The cafe offers a menu including made-to-order and pre-made sandwiches, soup, salad and fruit salad. The cafe also offers breakfast items such as oatmeal and pastries. Mott said the cafe will have a rotating menu, so students shouldn't expect to see the same thing every day.

"This is not a static project," he said. "We'll be constantly changing the menu and adding things."



Michael Jarecki/The Chronicle

Plum Cafe employee Elvira Delgado prepares one of the made-to-order sandwiches available for purchase. The cafe also offers soup, salads and breakfast items.

Plum Cafe took over Columbia's food service contract earlier this year, replacing Vending Consultants, who had been feeding Columbia students for over 20 years. Larry and Nancy Bernier, the owners of Vending Consultants, decided to retire after the school opened the food service contract for public bidding.

Allison Ratliff and Ron Humbertson, arts management graduate students, are happy there is finally food in the Underground Cafe.

"We ate fast food all summer because they weren't here," Ratliff said. Though one of the reasons the school gave for opening the food service contract for bidding was the low student satisfaction with the quality of the food, Humbertson said he didn't notice much of a difference. He does recommend the soup, though.

"I'm definitely coming back," Humbertson said.

Chat Daddy discusses relationships, sex

By Meochia Nochi Blount
Staff Writer

While the name "daddy" is not generally associated with sex and relationships, Chicago "sexpert" Art Sims hopes to change that.

On Oct. 4, Columbia students and South Loop locals gathered in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave., to talk about the effects of sex, love and money on relationships.

Sims is a columnist for the locally-published news magazine N'digo where he writes "Words With the 'Chat Daddy,'" a column which aims to set the standard for relationship survival techniques.

"I asked Art to join us because relationships are always on people's mind," said Kimberly Weatherly, director of African-American Cultural Affairs. "Columbia students are constantly in transit, and [with] the nature of fine arts, it's hard to balance work, performance, drawing and relationships because classes are so demanding."

Sims told the audience that the key to healthy relationships is to be honest, know who you are and what you want and let go of the past.

"Do you understand your mate and do they understand you?" Sims asked. "People aren't being as honest in their relationships for fear of losing themselves."

Sims' topics ranged from college relationships to sexual compatibility. The self-appointed "relationship advice guru" said his

goal is to bring people together.

"I am trying to teach people the value of relationships and to stop settling," Sims said.

Students had a chance to voice their own relationship concerns as well. A freshman student told Sims about the trouble she was having finding someone who could meet her standards financially. She explained that her family was "well-off" and that she was having problems finding younger men who were up to par, so to speak. Sims told her that there wasn't anything wrong with finding someone for financial reasons.

He also added that successful people don't do well in intimate relationships.

"I think it's a curse to be successful," Sims said.

"People make bad decisions," said Boise Queen, a 61-year-old audience member. "They don't look at what they need, but what they want because what they need may not be as attractive."

Sims said most people are not honest about what they want in a relationship in the beginning, and that is what normally causes problems in the end. He added that relationships need more communication and asked the audience's opinion; most agreed.

"A lot of people carry steamer trunks full of shit," Sims said, regarding baggage from past relationships.

One student said the end of a five-year relationship left her cold.

See Chat, Page 7

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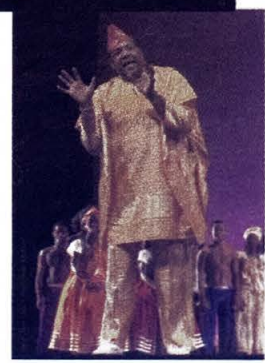
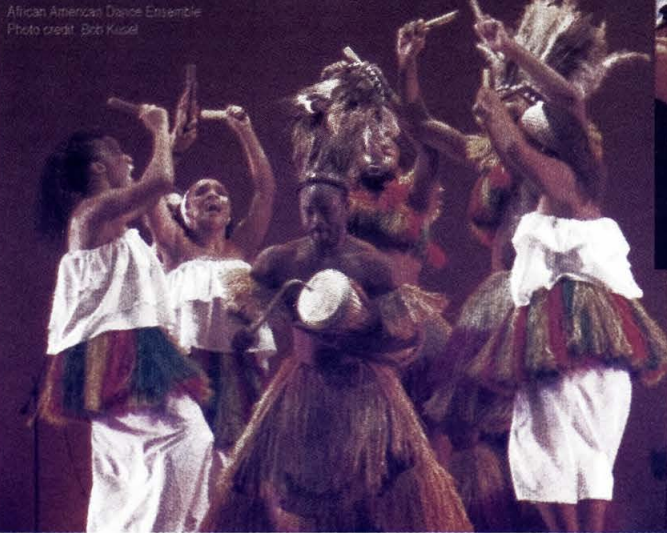
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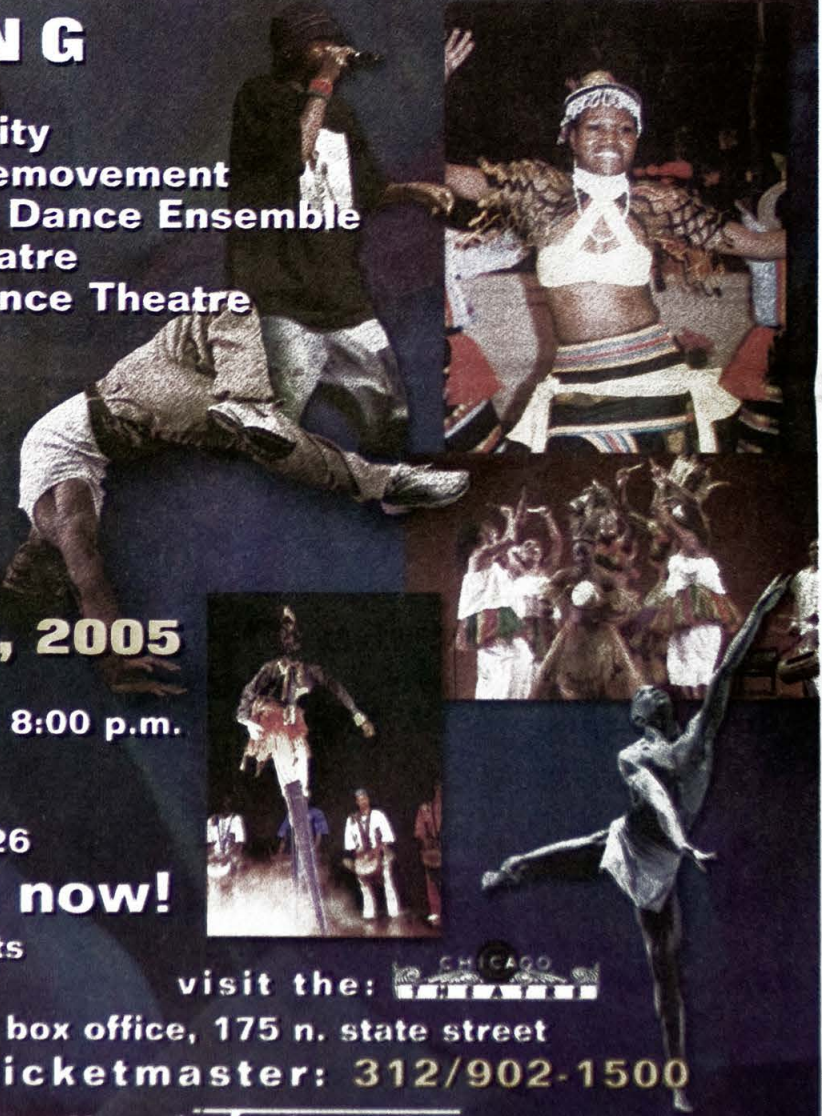
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Ethics at center of scientific debate

Science experts discuss developing concerns of research

By James Jaworski
Staff Writer

Albert Einstein once wrote, "I know not with what weapons World War III will be fought, but World War IV will be fought with sticks and stones."

On Oct. 6 a five-person panel of scientists, artists and philosophers discussed not only Einstein's work, but also many ethical and moral decisions facing science today.

"The Ethics of Scientific Progress" was a retrospective on Einstein's research papers from 1905, commonly known as his "miracle year."

The discussion, held at Columbia's 72 E. 11th St., was the final installment of "Einstein's Revolutions," a four-month series. The panel was organized by the Illinois Humanities Council. It was originally going to be held at the 1104 S. Wabash Ave. building, but had to be moved because the demand was higher than the facilities could manage.

Moderator Aaron Freeman said that the types of issues the

panel spoke about are not only for professional chemists and biology majors.

"Science is everywhere; it is in everything we do," Freeman said. "Art depends on science. Without physics, there would be no music. Without quarks, there wouldn't be the computer a writer uses to make his novel."

Freeman is a journalist, stand-up comedian and also the host of National Public Radio's flagship news program "All Things Considered." He is a frequent performer at The Second City.

"More and more news is going to be rotating around science," said panelist Lennard Davis, a University of Illinois at Chicago literature and disabilities studies professor. Holding up a copy of The New York Times, he commented that the majority of stories in newspapers are related to science in some way.

"This just shows how science and society intertwine," Davis said.

One of the many themes of the discussion was if and how scientific progress should be kept under control.

Laurie Zoloth, a medical ethics and humanities professor at Northwestern University's Feinberg School of Medicine, said that such a problem is part of the nature of science. She

reminded the audience that Einstein was a forerunner in the science that eventually was used to create the atomic bomb.

"Everything science makes for good can be turned into a weapon," Zoloth said.

Problems are not always created unknowingly created through science, some scientists are aware of the problems developing from their research, said Jenny Reardon, an assistant professor of sociology at the University of California, Santa Cruz.

"This is all bad, corporate, white science," Reardon said.

One of the issues she brought up was how scientists are concentrating on genome research. Genome research can lead to the development of medication that is tailored to specific people and races.

The panel also discussed issues of faith, since the religion and science communities are often at odds. With religion and science commonly at odds with each other, faith was also an issue that was covered.

"Things associated with religion have long been marginalized in our culture," said Eboo Patel,

founder and executive director of Interfaith Youth Core, a Chicago-based nonprofit organization that brings young people of different religions together.

"People of faith feel dominated by science," Patel said.

Patel, a devout Muslim, strongly believes in scientific ideas such as evolution. He says that science and religion do not have to be enemies.

"Together we can create a peaceful and stable global society," Patel said.



Mauricio Rubio/The Chronicle

Eboo Patel, of the Interfaith Youth Core, speaks at the science and ethics panel.

Chat: Students hear sex advice

Continued from Page 3

Her solution was to begin focusing on herself.

"Some people take an hour to get over a relationship; others will take years," Sims said. "People have to get over past pains and move on or go shopping."

Audience members agreed. "A man will only put up with so much of your past. It makes you appear like you have a sense of insecurity and low self-esteem," said visitor Carlos Dean, an anthropologist for the Field Museum.

Silence fell over the audience when Sims said that sex was over-rated and that people place too much value on it.

"Your soul mate may not possibly be your sex partner," Sims said.

The audience may not have agreed with all of Sims' statements, but they stayed engaged in the conversation. Although the conversation was slated to be about sex, Sims stressed its unimportance.

"Set goals for yourself for the next three months, six months and nine months," Sims said. "Do not include sex on your list. Young people, be on your game and own your own property."

The Chat Daddy's lessons gave some students hope.

Celeste Ball, a junior broadcast journalism major, said, "When he said, 'Marriage isn't for everybody' it made me feel like I have a lot of time and don't have to rush."

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Trustee: Historic meeting of students, faculty

Continued from Front Page

all public universities to have a student trustee on their boards who votes on school matters. She also said boards of trustees at private colleges like DePaul University and the School of the Art Institute of Chicago include student members.

Following Torres's presentation, Allen Turner, presiding over his first board meeting as chairman, decided the board needed time to ponder the proposition and discuss the matter with the SGA. But, he said, the board's decision would be made without delay.

"We're not putting this off until the spring," Turner said.

Although the board ultimately decided to work on establishing its own committee that would explore the possibility of a student trustee, one board member, Lawrence K. Snider, moved to adopt the proposal.

Other trustees had further questions about the SGA's proposal.

Board member Richard B. Fizdale said he was concerned about the confidentiality of the board meetings with a student member. He said a student trustee might feel obligated at times to report back to his or her peers about issues brought up at the meetings.

"How can we be assured that what the student hears here, stays here?" he asked.

"[A student trustee] would be a member of the board first and foremost and will respect the rules," Torres replied.

Other trustees were curious whether a student board member would be required to serve on committees, as is mandatory for other members. Torres said a student trustee would do so.

Also during the meeting, Torres made another proposal on behalf of the SGA for a student center on Columbia's campus. In the past year, the SGA has made the student center issue a priority and has voiced its concerns about such a project to top Columbia officials.

"A student center could be that place where we collaborate and work together creatively," Torres said.

Turner said the construction of a student center is also a priority for the board of trustees, but they're concerned about the size and affordability needed for the space. Options include building a new state-of-the-art facility with offices, gallery space and meeting space and a smaller project that would involve renovating some existing areas.

"From our point of view, there's a major price difference," Turner said.

The board meeting also marked the first time students have been allowed to speak to the trustees in an official setting.

"We think this is pretty historic, having students come address the board of trustees," Turner said at the onset of the meeting. "It's about time."

—Hayley Graham contributed to this report.

Katrina refugees party with Pres



Erin Mash/The Chronicle

Columbia President Warrick L. Carter and Jaime Contreras (right), Director of Minority Admissions, visit with displaced Hurricane Katrina victims Colleen Robison (bottom) and Margie Ratliff (top left), who are now attending Columbia, and Columbia student Chris Edmunds (bottom left).

Student: Ideas for spaces still in works

Continued from Page 3

a campus," said Wittsman. "We don't need a student center really; it's not like we have a quad." Another potential problem for the Sullivan Center plan is that Saks, the parent company of Carson Pirie Scott, is in the process of selling Carson's stores. The deal could possibly put the Sullivan plan in limbo.

The Student Government Association at Columbia has been pushing for a student center for a year. The SGA considers a student center a top priority and will be continuing its campaign this semester.

SGA vice president Courtney Wylie is optimistic that Columbia will eventually have a student center, but admits there are hurdles to overcome.

There are a lot of buildings Columbia could use for a student center, she said. "There are a lot of ideas."

She says one problem is that the board of trustees needs to approve any plan for a student

center, which has yet to happen.

"Nothing is set in place. [The board of trustees] has never said with any finality that we're getting a student center," she said.

According to Wylie, who is also co-chair of the SGA's student center committee, one of the possible reasons behind the lack of progress on a student center plan is that there is no student representation on the board of trustees. She sees a student on the board as a necessary first step in getting a plan approved.

Kelly disagrees. Although he understands the SGA's desire to have a student trustee, he doesn't see the lack of one being a

barrier to getting a student center.

"Our board is very understanding of the importance of a student center," said Kelly. "They want one as much as the students do."

Kelly also said he feels very confident that there will be a student center in the future and considers it a top priority. Wylie agrees, but is skeptical.

"I think that [having a student center] can and will happen as long as students don't give up on it," said Wylie. "But I don't think it will happen in my time at Columbia."

PORTFOLIO CENTER

Events in... OCTOBER

- * **Pick Me!** (10/18) → 6 to 10 pm at UCC's Loop River Room
Nancy VonK + Janet Kestin, Co-Chief Creative Officers @ Ogilvy + Mathers, Toronto, here to talk about their new book: Pick Me: Breaking Into Advertising + Staying There!
- * **Reviewing the Arts Panel discussion** on 10/19
6:30 pm @ 731 S. Plymouth Ct.
—Chicago's most notable freelance art critics and reviewers talk about breaking into the field!
- * **PerforMarket** on 10/21
10-11 a.m. @ Hokin Annex
Marketing the Performer Panel Discussion
- then... 11am - 2pm
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Columbia

COLLEGE CHICAGO

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WU clashes over free speech

By Kavita Kumar
St. Louis Post-Dispatch (KRT)

Can professors publish whatever they want on their faculty webpages? Should guidelines exist? Does it matter whether the subject is not the professor's scholarly area of expertise?

These are some of the questions students have been asking in letters to Washington University's student newspaper, blogs and hallways since a controversy erupted over a professor's views on homosexuality found on a website linked to the school.

Some students want professor Jonathan Katz's remarks on homophobia removed from the university's server. Katz, a tenured professor who has taught at Washington University since 1981, staunchly defends his right to broadcast his opinions outside the classroom. Meanwhile, the university, while not endorsing Katz's views, agrees he has a right to put his opinions on his webpage as long as he doesn't discriminate against students based on those views.

Similar controversies have popped up at other universities. At Indiana University a couple of years ago, a business professor raised a furor when he wrote in his blog that hiring gay people as teachers "puts the fox into the chicken coop."

Initially, business professor Eric Rasmusen agreed to remove the item from the university's website. Later, he reposted it when university lawyers said he hadn't violated any policies.

Several years earlier, many people demanded that Northwestern University remove the Holocaust denials that engineering professor Arthur Butz posted on his campus-based website. The university resisted such calls to action and said it would not object as long as his views didn't enter his classroom.

The Washington University debate surfaced last week when Jeff Stepp, a senior who is taking a class taught by Katz, wrote an op-ed column in the student newspaper raising questions about the site.

Katz's site, which is linked from the physics department site, gives some background on his expertise in gamma-ray bursts, lists his scholarly articles and has a link to his curriculum vitae. Toward the bottom of the page, a disclaimer states: "These represent my personal views alone."

Washington University would never take an official position which might deviate from the "politically correct" line. I don't know how they find out what the line is each day, but they sure keep up-to-date."

Below the disclaimer are links to 16 commentaries by Katz on topics ranging from the war in Iraq to nuclear proliferation to learning disabilities. The item that has caused the recent stir is titled "In Defense of Homophobia."

In it, Katz writes that homophobia is a moral judgment on acts engaged in by choice. Like incest and bestiality, he says, homosexuality is condemned by the Bible as a sin.

He adds that AIDS had been around for decades and had been mostly rare until it found "fertile soil" among gays, which helped turn it into an epidemic. "The human body was not designed to share hypodermic needles, it was not designed to be promiscuous and it was not designed to engage in homosexual acts," he wrote.

After stating that homophobic people don't encourage violence against gays but just choose to stay away from them, he concluded, "I am a homophobe, and proud."

In Stepp's op-ed piece, he rejected Katz's reasoning but said it's not his opinions that disturb him the most.

"What I find more problematic is that these essays, along with others, are hosted on University-owned web space, funded by our tuition," Stepp wrote.

Stepp said in an interview that he's struggling with what the solution ought to be.

He said that while the professor's homophobia is "certainly offensive," he doesn't know if he agrees it can be removed for that reason.

"That opinion is battling with the part of me that thinks this is hateful and should be removed," he said. "Should we let anybody we want on a university-based webpage say 'I hate gays' or 'I hate blacks' or 'I hate Jews'?"

Katz said he posted various commentaries in the last few years on his website because it is difficult to get op-ed pieces published, and he wanted to make his views available.

He published them on his faculty website, he said, because it's not only the one he has, but also because he believes it's part of his obligation as a public intellectual to think and present his views on different topics. As long as he doesn't say his views are the official view of the university, he thinks his faculty site is an appropriate place for his opinions.

"It's part of one's obligation as well as one's right to publish one's opinions on a university website," he said.

In a statement, Washington University said it does not monitor personal webpages and is not responsible for their content.

Such sites may be on the university's servers as long as they comply with local, state and federal law and do not involve copyright infringement, constitute libel or harassment, contain illegal materials, or take up inappropriate amounts of bandwidth.

The statement added that the views expressed on Katz's Web site are his own and do not represent the university's opinion.

"As long as Professor Katz does not use his university-conferred authority in matters related to students (grading, recommending, mentoring, etc.) to reward those who share his views or punish those who do not ... he has a right to free speech to express his opinions under the webpage policy of the university," the release read.

The statement also included the university's policy on discriminatory harassment, which states that the "free and open exchange of ideas and viewpoints ... may sometimes prove distasteful, disturbing or offensive to some" but that examining and challenging one's assumptions, beliefs or viewpoints is "intrinsic to education."

Robert O'Neil, a University of Virginia law professor specializing in First Amendment and free expression, said he doesn't see a need for constraints on such a webpage unless its content comes into the classroom or if the site is actively used for a class. Unlike public universities, he said, private institutions have more leeway to restrict speech. Still, it would be difficult for officials to define what is or is not acceptable speech, he said.

However, students and Katz acknowledge that his opinions are never brought up in class.

"In my classroom, I teach physics," Katz said. "It's not difficult to keep political issues outside of a physics class."

Still, Tom Giarla, a junior and president of the Pride Alliance, worries that gay and lesbian students might feel uncomfortable taking Katz's class now that his views are known.

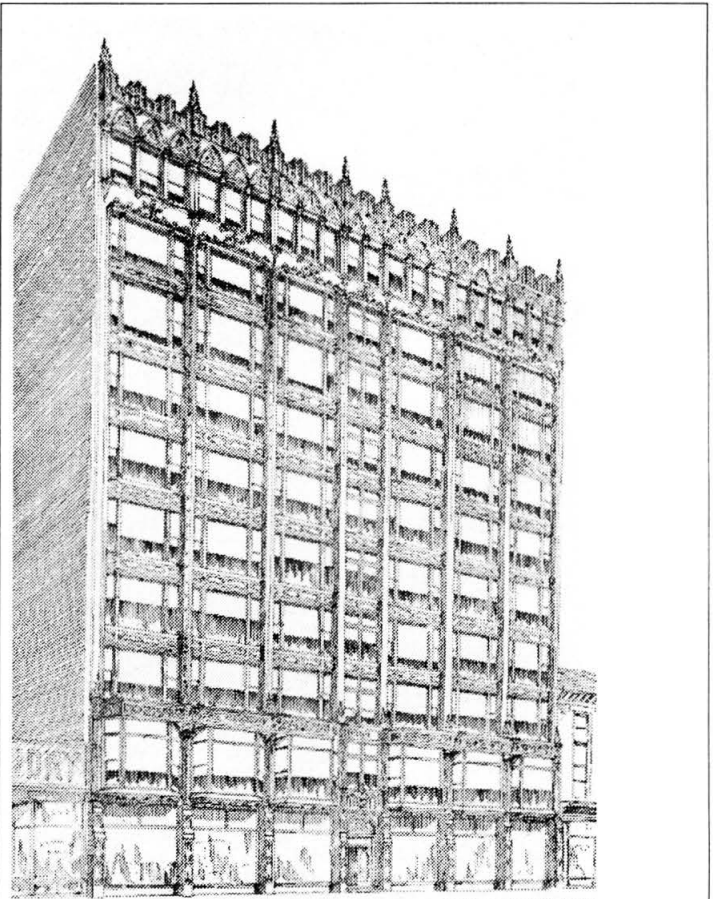
Katz said the private lives of his students are none of his business. He said this situation is no different from Republican students who might be uncomfortable taking a class taught by a professor that they know to be a Democrat, and vice versa.

Linda Pike, a medical school professor and chairwoman of the university's Faculty Senate Council, said it should be Katz's responsibility to make sure he creates an effective learning environment in the classroom.

"I don't think a university is in the position of muzzling the faculty, and it shouldn't be," Pike said.

"That opinion is battling with the part of me that thinks this is hateful and should be removed."

**—Jeff Stepp,
Washington
University senior**



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Architectural History of Columbia's Buildings
Tim Wittman
architectural historian, preservationist and exhibition curator

OCTOBER 19
History and Transformation of the South Loop
Dominic Pacyga
historian and noted writer on Chicago cultural history

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

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

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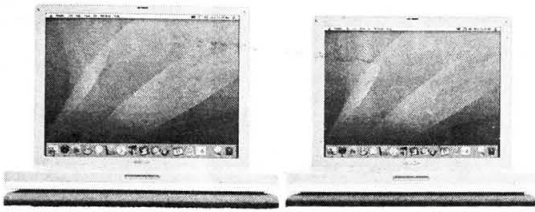
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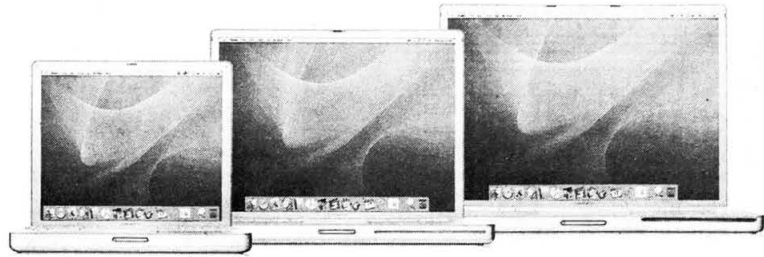
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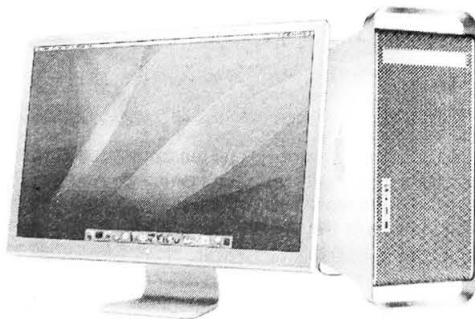


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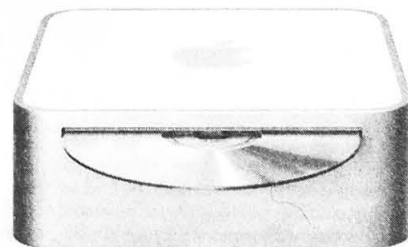


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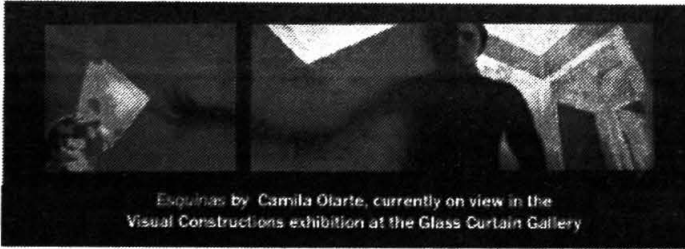
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Sketchy IV

October 17 - November 4

Reception: October 19, 5-7

Sketchy will include work from students, staff, and faculty of Columbia
College Chicago. Loose paper sketches and sketchbooks will be
exhibited. The exhibition intends to show the process of making art, and
provides an opportunity for all of Columbia to share one of their artistic
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HOKIN ANNEX

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Columbia Florence

October 17 - November 23

Reception: October 19, 5-7

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

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October 17 - November 14, 2005

Reception: October 19, 5-7

For the first time [C] Spaces will present a selected body of work from its
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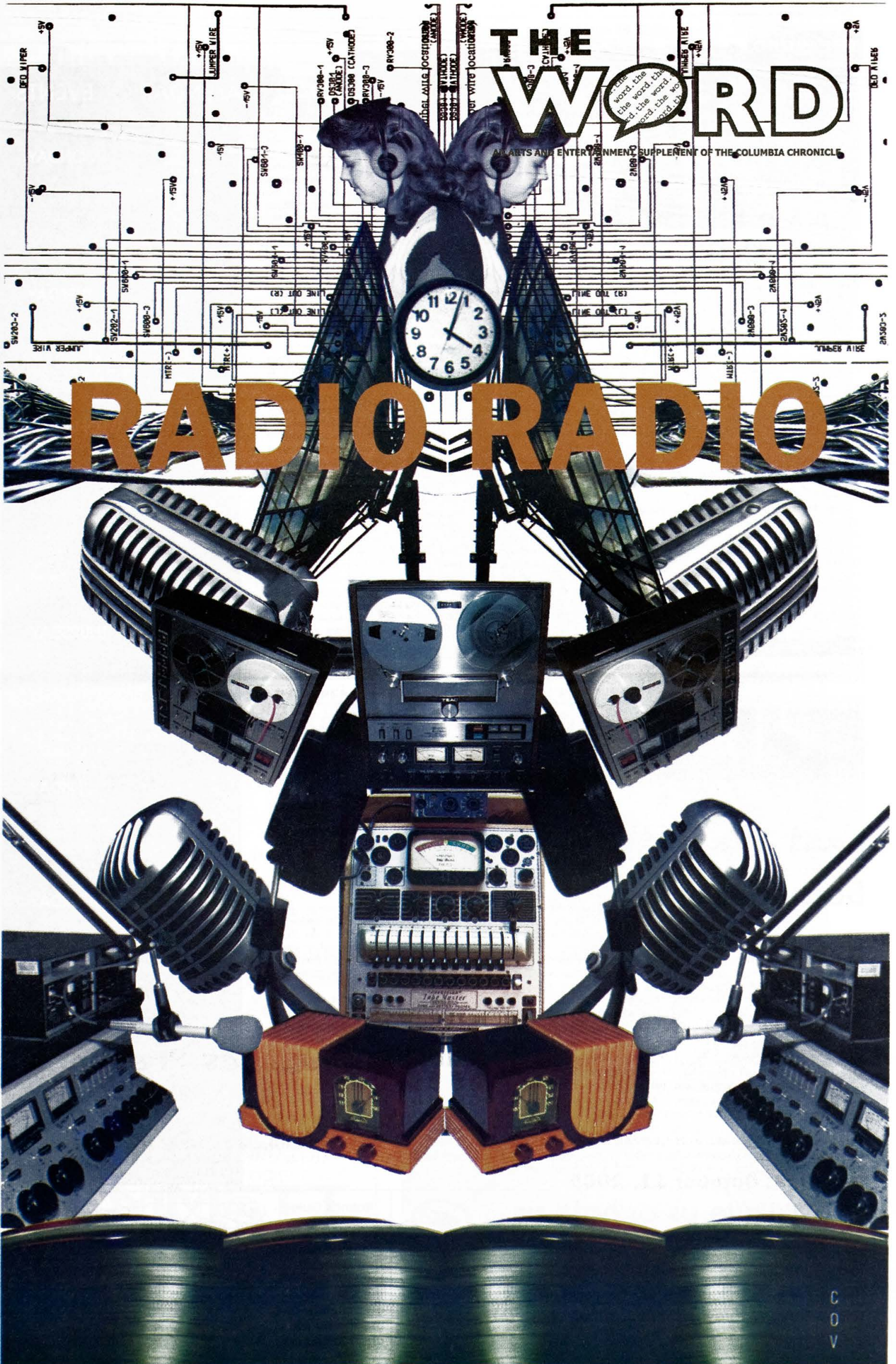
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HOKIN GALLERY
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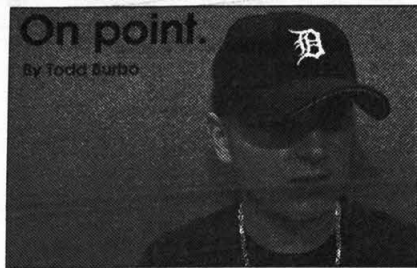
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RADIO RADIO





Sox and the city

For the first time since I moved to Chicago, the city's eyes are on 35th Street rather than Addison, and I'm pretty stoked about it.

Cubs fans have been a thorn in my side since the day I moved into my first apartment in the city—on Addison, one block west of Wrigley Field—on the night of the Bartman ball game. After being kept awake all night by hordes of drunken idiots, I heard the full story the following morning, and was convinced that the evening was an isolated incident. How naive was I?

After enduring the rest of the playoffs and the following season in Wrigleyville, my apathy towards baseball was replaced by a loathing for all things Cubs-related, which in turn led to surprising devotion to their cross-town rivals. I had already taken a few trips to Sox Park to catch the Detroit Tigers, my hometown team, but I soon began finding myself on 35th Street whether Detroit was in town or not. My hockey-obsessed family in Michigan was horrified to hear that I

developed an appreciation for baseball, but it was too late—the damage was done.

Early this season, despite the Sox's dominant record, their park remained half empty, and their ticket prices cheap. The Chronicle staff made a couple of group outings to the games and had no problems finding good, affordable seats for a large group. With the team now in the playoffs, those days seem to be long gone.

Because of this and other reasons, I'm issuing a warning to true-blue Sox fans: be wary of your team winning the World Series. Rooting for a champ isn't all it's cracked up to be.

I know I sound insane, but let me explain. I grew up in suburban Detroit and have played competitive hockey since around the age of 7. I've worshipped the Red Wings longer than I can remember and supported them faithfully throughout my childhood, despite years of mediocre performances. In the mid '90s, things began picking up thanks to arrivals such as Russian phenomenon Sergei Fedorov and mastermind coach Scotty Bowman.

At the height of my fandom in my late teens, the Red Wings finally became the dominating force that every kid wishes "his" team was. In '96 they set the record for the most wins in a season, then in '97 and '98 won back-to-back Stanley Cups and paused before winning it again in 2002.

Their success has destroyed my relationship with the team. After the first cup, entire seasons were sold-out and

ticket prices reached disgusting heights. The Wings were taken away from their real fans and given to bloated businessmen who attended the games in suits—with their company's season tickets, of course—and left midway through the second period. The best-supported team in the NHL had the quietest arena, game after game.

When I splurged more than \$100 per ticket (for literally the last row in the upper deck) for a Stanley Cup final game in 2002, I was shocked to see that the relative apathy even carried over to the playoffs. I was surrounded by fat men in suits, chatting to their trophy girlfriends and occasionally glancing at the ice. I haven't been to a Wings game in Detroit since, but I manage to see them whenever they visit Chicago.

The change is already happening to your team, Sox fans. I still live in Wrigleyville, and yet my sidewalk is strangely devoid of Cubs hats these days. In their place, I'm seeing suspiciously clean and shiny Sox gear. The tickets listing on craigslist.org, usually overrun with Cubs tickets, is now bursting with people desperate for Sox playoff tickets.

As they make their way through the playoffs, give some thought to what makes the Sox a great team to support. Sure bragging rights are fantastic, but being able to attend games and actually enjoy them is even better.

But I suppose it's easier to lecture others than to lead by example, because I would love nothing more than to see the Red Wings win another trio of Stanley Cups. Just one last word of warning, South Siders: There is a dark side to success. Beware, and go Sox! Paradoxes are fun.

CALENDAR OF EVENTS

MONDAY

"Rock and Rebuild" Benefit for Hurricane Katrina
Featuring Redwalls, Bumpus and Abstract Giants
Metro, 3730 N. Clark St.
6:30 p.m., \$20

TUESDAY

Vince Vaughn's Wild West Comedy Show
Vic Theatre, 3145 N. Sheffield Ave.
8 p.m., \$50
Sold Out!

WEDNESDAY

David Gray
The Chicago Theatre,
175 N. State St.
7 p.m., \$35 to \$65

Death Cab for Cutie
Auditorium Theatre,
4746 N. Racine Ave.
7 p.m., \$22.50
Sold Out!

THURSDAY

Bruce Springsteen
United Center, 1901 W. Madison St.
7:30 p.m., \$55 to \$85

Story of the Year
House of Blues, 329 N. Dearborn St.
6 p.m., \$16.50 to \$18

FRIDAY

Chevelle with Taproot
Riviera Theatre,
4746 N. Racine Ave.
7:30 p.m., \$23.50

SATURDAY

Joe Meno reads from *Chicago Noir*
Barnes & Noble,
1441 W. Webster Ave.
3 p.m., Free

SUNDAY

Music Box Massacre
Horror film Marathon
Music Box Theatre, 3733
N. Southport Ave.
\$20 in advance, \$24 at the door



Baby got back

My roommates and I have a very unhealthy obsession. Since our evenings at the bar have toned down a bit, we generally spend nights sitting in our apartment, fiendishly staring into our computer screens. The object of our obsession: MySpace.

My dearest MySpace—the website that features thousands of profiles and pictures that can keep anyone amused for hours. One of the many reasons MySpace is much better than its imitators (see Facebook) is the ability to post more than 10 photos on one's profile.

The other night, the ladies and I were doing our typical stalking via MySpace when I came across a girl who made my jaw drop. Her short

bangs, long black hair and amazing, curvy body were reminiscent of pin-up classic Bettie Page. I quickly screamed for Katie and Tracey to check her out. Katie gasped, "Holy shit, that girl's fucking hot," and Tracey bluntly stated: "I think she's fat."

Fat? Was she serious?

I don't know when it happened, but in recent years I see nothing on TV and in magazines but bony string beans who make me want to force-feed them cheeseburgers rather than run to the treadmill.

Tracey in particular has followed the string bean movement the past few years. She constantly complains about her body—her D-cups, flat stomach, tiny waist and perfectly proportioned hips. Ew.

I wondered why she felt that way. Then I started paying attention to some of the men around me.

"I'm not really into Scarlett Johanson," my friend Adam stated one day. "She's kinda fat."

Apparently Scarlett agreed because she traded the curves that made her body unique and beautiful for the run-of-the-mill Hollywood stick figure.

I just don't understand why curvy is

no longer sexy to the general public. Marilyn Monroe and Page made millions with their curvy, voluptuous figures, which by today's standards would be considered overweight or at least "chubby."

Of all the men I've been intimate with in recent years, (don't worry, my number is less than my age) only one has made me feel sexy and secure with my not-so-slender body. It's nice to hear "Wow, she's a babe" when a curvy girl walks by rather than comments from most men I've dated who swoon over Misha Barton and her size zero counterparts.

I'm not hating on skinny girls; before my love affair with booze and Ben and Jerry kicked in, I was one of them. It's just discouraging seeing girls like Tracey and Katie beat themselves up when they are perfect the way they are.

I'm not a cheerleader for obesity and I understand that fitness is an important thing, but being comfortable with the things about yourself you cannot change is important, too (let's just say I will never have rock hard abs).

I suppose no one can change who they're attracted to, and if my friends and I are written off as fat girls, so be it.

We'd rather screw someone who likes some curves, anyway.



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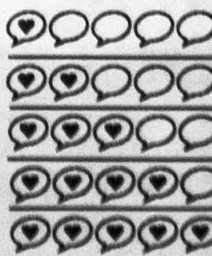
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Ratings Guide

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



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Word Up.

Dynamic Duo

Sleater-Kinney, The Ponys combine powers to sell out Metro

By Todd Burbo/A&E Editor

The Metro was packed last Thursday as Sleater-Kinney graced Chicago for the second time this year.

Despite the band's fantastic June appearance at the Riviera Theater, fans who managed to grab tickets for the sold-out Metro performance got an even better deal. This was partly due to the addition of opener The Ponys, and partly because of S-K's new set list, which bypassed most of its relatively dreary latest album, *The Woods*, and drew heavily from its energy-filled early albums, such as *The Hot Rock* and *One Beat*.

Vocalist Corin Tucker's voice sounded a bit weary for the first song or two—which is understandable considering she's been touring for five months—but she quickly warmed up and began belting out lyrics in her distinctly powerful way. Guitarist and vocalist Carrie Brownstein never missed a beat, spitting staccato vocals and striking awesome rock-star poses with every riff.

The crowd was particularly thrilled with S-K's cover of the Creedence Clearwater Revival classic "Fortunate Son," which it originally featured in its pre-election, anti-Bush inspired sets. Tucker's take on John Fogerty was awesome—she filtered out the trashy southern drawl, leaving

pure, unadulterated rock fury.

As they did in June, S-K pulled a Metallica-style double encore, upping the energy with each return to the stage. If anything, the crowd was more hyped at the end of its last song than the beginning of its first one.

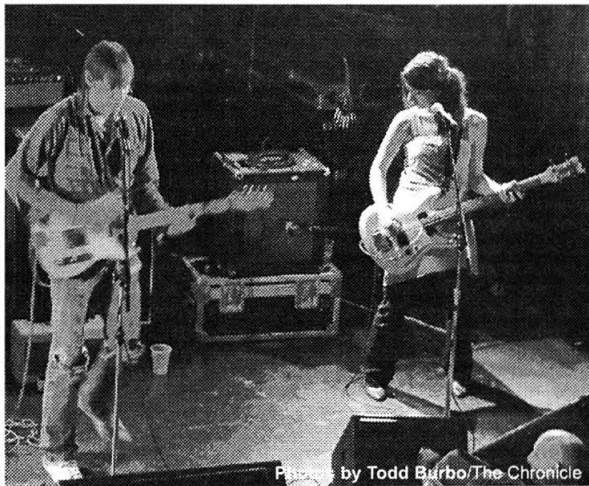
Before S-K even took the stage, however, Chicago's own The Ponys had already given the crowd its money's worth. Their sound is undeniably Brit-pop, with crisp, polished guitars that are particularly reminiscent of *Park Life*-era Blur. Their two guitarists worked brilliantly together, intricately fitting looped, effect-laden guitar licks with a wall of chords to create simple yet effective pop melodies. Their set never slowed, and by its end it had induced wide grins on the faces of many audience members.

The Ponys' sound clashed entirely with S-K's, preferring bright, clean pop to dirty, distorted rock, but the two bands complimented each perfectly, making for a stellar show.

Near the end of S-K's set, Tucker warned the crowd that it would be some time before they returned to Chicago, so fans who missed the performance had better chase the girls down and catch the end of this tour. It's worth the drive.



Above: Sleater-Kinney excel in a group setting. Below from right: The Ponys deliver top-notch pop, then Corin Tucker of S-K belts out a tune.



Photos by Todd Burbo/The Chronicle

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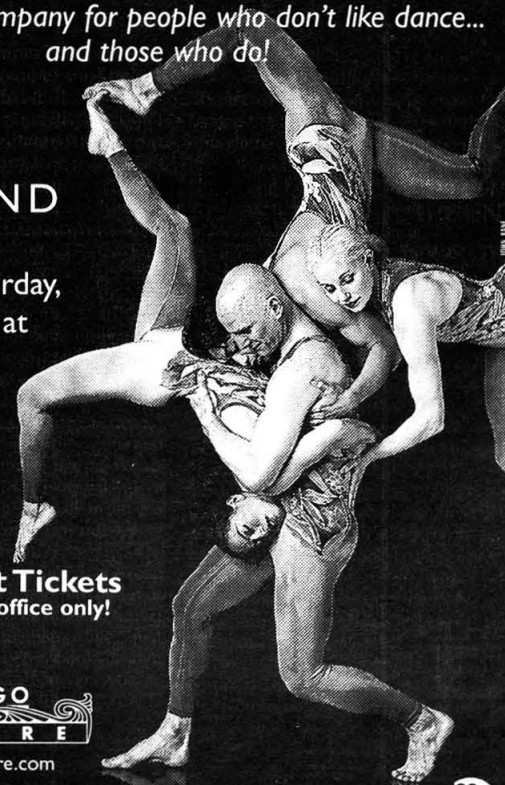
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Fading from feminism to filth

Once admirable alterna-porn, *Suicide Girls* now beg for cash with soft-core DVD and tour

By Todd Burbo/A&E Editor

When the Girls Gone Wild phenomenon swept across America a few years ago, many men experienced what seemed to be a miracle (or a tragedy): They got tired of seeing boobs.

Watching hour after hour of the lowest-common denominator of American women lift their shirts and yell "Woogoo!" does seem like a great idea at first, but after 10 minutes or so, viewers quickly fall into a trance, and the sea of boobs fades into a generic kaleidoscope of skin tones.

Suicide Girls: The First Tour DVD does nothing except prove that the GGW mentality isn't confined to sororities. Sure, these girls get naked in the guise of a "burlesque show," but there doesn't seem to be any actual burlesque involved. It's just greasy naked girls yelling "Woooooo!" and spanking each other.

The sad part is, the *Suicide Girls* started as an admirable attempt to spotlight "real" girls who didn't fit the Playboy standard of nudity. The original website, suicidegirls.com, based in Portland, Ore., features

pierced, tattooed and silicon-free girls. They claim to showcase their "unique beauty," yet the site now features almost 1,000 girls, and the differences between them are no greater than those of the bleach-blonde clones on a traditional porn site.

The DVD also makes the grave mistake of believing that these girls have interesting things to say. The quality of nakedness in the DVD is already disappointing, and it's made even more frustrating by a series of interviews with the girls, who display all the personality of a radiator. A broken radiator.

There is no artistic merit to the video, so one would assume that it's being purchased as porn, but even there, it fails. The frequency of dull interviews and poorly-edited montages of the tour make sure the DVD is completely useless—there's no way you can masturbate to this garbage.

The DVD's packaging is littered with plugs for the website and comes with an insert advertising *Suicide Girls* merchandise, giving the impression that the group is now more interested



Do you find this woman attractive? Just wait until you hear her speak.

in selling itself as a product than furthering individuality and feminist thought.

The incredibly desperate will have a chance to witness this pathetic excuse for entertainment live and in person when the *Suicide Girls* tour hits the Logan Square Auditorium.

Anyone who wishes to be put off of women for life should definitely check it out.

The Suicide Girls Burlesque Show comes to the Logan Square Auditorium on Oct. 21 at 9 p.m. Tickets are \$13 and are available at www.logan-squareauditorium.com.

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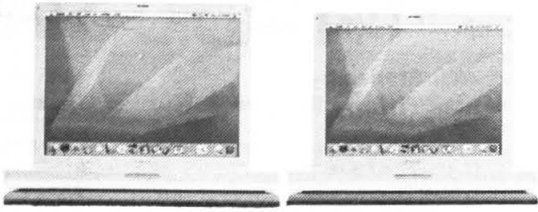
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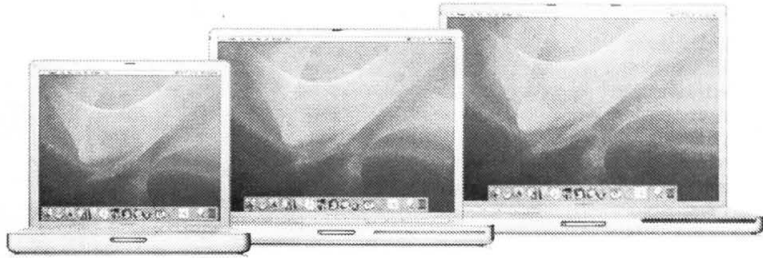
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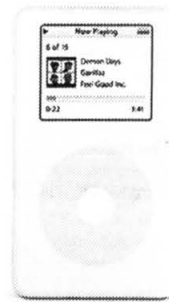
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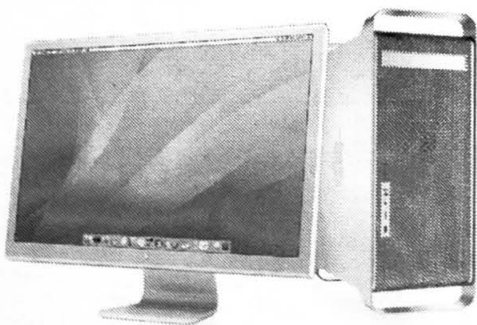


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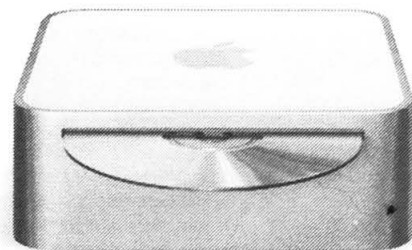


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WHO WILL KILL THE RADIO STAR?

Stories by
Tiffany Breyne & Hunter Clauss

Redesigning Chicago radio's landscape

Radio fans across Chicago rejoiced last April when Q101 FM switched its format to shuffle mode, broadening its playlist to about 800 songs of old and new, from Jack Johnson to Nirvana. Since then, other stations have taken the hint that listeners want variety without having to pay for an iPod or satellite radio. FM stations such as 99.9 WRZA went from being a Spanish station to an English station with the slogan "We play anything," and 101.9 WTMX, The Mix, changed its slogan to "Today's new music...and whatever we want."

Another big change to Chicago's radio world came on June 3 when 104.3 WJMK switched from "The Greatest Hits of the 60s and 70s" to Jack FM, a jockey-free station with a play list of over 1,500 songs from all genres and time periods. Needless to say, many listeners were pissed off—who else was going to give them their daily dose of Simon and Garfunkel and Creedence Clearwater Revival?

"Where we are headed with the radio station is better than the place where we were with the station," said Dave Robbins, WJMK vice president and general manager. "What we're trying to do is to appeal to the age demographic of 25 to 54-year-olds, and oldies was not the most popular format for that—Jack is. [For] 21 years we owned the marketplace, and we still own the marketplace, because we just moved our format over to one of our digital channels. WJMK still lives on."

Though 104.3 moved its oldies format online to www.wjmk.com and to WJMK HD2, available on high definition radio, its analog radio audience was still left without an oldies station—until Sept. 26, when WZZN 94.7, The Zone, switched from a rock format to "Chicago's True Oldies Station." After 94.7 let go of all its jockeys, employees and tough rock image, the station began reworking its system and starting fresh as Chicago's newest oldies station.

Jacnet Jackson, program director at Q101, one of the former 94.7's competitors, said that before Q101 switched to shuffle mode, the stations shared about 70 percent of their playlists. Jackson said that both stations' demographics were about the same, and while Q101 expanded its playlist, 94.7 stayed small.

"I would like to think that we had something to do with [94.7's reformat], and I think to some extent we probably did," Jackson said. "I would also say, though, that recently when the oldies format was pulled, that left a really large hole in the market for

somebody to do an oldies station. There's a significant amount of people that really like that music and they had nowhere to go for it."

While individuals in the radio industry agree that picking up the oldies format was a smart move for 94.7, considering the gap for that market, the reasoning behind 104.3's switch is not as clear.

"Jack FM is a format that's had a really big success in a number of markets before us—Los Angeles, Minneapolis, Dallas," Robbins said. "This is a tried and true format. So that's why we know it works, we know it's successful. And in the first two months of the format, we've seen the station nearly doubling its ratings from [the] 25-to-54 [age range]. We've already seen it."

Other sources say that isn't the case. A Columbia student who wished to remain anonymous, recently interviewed at 104.3 for a jockey position, said that the stations ratings weren't doing so well. She also said it was considering bringing jockeys back onto the scene.

The Jack FM format is purely computerized, with no catchy voice to talk to the listener.

"It is unlike any radio station," Robbins said. You turn on any radio station, you hear a lot of talk. You turn on Jack, you hear a lot of music. That's the quote. It is unique that there are no jockeys on the station, and that's one of the big positives that people in Chicago talk about. They tell us they don't want to hear DJ chatter, we've completely removed it."

Robbins also said he is confident that Jack will completely redefine the Chicago radio landscape. He said he believes every station wants to be like Jack FM, and the station is starting a new trend that others will latch onto. Though Robbins said that alternatives to traditional radio, such as satellite radio and podcasting, make up only 1 percent of the market, radio industry workers are seeing changes in their field. XM Radio cites on its website that by 2012, 49 million people are projected to be subscribers to satellite radio. With such alternatives and Jack FM supposedly invading the radio waves, the prospect of radio lies in the hands of the audience and the soon-to-be graduated jockeys of the future.



The other side of radio

While commercial radio struggles with declining listenership, one group that seems to be sailing trouble-free along the airwaves is independent radio.

"There are a lot of lessons that commercial radio can learn from independent radio," said Shawn Campbell, program director for WLUW 88.7 FM, an independent community radio station located on the campus of Loyola University Chicago. WLUW is composed of both a professional staff and a volunteer staff.

Campbell, 34, believes the appeal of radio is that it's local and immediately available. She sees the declining listenership of commercial radio as a result of commercial radio's failure to serve the communities they are located in.

Campbell also sees the reformatting of radio stations as a sign that they do not know what to do to survive. Many commercial stations have abandoned a specific devotion to one genre, such as oldies, and have begun randomly playing anything and everything. With such slogans as "we play what we want" and "on shuffle," it would appear as if randomness is the new trend in commercial radio.

However, this trend in randomness is being seen by some as a tactic commercial radio is using to appeal to listeners who may have been lost to the almighty iPod, Apple's market-dominating MP3 player.

"It gives people a lot more control," said Mitchell Szczepanczyk,

president of Chicago Media Action, an organization which analyzes and advocates for independently operated media outlets.

He believes that the downloadable audio programs known as podcasts, which can be downloaded and played on MP3 players such as iPods, share common ground with pirate radio.

"Both fight the monopolization of corporate owned commercial radio," said Szczepanczyk.

Pirate radio stations are ones that operate without radio licenses. Without a radio license, a station does not have permission by the Federal Communications Commission to use specific airwave frequencies to beam their content to listeners. Pirate radio receives its name due to the fact that it takes radio signals that are not registered to them. However, Szczepanczyk sees it the other way around.

"If anyone is deserving of the word pirate... it's the incumbents," he said of commercial radio. Szczepanczyk referred to an old Dutch saying to further illustrate his point: "If you steal a loaf of bread, they call you a thief. If you steal the whole kingdom, they call you a prince."



A new wave of radio

While some consider radio to be the poor man's TV, it has managed to survive and adapt through the years in order to compete with films, TV and the internet. The fact that radio is still around suggests that it continues to serve a purpose in today's society.

But a new wave of technological advances in entertainment is once again giving radio the atomic wedge. One such technology is podcasting. Podcasts are audio programs that can be downloaded and played back using a portable MP3 player or a computer. The word podcasting is an amalgam of "broadcasting" and "iPod," although podcasts are not exclusive to iPods. Podcasts are usually free to download and can be found through individual websites or through iTunes, which has its own podcast directory.

Although some consider podcasts to be similar to blogs, in that they are like diaries which can be listened to, there are a few podcasts that strive for the highest mark of excellence. "Feast of Fools," which is produced in Chicago by Fausto Fernos and his boyfriend Mark Felion, is a free podcast that entertains listeners by taking them to places they might never dream of going to.

"It's sort of like the same reason why poor republicans subscribe to yacht magazines because they like to fantasize," Fernos said. "I think that's why our show is appealing. Because I don't think anybody is going to dress up in drag or do the things we do on our show, they like to live vicariously through us."

One reason Fernos decided to do the "Feast of Fools" podcast was due in part to his love of meeting people and sharing their stories. Some people he has met and interviewed on his show are Dee Snider from Twisted Sister and film director John Waters. The producers do numerous shows each week and include segments from correspondents in different parts of the world—from New York to Germany. Listeners of the show are scattered about the globe as well.

"I think a lot of the reasons why our show has been so popular is . . . because there's so much crap out there," Fernos said. "There's an opportunity for a lot of people to post an audio file, but a lot of these people don't have any artistic or theatrical or presentational experience. And so what you wind up with is a lot of shows that meander and don't really go anywhere."

Despite how inexperienced some podcasts may come across, some well-established organizations, such as National Public Radio, are experimenting with podcasting.

NPR, which includes more than 780 noncommercial radio stations such as 91.5 FM WBEZ in Chicago, has released some programs as podcasts through NPR's online directory at npr.org and through the iTunes music store.

"There's a certain hype going on around podcasting right now," said Maria Thomas, vice president and general manager of NPR Online. "I think that underlying that is a very important concept, and that is simply that making audio or radio experiences portable and on demand."

Thomas sees similarities between podcasting and digital television recorders such as TiVo because both devices enable the listener or viewer to control when to receive the programming they choose.

"Users and listeners of NPR programming are increasingly busy people, and we're an increasingly multitasking society," said Thomas. "If we can't make the content available at the time and place when people want to listen to it, we might not be able to retain, in the long-term, the kind of audience growth we've had in the last decade."

In addition to podcasting, satellite radio is also proving to be a growing competitor of traditional radio. Satellite radio is different than regular radio because it uses super high-tech satellites to beam audio content around the globe instead of airwaves.

"I think the issue is of choice," said Jim Collins, vice president of corporate communications for Sirius Satellite Radio. Collins believes one advantage satellite radio has over airwave radio is that satellite radio can offer a wide range of programming for listeners to choose from, and some programs are commercial free.

David Butler, director of corporate affairs for XM Satellite Radio, also sees many advantages to satellite radio, such as convenience for those who want to listen to the radio while traveling.

"[Satellite radio] stations don't fade out like traditional radio stations," said Butler.

Although both foresee growth of satellite radio in the future, Collins thinks that it won't mark the end of airwave radio.

"There is always a place for traditional radio," Collins said.

Radio's future jockeys?

With so much change occurring in the radio world, Columbia radio majors may be moving into unknown territory after graduation. The podcasts, satellite radios and Jack FMs of the radio world are increasingly popular alternatives to the regular signaled dial with a DJ. With job opportunities at stake, Columbia is trying to stay ahead of the game by offering students the best education in the latest technology and advancements in modern radio.

Starting this year with the new J-term occurring during Columbia's month-long winter break, the Radio Department will feature a new class open to any student, tentatively titled Satellite Radio and Other Merging Technologies. Generated and taught by Dave Berner, the class will take a look at the fast-growing technology in the field.

"We've had a lot of discussions in the Radio Department lately about how fast technology is moving and how it has changed our industry so much over the last few years," Berner said. "We are going to work on satellite radio and how important that is. We're going to talk about high definition radio. We're going to be talking about developing podcasting and how the iPod has changed the face of radio programming—and it has."

Berner said that while the department has hinted at the topic of iPods and satellite radio, it knew it was time to form a class and explain each new item on the market individually and specifically. As for the students themselves, the outlook is a combination of worry and anticipation.

Yester Narinian, a jockey for Columbia's radio station, 88.1 WCRX FM, is in her last semester at Columbia and still not sure what lies.

"I don't know [what I'm doing after graduation]," Narinian said. "But oh my goodness,

of course [I'm worried]. I think everyone in the radio business is. People from 94.7 [FM] The Zone lost their jobs, so it's a very frightening thing."

Yet, others remain optimistic about the future job opportunities in radio, confident that their education at Columbia will help toward success in the field. Marady Norman, an employee at 88.1 FM and radio major hoping to graduate this year, thinks that just because the need for jockeys is waning, it doesn't mean she won't find achievement elsewhere in radio.

"I'm not worried about it because there are so many different things you could do," Norman said. "If you're not on-air you could do production. If you don't do production you can do advertising. As long as you know all the different fields, I think that you're able to get a job."

When it comes to the Jack FM jockey-less format, Norman believes that a human connection is part of the reason why people listen to the radio. Jimmy Styx, another 88.1 FM jockey and sophomore radio major, agrees and is confident that there will always be an audience that will want that human voice talking to them between songs. Stating that this is the next generation to follow up Mancow and Howard Stern, Styx hopes to do morning shows in the future, like his inspirations, Eric and Kathy on 101.9 FM The Mix.

"It feels good to have a good personality to wake you up and make you laugh in the morning," Styx said. "And [the audience is] going to miss that. I mean, sure you get your music [without jockeys], but every now and then you want to know what's going on. And you don't want to turn on the TV, so you turn on the radio and expect to hear a personality. That's something computers can't take over."



All Bent Up

Horror movie steps into the gay community

By Hunter Clauss/Assistant A&E Editor

Homosexuality is no stranger to horror movies. In such films as *The Bride of Frankenstein* (1935) and *Dracula's Daughter* (1936), innuendos and character dynamics serve to drive a deeper plot that centers around gay lovers.

In a new horror movie directed by Paul Etheredge-Ouzts (*I Shot Andy Warhol*), homosexuality no longer lingers in the background. *HellBent*, a film about four gay men being stalked by a killer on Halloween, is already being called the first gay slasher movie. The Chronicle was able to talk to Etheredge-Ouzts about his new film and its social message.

Chronicle: What are some of your favorite horror movies?

Paul Etheredge-Ouzts: Well, *Aliens* has got to be my favorite because it had such a profound effect on me. I saw it when it was first released in '79, and after I left the theater I couldn't remember anything I had just seen. I was so terrified that I blocked everything out. I had recurring nightmares for about 14 years. My family had to send me to a therapist for awhile because of that stupid movie. But I also love *Halloween*. It's my favorite slasher film.

Speaking of slasher films, why did you decide to make a gay slasher film?

The producers actually approached me to do it. It wasn't something that I came up with for them. There are two sets of producers on *HellBent*, and one half of it, the Joe Wolf half, did *Halloween* and *Nightmare on Elm St.* so they came from a horror background. The other part, by Sneak Preview Entertainment, has done a number of independent gay films like *Circuit* and *Relax, It's Just Sex*. And they knew each other and wanted to do a project together, so they concocted this idea of doing a gay slasher film and then approached me to come up with a story. I was writing romantic comedies at the time, so it was completely a different genre, you know, a whole 180 for me—maybe not that far—maybe, you know, 160, but that was good. It was fun. It was very challenging.

Homosexuality has been implied in horror films before, like *The Bride of Frankenstein* and *Dracula's Daughter*.

Right. Absolutely. There's definitely the argument that horror films in general have the subtext, either the fear of homosexuality or the otherness of gays

from, say, the mainstream. Although I think we're pretty mainstream now.

Do you think mainstreaming homosexuality is a good thing or a bad thing?

I think it's both. I think it's different for different people. You know, I think that maybe people feel the need to belong to the larger group as a whole. And so the mainstreaming of, you know, the gay culture, if you'd call it that broadly, is a good thing. But there are many wonderful things about seeming different that get lost.

Now, in *HellBent*, there is a lot of time spent on developing these characters where one begins to form an attachment to them. So it's really tragic when a character is murdered. Were you just using a standard horror movie device or is there something being said about homosexuality?

Certainly not that. People will interpret *HellBent* as they see fit. It's pretty open to that. But for me, it was really about the mechanics of the film itself as opposed to commenting on the world at large. I felt that, for me as a director and writer, I wanted to have characters that I was interested in. Usually in a slasher film, the characters aren't developed. They're just used as victims, and I wasn't interested in that. So it was important for me to create characters that had ideas about the future and plans and hopes and dreams and all of that. I knew that if the audience



From the left: Chaz (Andrew Levitas) and Joey (Hank Harris) are two gay men being stalked by a lethal killer.

sympathized with these people, then their deaths would be more horrific and easier to pull off. I mean, we didn't have a big budget, so I knew that everything I did was going to, probably, not quite achieve what I wanted to. Going back to "did I mean something larger," I really, as a director, try to focus on the immediate—what was happening in the film. I think that if you're trying to ... talk about a much larger issue, your argument tends to get watered down because you're trying to take on too much at once, whereas, if I'm just focusing on just the character in that moment, it's much easier to handle.

HellBent has this low-budget horror movie appearance. Was this intentional?

It was the budget. Gay films and independent films usually have a really low budget just because, it's whether the audience comes out to support it or not, and it's difficult to predict. Going into the project, we knew we weren't going to have much money. So

we opted to kind of stylize the look of the film so that it didn't feel real. We were trying to replicate some sort of reality we could get away with, you know, having blank walls with lots of colored light on it instead of having to go out and rent furniture and pictures and all of that. It was really a choice of stylizing the film in order to cover up our budgetary inadequacies. So I really did try to get back to real people and, I guess a little more like how they talked ... in the horror films of the '70s.

Are you worried about the possibility of gay exploitation films like the black exploitation movies of the '70s?

Yeah. There are people who can't help but do that. I disagree with that, but everybody has their opinions. I think that that will happen, and I don't think that it is always bad. I think some of the black exploitation films are pretty wonderful, and we can have our versions of that. I don't think we always have to pander to the lowest

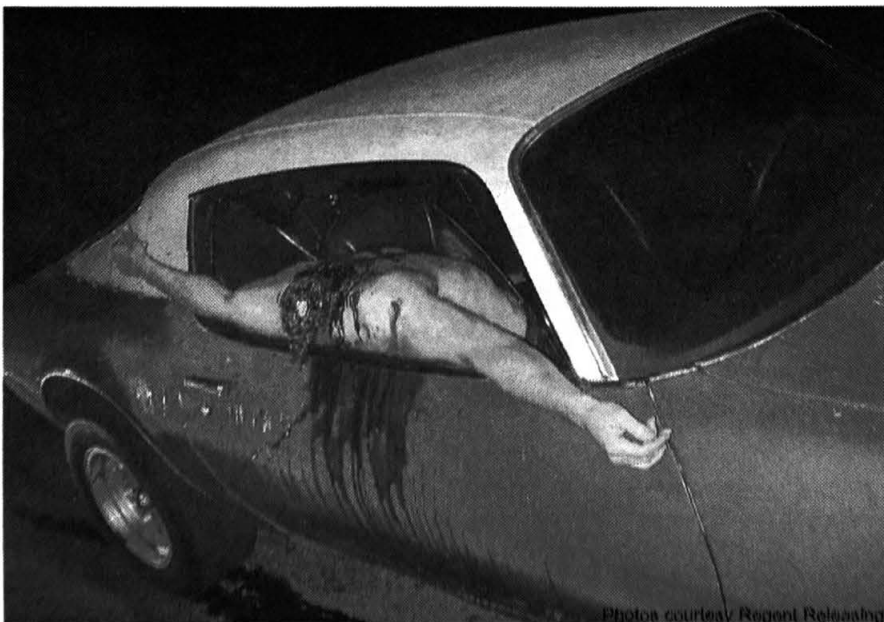
common denominator, but unfortunately it seems like we have to do that a lot because we need audience dollars.

How do you react to moral right wing groups that claim there is an agenda in Hollywood to turn people gay, or make them accept homosexuality? You live in L.A. How do people in L.A. react to this?

I don't think we pay it any attention. The people I'm around, we don't even consider it. I mean, Hollywood is pretty politically open and accepting of different types of people. So the thought of having a) a gay agenda and b) being able to turn people gay is absurd. So we don't even bother with it. I don't know your own sexuality, but I can say you don't 'turn gay' [laughs]. We definitely don't have covert meetings where we strategize how we're going to plant subliminal messages in our next big blockbuster.

How do you feel about the portrayal of homosexuals in the media?

We've got a long way to go. I think that, right now, what we're seeing on television, or at least the real mainstream venues are very surface, easily digestible and inoffensive versions of what heterosexuals believe gays are like. Yes, there are plenty of people out there in the world who are like Jack from "Will and Grace," and yes that's an appropriate representation to have out there. But it isn't balanced by all the variety of who we are. Really, if you think about it, the only thing that so many gay people have in common is their sexuality. They're interested in the same sex, but everything else is completely different. We have sports fans. We have beer drinkers. We have opera singers. We have such variety, and unfortunately we don't see a lot of representations of that in the media yet.



Remember when the bus driver in grade school said to keep all your arms and legs in the school bus? This scene from *HellBent* depicts just one of the unlucky victims in the movie.

Featherproof offers light and 'enchanted' reads

Chicago's literary scene works to fill the independent niche

By Tiffany Breyne/Assistant A&E Editor

Word to the wise: Shit is about to hit the fan. Bat shit, that is. Or at least that's what Jonathan Messinger and Zach Dodson, the founders of Featherproof Books, are saying about their first published book, *The Enchanters vs. Sprawlburg Springs*, written by Columbia fiction writing teacher Brian Costello.

Describing the book as "bat shit-crazy," Messinger and Dodson are pumped to release Costello's debut book about "overnight hipster scenes, suburbia and tortured musicians who want to change the world," which is set to be released Dec. 15.

But they say *Enchanters* is just the beginning for their indie publishing group, aimed at advancing local writers career's while working towards the bigger goal of broadening Chicago's independent literary scene.

"What's best, I think, about Chicago is that people don't think there's a vibrant literary scene outside of New York and L.A.,"

guess as long as we keep taking those steps it's gonna keep happening—or until we drop from exhaustion."

Dodson is now the associate art director at Shelter magazine, and both men are working nonstop to help build press for Costello's book. They are also working on their other project for Featherproof, the Light Reading series. The Light Reading series is an expanding group of short stories readers can download and print off Featherproof's website and fold together to create a slim, easy read—perfect for long commutes on the el where space is limited and staring at the person across the aisle can only go on for so long.

For Messinger and Dodson, the Light Reading series is a helpful—and free—way to spread the work of authors who might not have a chance to turn out their work through mainstream publishers. It's also a way to share their combined love of art and literature.

"We really wanted to bring that physical aspect," Dodson said. "And not just with the mini books, but with the novels too—each one will be designed in a special way. With the Internet, words can become cheap. There's something special about a book and the paper and the smell."

Messinger and Dodson base the business aspect of their publishing company off their influence from indie rock labels. From contracts to PR, they hope that maybe their company can help independent authors just like smaller labels have helped independent musicians over the years. Messinger likens their collection of Light Reading stories to a seven-inch record or a compilation of bands that music labels would put out on one CD—both writers and consumers of independent culture can catch a glimpse of what's available to them.

"Those [smaller music] communities have had such success," Messinger said. "It's an always growing frustration for me—I feel like the literature being done in Chicago right now [and] the ideas being explored are more socially relevant and intriguing to me than anything done by any band. Not just in Chicago—anywhere, really. And so you have all these kids that will pay \$15 or \$10 to go to the Empty Bottle and see this band and see music, but they balk at paying \$10 for a book or something like that, and so I think that what we're trying to do is bridge that gap."

Messinger believes that Columbia, along with other institutions, have had a lot to do with leading the way in Chicago's literary scene. He credits several people involved with Columbia for promoting their love of literature: Costello; Todd Dills, who got his MFA at Columbia and has been running his

own business, the 2ndHand, for about five years; and Joe Meno, a Columbia fiction writing teacher and author of *Hairstyles of the Damned*.

Featherproof wants to join in on the literary action with their promotions for Costello's book at different music venues here and on the West Coast.

"Part of our deal is that we really believe in

readings that aren't just guys in tweed jackets reading into their books," Messinger said. "It's really fun to have bands and make it real so people can come out to it."

For more information on Featherproof, go to www.featherproof.com, and check out a sneak peek of Costello's book, *The Enchanters vs. Sprawlburg Springs*, out Dec. 15.



Messinger said. "I think that once people break out of that idea that you have to rely on these big corporations to make literature, these other scenes become more important and more vibrant. And I think that's what happening with Chicago."

Messinger, books editor at TimeOut Chicago, met Dodson when Dodson was working as a book designer, and they dreamt up an independent publishing company for writers such as themselves who didn't want to try the large publishing house route.

"It started off as fantasy and then we started taking steps to make it happen," Dodson said. "And it kinda happened by itself. And I



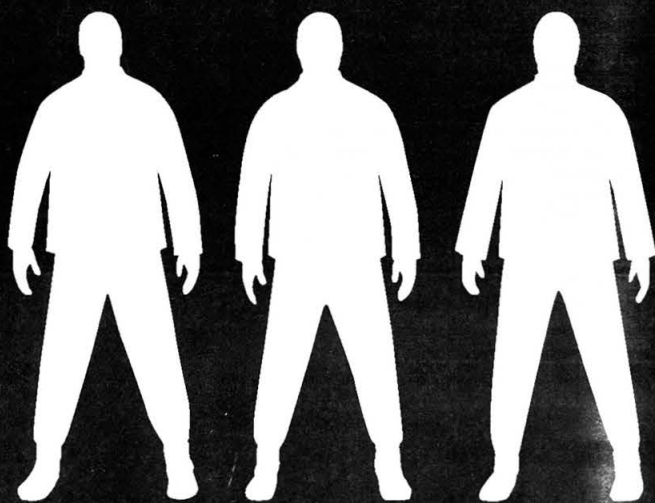
Photos Courtesy Featherproof Books

The faces of Featherproof: Zach Dodson and Jonathan Messinger. Left: Brian Costello's book, in stores Dec. 15. Below: Messinger and Dodson toughen up.



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Exhibit features the abstract

Illinois artists showcased in new gallery

By Amie Langus/Staff Writer

The Illinois State Museum Chicago Gallery is presenting "Art in the Abstract," an exhibit that showcases abstract art from in or around Illinois through the 20th century.

The exhibit focuses on styles of painting that are different from the more well-known abstract artists such as Picasso and Braque. According to Geoffrey Bates, associate curator of art at museum, the exhibit was designed to introduce different perspectives and styles to people unfamiliar with abstract painting.

"Many people, when you say the words 'abstract art,' you can see their eyes shut down because they think it's going to be hard and jarring and geometric," said Bates.

In one of the paintings featured in the exhibit, "French Blue II," artist Rosalyn Schwartz uses dripping blue and white paint to create a calming effect, much different from the "jarring" style that many people may be familiar with.

"In the exhibit, there are works that are very geometric with bright colors. There are also organic works, works with soft

colors, works with no color, works that are very contemporary and works that were made in the beginning of the 20th century," said Amy Fricilone, a Columbia graduate student studying arts, entertainment and media management-visual arts. She is also an art educator at the ISM.

Manierre Dawson, who is prominently featured in the exhibit, was born in Chicago in 1887. According to Bates, Dawson is one of the innovators of abstract art in Illinois.

"Dawson's importance lies in the manner in which he was exploring the idea of abstract painting before 1913," Bates said. "He was paralleling Europe's interest in abstract form without in-depth knowledge of what Picasso and Braque were doing."

Dawson's area of the exhibit is just one part of three sections in the gallery. Also included is an area that displays works by area artists, and another meant to educate the public about different techniques used in abstract painting.

"[The exhibit] has a detailed educational element to it.

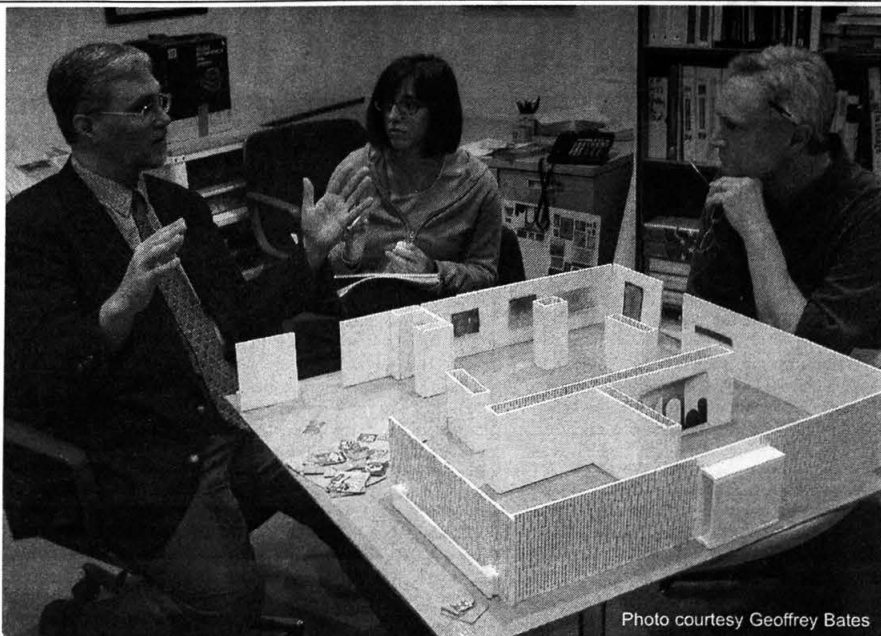


Photo courtesy Geoffrey Bates

From left: Jim Zimmer, Amy Fricilone and Geoffrey Bates discuss the arrangement of paintings at the Illinois State Museum Chicago Gallery opening at the Thompson Center.

[Visitors] will not only learn about abstract art, but also about the abstract art produced in and around this great city," Fricilone said.

Fricilone worked closely with the director Jim Zimmer with Bates to create an idea for the exhibit.

"This took a number of weeks, since we had to research what we had in the collection, what other museums had done in the past with abstract art and what would appeal to our audience," Fricilone said.

To help with the visual planning of the exhibit, she created a miniature model of the gallery complete with to-scale images of the works to be placed there.

Fricilone also played a role in many other aspects of the planning process. She helped design a logo for the exhibit the window display and developed a tour program that is used to "help students achieve a better understanding of abstract art." And, when the exhibit was ready to be constructed, Fricilone was there with paintbrush and nails in

hand.

The exhibition continues until Feb. 17, 2006 at the Illinois State Museum Chicago Gallery in the Thompson Center, 100 W. Randolph St. Hours are Monday through Friday from 9 a.m. to 5 p.m. There will also be a public reception Oct. 14 from 5:30 p.m. to 7:30 p.m. during which Geoffrey Bates will discuss Dawson's work.

Book explores Doors singer's 'other side'

Jim Morrison possibly alive as jobless man in Oregon

By Sam Libretti/Staff Writer

Jim Morrison is alive and living in Oregon. At least, a new book claims as much.

The book, titled *Jim Morrison: Ceremony*, explores Morrison's fascination with tribal religions, particularly shamanism. It goes on to propose the possibility that even though Morrison was found dead in Paris in 1971, and his grave is a magnet for fans from around the globe, he is alive and unemployed.

"There have been too many books about Jim Morrison that have not addressed these topics

fully enough," said the book's Argentinean author, Adriana Rubio, from her home in Buenos Aires. "I wanted to study the things that he studied to examine the impact that it had on his music and his life."

Shamanism, Rubio explained, is an indigenous religion that focuses on a type of priest (the shaman) channeling the forces of nature to guide the religion's followers to live a positive life. Rubio said Morrison is a shaman, too, even though the only obvious indicator of this might have been tribal necklaces and a book or two on shamanism.

"Jim Morrison knew how to drive people's minds," Rubio said. "It was confirmed to me by John Densmore and Robby Krieger, [Morrison's former bandmates in The Doors], that he always was in control of what was going on. They told me that they believed Jim was a shaman."

The Chronicle called Jeff Jampol, The Doors' manager, but he would not comment on the book, nor would Densmore, Krieger or former Doors keyboardist Ray Manzarek. But to Rubio's credit, several pictures appear in the book of her with the former members of The Doors.

Rubio contends that Morrison

was a "black" shaman, which, according to Rubio, means he used fear to influence people to be more open minded. Morrison used fear on a Miami stage during a 1969 show when he allegedly exposed himself (though it was never actually proven), prompting an arrest warrant issuance from Dade County police.

"All Jim was doing was trying to force people to face their fears," Rubio said. "He wanted them to extend their limitations about what was taboo and what wasn't. And he was always in control."

Jerry Hopkins, who wrote two books about Morrison and was an acquaintance of his in the 1960s, wasn't so sure about the merit of the book's contents.

"Man, that dude's dead. I'd want him to be alive more than anyone. Come on, if Morrison was alive he'd be trying to cash in on his songwriting royalties, not living jobless in Oregon."

"I haven't seen the book so I can't really say if it has relevance or not," Hopkins said. "It sounds like a lot of other books about

Jim and about cult figures in general. Jim was a cult figure and cult figures attract loonies.

Although having said that, this woman may not be a loony. She may just be an academic chasing

"Jim was a cult figure and cult figures attract loonies."

her tail, like so many academics do. She may actually have something to say, even if it's just to herself."

That Morrison is still alive is an idea that Rubio admits "needs a little more investigative work," but feels could very well be reality.

"It is certainly strange that Jim's body was kept for four

someone claiming to be an associate of Morrison's in Oregon. When she asked for an interview, the associate claimed Morrison's current wife/girlfriend/lover would not allow it.

Mike Cavanaugh, a lifelong Doors fan and community college student in Chicago's southwest suburbs, is also skeptical about the book's claims.

"Man, that dude's dead," Cavanaugh said. "I'd want him to be alive more than anyone. Come on, if Morrison was alive he'd be trying to cash in on his songwriting royalties, not living jobless in Oregon."

Cavanaugh, who has read Rubio's book, said he believes Morrison may have been interested in shamanism, but "just because you get a book or two about it doesn't mean you're going out and performing rituals in the desert."

If nothing else, the book raises a whole lot of issues about the fallen rock star. Maybe the world just got sick of spotting Elvis working at truck stop diners.

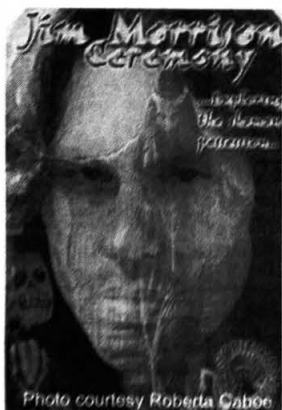
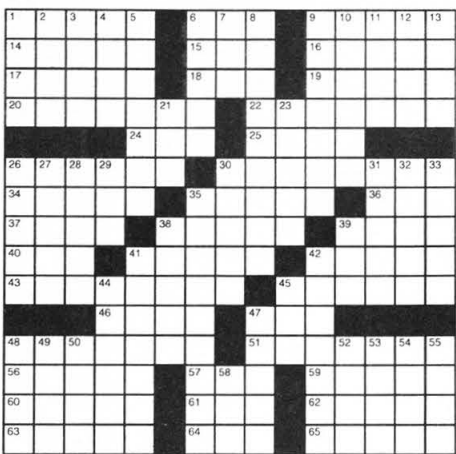


Photo courtesy Roberta Caboe
The cover of Adriana Rubio's book, *Jim Morrison Ceremony*.

Crossword

- ACROSS**
 1 Dateless guys
 6 Past prime
 9 Actress Loy
 14 Bottom deck
 15 Bean or Acuff
 16 Sore spots
 17 Like the Arctic
 18 Supped
 19 Filer
 20 Hair artist
 22 Peruses again
 24 Foot digit
 25 Exchange
 26 Provisions
 30 Sugar apple
 34 Port and hock
 35 Funeral stands
 36 Actor Holbrook
 37 Holm oak
 38 Males and females
 39 See ya!
 40 Respiratory malady
 41 Hollowed, as apples
 42 Already claimed
 43 Tropical cyclones
 45 5th-century invaders of Britain
 46 Not taken in by
 47 ___ Francisco
 48 Acupressure massage
 51 Throat guardians
 56 "Casablanca" co-star
 57 Spike or Peggy
 59 Spine-tingling
 60 Build up
 61 Drink like a dog
 62 Post fresh troops
 63 Principle of faith
 64 April 15 addressee
 65 Astute
- DOWN**
 1 Pacifying offers
 2 Quick step
 3 Pact participant
 4 Point of soccer
 5 Elfin beings
 6 Spout off



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- 7 Land parcel
 8 Anil or woad
 9 Gordon and Sheila
 10 Named, old-style
 11 Ostrichlike bird
 12 Uncool kid
 13 Questions
 21 Distress signal
 23 Water pitchers
 26 Speedy
 27 Meg of "The Big Chill"
 28 Outdo
 29 Critic Reed
 30 Crapshooter's boxcars
 31 Military hat
 32 Like some cereals
 33 Designs
 35 Calculus developer
 38 Smoky deposits
 39 Push to the limit
 41 Sweepstakes
 42 Hide processors

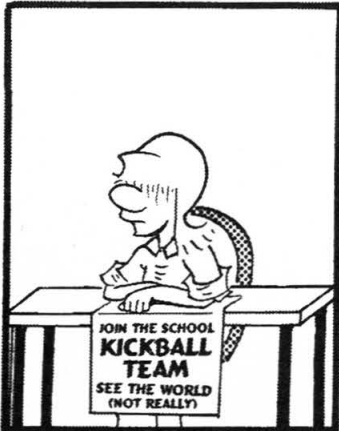
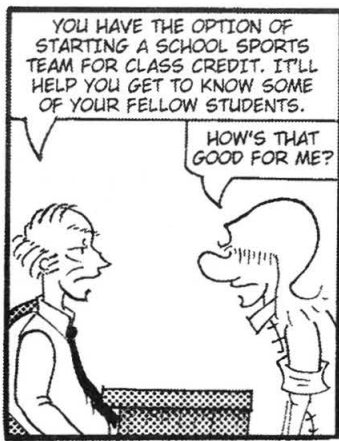
Solutions



- 44 Husky
 45 ___ Paulo
 47 Strides
 48 Futon piece
 49 Residence
 50 Islamic republic
 52 Appear to be
 53 Cookbook author
 54 False winner
 55 Dispatched
 58 Corn unit

Out of My Head

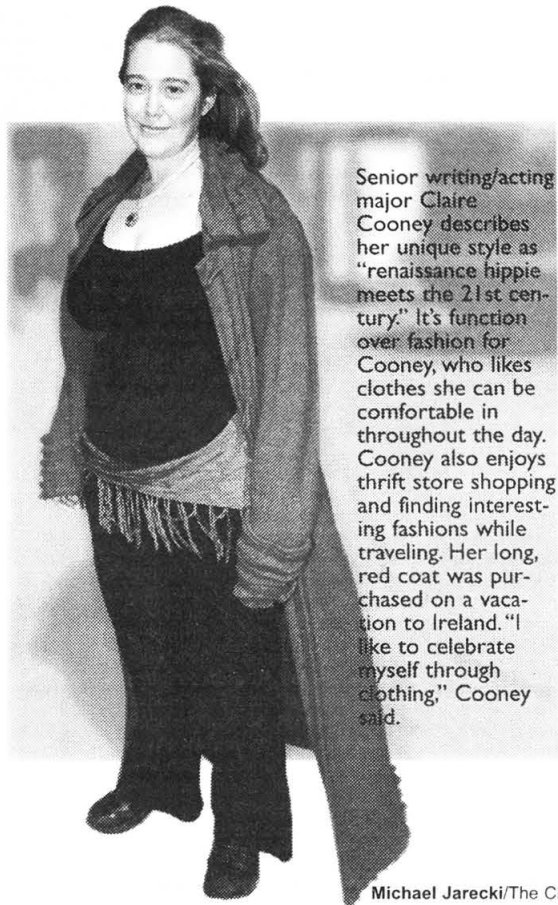
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







Senior writing/acting major Claire Cooney describes her unique style as "renaissance hippie meets the 21st century." It's function over fashion for Cooney, who likes clothes she can be comfortable in throughout the day. Cooney also enjoys thrift store shopping and finding interesting fashions while traveling. Her long, red coat was purchased on a vacation to Ireland. "I like to celebrate myself through clothing," Cooney said.

Michael Jarecki/The Chronicle

HOROSCOPES

by Alicia Dorr

-  **Aries (March 21 – April 20):** You're both dashing and clumsy, great and terrible. This just means you're drunk again, Tippy McStagger.
-  **Taurus (April 21 – May 21):** While combing the stacks at your local library, you'll find a loophole in the law books that will allow you to finally fulfill your dream of filling a pool on your roof with pudding.
-  **Gemini (May 22 – June 21):** Innovations in dental technology will allow you to purchase transparent braces, and you'll be glad for a time. However, I've been sent from the future to tell you it's a scam, and that your grill will still be screwed up if you don't just play metal mouth for awhile.
-  **Cancer (June 22 – July 23):** You're a superhero, but your powers are mainly going to be confused with sleight-of-hand tricks that children's magicians use.
-  **Leo (July 24 – Aug. 23):** Your show on UPN is about to be cancelled. I'm sorry.
-  **Virgo (Aug. 24 – Sept. 23):** You know, I think I like you. I'm not sure yet, but maybe.
-  **Libra (Sept. 24 – Oct. 23):** Right now you are an underground, cult and/or indie superstar, but in less than two years your original fans will hate you and a Banana Republic will be built on your head.
-  **Scorpio (Oct. 24 – Nov. 22):** I like that you march to the beat of your own drummer, but I don't like when you steal my crab rangoons. Knock it off.
-  **Sagittarius (Nov. 23 – Dec. 21):** You will lose your glasses and your cell phone, and recover them days later in your pocket and on your head, respectively. I don't know how you did it, man.
-  **Capricorn (Dec. 22 – Jan. 20):** Hey! Doctor's orders: Quit "tee-heein' and bouncin' all over the place."
-  **Aquarius (Jan. 21 – Feb. 19):** You once asked me, "Am I thorough or am I just paranoid?" But I forgot to answer you, and, even though I know the true answer, I'm about to again.
-  **Pisces (Feb. 20 – Mar. 20):** I leave you with my favorite quote: "Either this wallpaper goes, or I do." – Oscar Wilde. Now that wasn't so bad, was it?

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Close door to open admissions ...

With the arrival of Columbia's first president, Mike Alexandroff, in 1963, the school opened its doors to students of every race, social status and educational background. In an era of war and civil uprising, Columbia offered programs that encouraged its students to channel their creativity and succeed in fields that were seemingly impossible to break into.

More than 40 years later, the mission of Columbia remains the same.

The urban backdrop, professional teachers and ever-expanding list of majors focusing on arts and media have drawn thousands of new students to the college from all over the country, and more recently, the world.

With all the changes the college has been through over the years, one thing that has remained the same is the school's open admissions policy. School administrators have stood by the policy, originally designed to give creatively-inclined students a chance to attend college, through and through.

But times have changed, and it is now time for Columbia to realize that the open admissions policy needs some reworking.

While it is important for students from low-income and urban areas to have an opportunity for a higher education, it is also important for students from all backgrounds to get what they're paying for when they attend classes.

It is not rare to enter a Columbia classroom and be

exposed to at least three or four students who are many steps behind the rest educationally. Whether it's a bad attitude or a poor educational background, the situation not only holds back the students afflicted with the problems, but the rest of the class as well.

Colleges should challenge their students and encourage them to work hard in order to be the best they can be in their chosen fields. Instead, this policy attracts some students who are unmotivated and simply incapable of learning and working at a college level.

Students who complain about homework, miss assignments, ask redundant questions, and lack fundamental reading and writing skills should not be on a college campus.

Although Columbia officials have yet to acknowledge these problems, they have ample opportunity to do something about it, especially in light of the school's 2010 plan.

In order to be "at the leading edge of arts and media," as outlined in the plan, the college must be willing to consider the future not only of its students, but its reputation.

Allowing underqualified students to breeze through classes and graduate while doing as little work as possible hurts the futures of everyone who attends the college.

No one is saying Columbia's admission policy should require a 34 ACT score and a 4.0 GPA, but a few extra counseling sessions and preliminary courses would possibly give

students a better idea of where they stand and prepare them with extra assistance if they need it. At the very least, the college should track the progress of students whose commitment to academics may be in question. This could also serve to reinforce any strengths of the policy.

When students want to move forward in their syllabi but are forced to rehash the same material due to mundane questions and uncooperative classmates, they are being denied their rights as paying Columbia students.

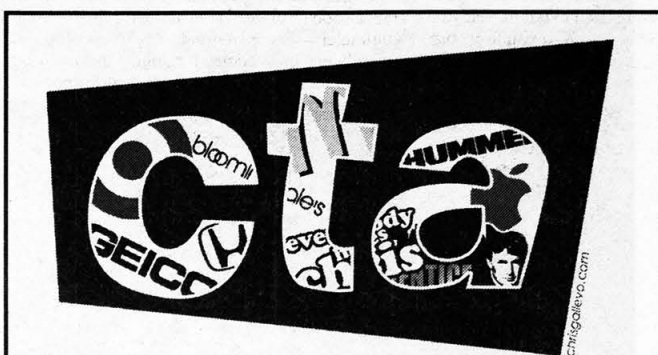
Not too long ago, the college took a pass at the chance to closely examine open admissions.

In 2000, the North Central Association, a higher education institution that accredited the college, asked Columbia to re-evaluate the policy. But the board of trustees passed on the debate process and, as The Chronicle reported that May, a college council subcommittee withdrew a 20-page proposal in exchange for a brief statement on the matter.

Students, faculty and staff alike have a lot to say about open admissions, and the administration should give those parties a chance to speak.

Columbia's urban, welcoming and creative history should not be exchanged for a pretentious and exclusive one, but in order for students to really become authors of their times, changes need to be made, and a thorough review of the school's open admissions policy is one of them.

BACK FROM THE DRAWING BOARDS



"I think people would understand that our costs increase because of fuel and we need to have a balanced budget, so the money's got to come from somewhere."

- Joseph Costello, Regional Transportation Authority's chief financial officer on the proposed 2006 CTA fare hike.

Chris Gallevo/The Chronicle



Dan Carino/KRT



Steve Sack/KRT

Have an opinion about something you read on these pages? Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia? Why not write a Letter to the Editor? At the bottom of Page 15 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

... and balance diversity and affordability

The statement accompanying the photographed piece of artwork by Jane Calvin on Columbia's homepage begins, "I loved the diversity at Columbia ..." but recent findings of the college's Office of Institutional Research are making us wonder when that might sound antiquated. After all, the composition of students enrolled at Columbia is less diverse than it was 10 years ago.

Only once within the past decade have students at Columbia seen no increase in their tuition rates. The issue of affordability is one of the college's top concerns in its 2010 plan, and it's difficult to dismiss the fact that maintaining a diverse student body means making the costs of higher education manageable.

Columbia is not to blame for the nation's distribution of wealth, but if the college is committed to maintaining a diverse student body, then tuition can no longer rise at the same rate as poverty has.

Since peaking in 1998, the percentage of black non-Hispanic students enrolled at Columbia has remained at 16 percent for the past three years, according to the Office of Institutional Research. And the percentages of both Hispanic and Asian/Pacific Islander students remain lower than they were 10 years ago. While the number of white non-Hispanics has steadily increased since 1996, the 3,098 minorities enrolled in 2004 is less than the 3,147 students from five years prior.

Again, the costs of college are beyond the means of many in this country. It's simply impossible to dismiss that the student body able to pay for that education is far from diverse itself. The poverty rate among blacks is worse than it was five years ago during a time when the overall rate had also increased. Only white non-Hispanics fell below 10 percent.

Columbia is certainly not the only college in the country to pledge a commitment to a diverse student body, but the college needs to stay true to its word.

The paths of tuition costs and ethnic diversity over the past 10 years arc in different directions, but we trust that the administration recognizes the importance of aligning them.

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Student rights get served 'sunny' side down

By Derek Strum
Commentary Editor

The song used to tell us that you always hurt the ones you love, but Lisa Madigan is about to hurt the ones who were just starting to love her.

Madigan, since being elected Illinois Attorney General in 2002, has championed the rights of journalists by strengthening state laws allowing public access to government meetings and records. By creating a public access counselor in her office and appointing former Associated Press investigative reporter Terry Mutchler to fill the position, Madigan delivered on a campaign promise to fix flaws in the state's Freedom of Information and Open Meetings Acts.

So it wasn't hard to see why the Chicago Headline Club wanted to show Madigan some love by nominating her for its annual Sunshine Award. The Attorney General will receive the national recognition for her contributions toward freedom of information when the Society of Professional Journalists kicks off its annual convention this Sunday in Las Vegas.

Why then, would there be any hard feelings? Because it seems that many professionals may be forgetting where they came from.

In January 2001, student journalists at Governors State University in Illinois sued Dean Patricia Carter for requiring them to submit the school's student-run newspaper, *The Innovator*, to administrators for approval before publication. A three-judge panel ruled in favor of the students in *Hosty v. Carter* in April 2003,

rejecting an argument that attempted to apply the 1988 U.S. Supreme Court decision in *Hazelwood School District v. Kuhlmeier*—which limited First Amendment protections for high school students.



Lisa Madigan was elected Illinois Attorney General in 2002. KRT

But three months later, it was Madigan who petitioned the 7th U.S. Circuit Court of Appeals to rehear the case on Carter's behalf. In June, a majority of the 11-judge panel ruled in favor of Carter, agreeing to grant college administrators the same power to censor college publications that they gave high schools in the *Hazelwood* decision. In other words, imagine Columbia administrators suddenly banning a photography exhibit, an edition of *Hair Trigger* or an issue of *Echo* magazine because they didn't approve of the content. It merely sounds like a more expensive version of high school.

By jeopardizing the right to free

press on college campuses, Madigan could effectively make it more difficult for student journalists learning to become professionals. Greater access to public information means little without certainty of its publication.



And by honoring Madigan a month after the students in the *Hosty* case filed their own petition asking the U.S. Supreme Court to hear their case, the SPJ is undermining its First Amendment principles at the expense of student journalists—perhaps future members of the group.

However, SPJ president Irwin Gratz defended the Chicago chapter's decision to nominate Madigan while acknowledging that the award "isn't going to sit well with everyone."

"Attorneys general often face very broad agendas, with many items not of their own choosing," Gratz said in a letter, adding that

Hosty was a case Madigan inherited from her predecessor.

It was far from reassuring that Gratz went on to say that the SPJ has yet to learn where Madigan stands personally on the issue, admitting, "But we know that doesn't matter much, since she did authorize the appeal that has sent the *Hosty* case toward the Supreme Court where we could be facing a very bad outcome for the student press."

Very bad outcome to say the least. The petition filed by attorneys of the students in the *Hosty* case is one of the roughly 8,000 writs of certiorari filed each year, according to the public information office of the Supreme Court. The justices choose to hear fewer than 100 of them.

However, the 7th Circuit's decision to part from traditional application of a Supreme Court precedent may allow for an early First Amendment test of the nation's highest court, which may have two new justices hearing the case.

Gratz's letter mentioned that the SPJ was planning on making Madigan aware of its displeasure over the *Hosty* case. But a scheduling conflict has forced Madigan to back out of attending the convention.

On its website, the SPJ lists its purpose and goals for Project Sunshine. On the top of the list, the initiative is "most important and visible to the people who need it the most—working reporters and editors." That's a noble cause, but by standing by their decision to honor Madigan with the Sunshine Award, the SPJ has cast a dark cloud over the future of the student press.

Roamin' Numerals

\$225 million

Value in wages that employers could waste if workers spend only 30 minutes following the Major League Baseball playoffs, as estimated by the outplacement firm Challenger, Gray and Christmas. At least five games are scheduled during business hours.

33 cents

Price per gallon of premium grade gasoline accidentally offered at Race Trac gas station in Hallandale Beach, Fla., on Oct. 5. A manager mistakenly input .329 into the system before changing the price back to \$3.29 several hours later after a local news crew arrived.

\$1.6 million

Amount, before taxes, won by Hurricane Katrina evacuee Jacquelyn Sherman after playing a slot machine at Evangeline Downs Racetrack and Casino in Opelousas, La., Oct. 4.

Choice Cuts

“I will never fly with them again. They can disrespect somebody else.”

Lorrie Heasley, of Woodland, Wash., commenting on Southwest Airlines, against whom she intends to file a civil-rights case. The airline kicked her off an Oct. 4 flight for wearing a T-shirt with pictures of President Bush, Vice President Dick Cheney and Secretary of State Condoleezza Rice with the caption, "Meet the Fockers." Heasley was ordered to wear the shirt inside-out or leave after passengers complained.

Bellow was one of Chicago's very own

By Josh Kantarski
Associate Editor

The great chronicler of the "dangling man" died on April 5, leaving Chicago like one of his very own characters in a world of moral and intellectual baseness: lost.

Now, more than six months removed from Saul Bellow's death, that "somber" city is beginning to feel the void left by a writer who was quintessentially Chicago.

On Oct. 27 the Harold Washington Library will also honor him with a tribute lead by Chicago authors. A month earlier, at a memorial service at the Rockefeller Memorial Chapel on the South Side—not too far from the foliated paths he used to walk with a fedora pulled down over his sharp frame and caustic eyes near The University of Chicago—writers, academics and even Mayor Richard M. Daley gathered to honor the Nobel Prize-winning writer.

After three National Book Awards, a Pulitzer and a Nobel Prize, we can all gladly—and with some bravado—call Saul Bellow our own. Even those who never met him, among them latecomers and students like myself, felt like they knew him, assumed that we were the ones being warned about the

hucksters, gangsters and creeping boobism that inhabited his, and ultimately our, world.

Maybe some of us even traveled down to 55th Street and Woodlawn Avenue, walking into the quadrangle amid that lofty, intimidating atmosphere, taking in the gothic architecture. We might have peeked around all too conspicuously, looking in the tiny windows giving off a bright glow—charged by ideas and a Great Books-based curriculum—hoping to find a little of that magic left around; or when he was still alive, hoping to catch a glimpse of him.

Or maybe it was passages like those found in his novels that left us awed, understanding that he knew and observed the city better than anyone who ever walked its streets.

From the favorably portentous opening of *The Adventures of Augie March*, in which he wrote, "I am an American, Chicago born—Chicago, that somber city," to his gritty, urban documentation of the machinations of the city he unearthed (both the good and bad) in *Humboldt's Gift*, painting pictures of "big urban engines" and "tenements blazing in Oakwood," Bellow was relentless—and restless—at getting his city down on paper.

What we loved about Bellow, who was actually born Canadian, was his ability to vacillate between the inclusive enclave of academia and the not so exclusive pool halls and bar rooms of Chicago. At once urbane and high-minded, witty and low-brow, it was never out of the ordinary to witness one of his characters lost in a modern world, seeking answers for the betterment of their soul—speak (or write) to some of the greatest thinkers ever, and on the next page, tell a dirty joke.

But Bellow was not without his faults. Toward the end of his career, colleagues and friends (and even Bellow himself) felt that he had gone too far in *Ravelstein*, his thinly-veiled portrait of friend Allan Bloom, author of *The Closing of the American Mind* and a former colleague at the University of Chicago. Both served on the university's Committee on Social Thought—a giant among university committees—where they would teach classic texts together. Bellow eventually left and took a position at Boston University.

When the novel was published, some argued that Bellow had "outed" his long-time friend, intimating that he had died from complications related to AIDS. Others

have called Bellow a "university intellectual" with "contempt for the lower orders." His biographer, James Atlas, who wrote a widely praised biography of Bellow (aptly titled *Bellow*), argued that he favored "subservient women in order to serve his own shaky self-image." Bellow was married five times.

In this forgiving city of second, third and fourth chances, why shouldn't our laureate be afforded those same opportunities that are given to aldermen, mayors and criminals?

Bellow once wrote, "The living man is preoccupied with such questions as who he is, what he lives for, what he is so keenly and interminably yearning for, what his human essence is." He never stopped.

Saul Bellow was ours and was Chicago because he, like this great city, was flawed. He never hid his preoccupations and foibles; in fact, he even fought over them (see his fights with Norman Mailer, Philip Roth and Alfred Kazin). And, in this blue-collar city of grit and dirt under the fingernails, the self-proclaimed "first-rate observer" continued to write into his 80s.

And now it's our time to observe him.

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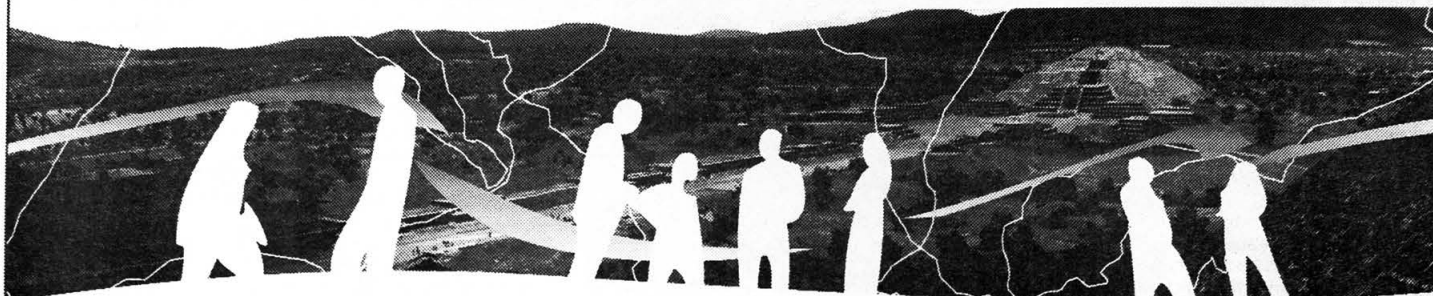
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Tornado numbers decrease in state

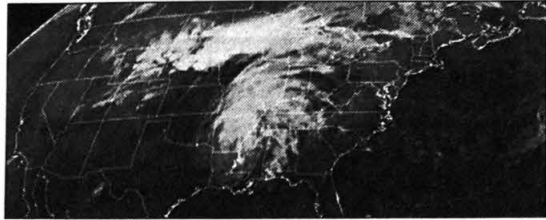
AP

Fewer than half of Illinois' usual number of tornadoes have touched down so far this year, held back by a lingering drought that eased last month after remnants of Hurricane Rita helped shower much of the state with above-average rainfall, weather officials say.

Only 16 tornadoes were reported through September, which would make 2005 the sixth-slowest year for twisters since 1975 if none spin up during the typically quieter last three months of the year, said Chris Miller, a meteorologist with the National Weather Service in Lincoln.

That's far short of the average of 39 tornadoes a year that usually rip through Illinois. Last year the state logged 80 and a record 120 in 2003, according to weather service records. The state's low since reliable records began in 1975 is 12 tornadoes in 1979.

The same weather patterns that landed Illinois in a drought curbed the violent storms that spawn tornadoes, Miller said. Storm systems generally passed north of the state, churning up 64 tornadoes in Wisconsin and 42 in Minnesota, leaving



A satellite image shows the remnants of Hurricane Rita, a cause of Illinois' recent death in severe weather.

Illinois mostly hot and dry, according to preliminary data from the weather service's Midwest Storm Prediction Center.

"Fewer tornadoes are one of the side benefits of a dry year, though it's hard to find much good about a drought," said Jim Angel, state climatologist with the Illinois Water Survey in Champaign.

Miller said this year's tornadoes caused no deaths and most were brief touchdowns in open fields, common in a state where about 90 percent of its land is rural. Nine people died in 2004, including eight when a spring twister ripped through the town of Utica.

The drought that kept tornadoes in check but earned a federal disaster declaration for Illinois' parched crops lessened as September rains topped 3.9 inches statewide. That is nearly eight-tenths of an inch above normal, weather officials said.

"September was already looking good, and Rita was kind of the icing on the cake," Angel said of the showers that pushed into Illinois after the hurricane pummeled the Gulf coast.

A drought map that once

encompassed much of the state has shrunk to part of central Illinois near Peoria and Galesburg, along with most of northern Illinois along the Interstate 80 corridor, weather officials said.

Normal precipitation and above-average temperatures forecast for fall and winter could wipe out much of the remaining drought by the end of the year, though pockets of northern Illinois might not recover until spring, meteorologists officials said.

"We'll get our share of snow but there are no signals that this will be an especially cold and snowy winter," Miller said.

Despite above-average rainfall in August and September, the 26.2 inches that have fallen statewide this year is still about four inches below normal, Angel said. It was the state's sixth-driest March through September period on record, falling more than seven inches short at 18.9 inches.

September temperatures were the seventh warmest on record, with a statewide average of 70.6 degrees, which was more than 4 degrees above normal, Angel said.

Jesse White announces bid for re-election to third term

AP

Democrat Jesse White launched his bid for re-election to a third term as secretary of state in Illinois on Oct. 4, saying he will run on his record of cleaning up corruption in the office, improving public service and making Illinois roads safer.

White said he inherited an office in 1999 that was under a cloud of corruption that he helped clean up by banning the practice of soliciting campaign contributions from employees and hiring an independent inspector general. White succeeded former Gov. George Ryan, who is now on trial for racketeering conspiracy and other charges, stemming in large part from alleged activities while he was secretary of state.

White also said reforms he implemented have reduced long lines at driver's facilities, he said he also has initiated tougher drunken driving laws.

"I am proud of our accomplishments in all these important areas and more," White said during his announcement at a downtown Chicago hotel.

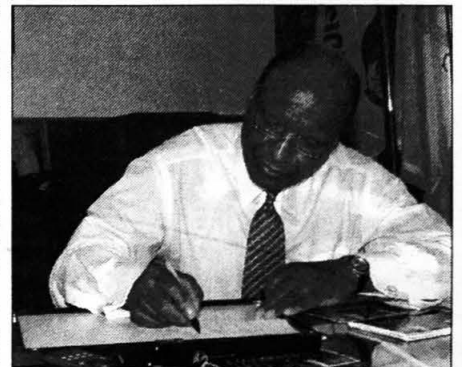
"I look forward to building on our successes. And I am ready to take on the challenge that awaits us in the future," he

said to about 100 supporters attended his announcement, including Democratic Speaker of the House Michael Madigan, from Chicago.

White said he plans to create a pilot program that allows car dealers to issue license plates and transmit vehicle title and registration information to his office electronically. He also said he plans to use the Internet for more transactions, such as letting people pick a vanity plate online.

Republican state Sen. Dan Rutherford of Chenoa, who also has launched a bid for the office, has said lines at driver's facilities and service can be improved. Rutherford also wants better use of the Internet and other technology to improve efficiency.

White won all 102 Illinois counties in the last election.



Courtesy Randy Nehr

Current Illinois Secretary of State Jesse White announced his bid for re-election on Oct. 4. He plans to clean up corruption in the office.

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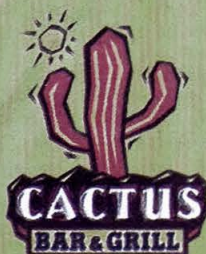
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Ad urges Daley to support smoke-free city

Health advocates take smoking ban case to city newspapers

By Dionne Joseph
Staff Writer

Smokers used to be able to light up on airplanes and in movie theaters. More recently they were restricted to designated smoking areas. Now, Smoke-free Chicago, a campaign developed by the American Cancer Society and endorsed by nearly 400 Chicago organizations and businesses, wants smokers to take their butts outside.

The American Lung Association, in partnership with a group of 31 Chicago restaurants, collectively known as Chefs and Owners United for Good Health, placed a full-page advertisement in the Chicago Tribune, urging city council to adopt 28th ward Alderman Ed Smith's Clean Indoor Air ordinance, a plan that would make it illegal to light-up in most public indoor locations, by April 1.

"We'd like to keep people alive a bit longer," said Heather Puterko, general manager of The Berghoff, 17 W. Adams St.

"We're in favor of a smoke-free Chicago," Puterko said.

The American Lung Association paid \$9,000 for the letter-style ad, which is addressed to Mayor Richard M. Daley and other city officials, urging them to "make Chicago's restaurants and bars smoke-free."

Since 2003, the Berghoff restaurant has been smoke-free. Patrons who choose to light up are allowed to do so only in the bar, and since the vast majority of their clientele asks for the non-smoking section, management is confident the long-term results will outweigh the short-term losses.

"Chicago will take a hit at first, but it will level off," Puterko said.

Ina Pinkney, owner and chef at Ina's, 1235 W. Randolph St., doesn't see a downside.

"[A smoke-free environment will] never, ever impact our business in a negative way—at

all," Pinkney said.

Ina's opened its doors in 1991 and was smoke-free from the beginning, believing a clean-air environment would support the restaurant's healthy fare. Nowadays, however, it's no longer a casual choice for food establishments to make.

"When the lung, heart and cancer associations came out with proof-positive that second-hand smoke kills people, it stopped being a choice for restaurants to make and became a work-place health issue," Pinkney said.

Kevin Tynan, director of marketing for the American Lung Association of metropolitan Chicago, said the group has been working on this campaign for 10 years and previously helped Wilmette and Skokie clear the air. He said many people want to breathe tobacco-free air and 650,000 Chicago-area asthmatics need to.

"Smoke is the number one trigger of asthma," Tynan said.

Melanie Borden is a medical assistant and non-smoker who lives in Schaumburg but travels to Chicago weekly to visit her father. She is against the proposed smoking ban.

"How many more regulations are they going to impose?" Borden

asked. "We're supposed to be free to do what we want."

Tim Borden, corporate director of development for Ala Carte Entertainment, a management company that operates more than 20 city and suburban bars and restaurants, and member of the Illinois Restaurant Association, said a compromise is necessary.

"The restaurant community is not against smoking restrictions. We just need a reasonable way to accommodate both," Tim Borden said. He said Smith's ordinance is too extreme, partly because his original proposal restricts smokers from lighting up within 25 feet of an entrance-way. It was later revised to 10 feet.

"Restricting people [from smoking] outside of a building is ridiculous," Tim Borden said. "There is a way to accommodate smokers and non-smokers—we're doing that now."

times an hour."

Nikaidoh agreed, adding that it's easier for a non-smoker to adapt to a smoking situation than it is for a smoker to adapt to a non-smoking situation.

"A bar is part of a smoking industry," Nikaidoh said. "I smoke, my patrons smoke and my staff smokes, so it would shut us all off."

Cities like Madison, Wis., say a similar smoking ban has cut business by 60 percent, according to the Illinois Restaurant Association.



Eric Davis/The Chronicle

Colleen McShane of the Illinois Restaurant Association speaks at the Chicago City Council Health Committee meeting Wednesday at City Hall. Opponents of the ban were granted time to review changes made to smoking ordinance.

Health: Taking smoking outside

Continued from Back Page

ishment, in a designated non-smoking area. Under provisions of the new law, smoking would be entirely illegal in all public places, including bars, restaurants, night clubs and workplaces.

While opponents of the ordinance claim that banning smoking will have a detrimental effect on restaurant and bar business, advocates say that the ills of second-hand smoke impact the health, welfare and safety of the general public.

Joel Africk, CEO of the American Lung Association, an avid supporter of the ordinance, pointed out that statistics make this a public health issue.

"I'm disappointed for everyone who will breathe second-hand smoke," Africk said. "According to the statistics, eight people die from second-hand smoke every day, and waiting until the end of the month will mean another 168 people will die. It has to stop."

The reception from area bars and restaurants has been mixed and appears that bars, more so than restaurants, who have already designated non-smoking areas would be more likely to suffer the economic effects of a

ban on smoking.

At Opera, 1303 S. Wabash Ave., smoking is not allowed in the dining area and is only permitted at the bar, which, according to Lisa Brenneman, an employee at the restaurant, is usually used as an area for people waiting to be seated.

"As a restaurant, I don't think the ban would affect our business," Brenneman said. "If people want to smoke they could just run outside, which is what a lot of people do anyways."

Pam Might, the office manager at Hackney's, 733 S. Dearborn St., where smoking is also only allowed at the bar, said that the restaurant is not completely against the ban, but that it is interested in an exception that would be in the ban to allow for some leeway.

"Personally I'm OK with the ban as long as there is an option for smokers," Might said. "I think it is taking it a little too far by saying that nobody can smoke in any public building in Chicago. I'm a smoker myself, and I know how it would affect me; I would stay at home, I wouldn't go out, and there are a lot of other smokers who wouldn't either."

Charleston Tavern, 2076 N. Hoyne Ave., has chosen to go smoke-free on its own, not a typical feat in Chicago. Lisa Schrag, who works at the bar, said that despite concerns about problems with neighbors while patrons are outside smoking, she

herself is happy to be in a smoke-free environment.

"I'm so excited to be a smoke-free bar, I'm an ex-smoker so it helps," Schrag said. "I hope it all goes well and Chicago will be smoke-free."

Reasons for the law, cited in a copy of the ordinance, point to other laws against smoking that already exist in places such as New York, Los Angeles, Philadelphia and Boston as well as in Chicago's surrounding towns like Evanston, Wilmette and Skokie.

In Skokie, places like Buffalo Wild Wings, 7020 Carpenter Road, have adapted to the law that went into effect more than a year ago, according to restaurant employee Joe Dredge. Dredge said even though business did originally take a hit from the ban, the restaurant bounced back.

"Initially it hurt our bar business quite a bit, but now our numbers are just about back to where they were a year ago," Dredge said.

Dredge goes so far to say that the ban has had a positive impact on the restaurant.

"I definitely think it's a better environment to work in. It's a lot cleaner and has generally been positively received by the customers," Dredge said.

Advocates and opponents agree that a compromise has to be made, whether it be through possible exemptions for businesses or otherwise.

Business: Licensing fees proposed

Continued from Back Page

would be more of a hassle in the winter.

"It's a pain in general when you have to leave and smoke," Lira said. "Especially when it's the middle of January and you have to put your coat on a few

"It most certainly will make our business suffer," said Tasha Brown, a waitress at Blackies Restaurant, 755 S. Clark St. "If people can't smoke then a lot of time [restaurants] don't get a lot of people at the bar."

To help balance out the smoking ban spectrum, 42nd ward Alderman Burton Natarus, and 16th ward Alderman Shirley Coleman, introduced an ordinance requiring a tobacco-use license.

If the proposed smoking ban takes effect, all bars, taverns,

pubs, restaurants and bowling alleys may have to apply for a license allowing smoking within the establishment.

The Department of Business Affairs and Licensing would charge an annual fee of \$250 for businesses that reported \$500,000 or less in sales tax revenue for the previous year. Any businesses over \$500,000 would be charged \$500 annually.

"That's the perfect compromise," Nikaidoh said. "Not only will it still be up the business owner, but it will also provide a

revenue generator for the city of Chicago."

Revenue collected from licensing fees would then be used to enforce the ordinance and pay for operational costs.

Either way, people on both sides of the smoking ban must work together and accomplish laws that everybody can take into consideration, Nikaidoh said.

"We are looking into this win-win compromise that will give everyone involved a solution," Ariens said.

Local galleries to host work for annual Chicago Artists' Month

Events raise public awareness of Chicago artists

By Eric Kasang
Staff Writer

Like artists who blend different materials to create a unified work, Columbia, along with over 180 program partners, has united with the Chicago Department of Cultural Affairs to sponsor Chicago Artists' Month.

Chicago Artists' Month is celebrating its 10th anniversary by hosting exhibits, open studio tours, workshops and presentations throughout the city in October. Along with promoting rising and established artists, Chicago Artists' Month will also honor 12 featured artists in this year's visual arts celebration.

Their works will be presented in galleries, as well as non-traditional locations like cafes and industrial complexes. Visitors can explore by themselves or take guided walking tours.

At a luncheon on Sept. 27 promoting Chicago Artists' Month, Columbia was one of many sponsors thanked by Cynthia Quick, the director of program development for the Chicago Department of Cultural Affairs.

"[Columbia is] helping us reach out to the Chicago student art community during October," Quick said.

Micki Leventhal, director of media relations at Columbia, and a member on the advisory committee for Chicago Artists' month, said the city is working with Columbia to market the event toward students.

Quick also acknowledged the 12 featured artists. Among them was Shawn Sheehy, who completed his M.F.A. in the Center for Book & Paper Arts at Columbia, who now creates pop-up books. His most recent is, *Welcome to the Neighborhood: A Pop-Up Book of*

Animal Architecture.

The book has colorful pop-ups, and, according to Sheehy, the structural patterns are based on the different figures of animal architecture. Although children will enjoy the book's aesthetics, Sheehy said, adults will also appreciate the book's subject matter and designs.

"The themes are a little more artistic and deal with environmental systems," Sheehy said.

Sheehy's work is currently on exhibit at Vespine, an East Pilsen gallery and studio run by independent artists. His works, including *An Abecedarium at Parfrey's Glen*, are also found in the collection of the John M. Wing Foundation at the Newberry Library, 60 W. Walton St.

Sheehy is one of few artists who uses a three-dimensional medium. Geraldine McCullough, whose works have appeared in the Smithsonian Institute and the National Museum of Women in Washington, D.C., said she originally worked with soldering when designing her metallic sculptures. However, McCullough discovered that she was allergic to the solder, so she learned how to weld from her husband. Her sculpting, she said, originated from random scribbles and pictures she drew.

"[The works are] subconscious arrangements of space," McCullough said. "I turned these doodles into third-dimensional shapes."

While McCullough works through welded metals, artist Joshua B. Height creates furniture made from old scrap metal, wood and glass. Height, a West Loop artist, explained how his works are transformed from already functional items, and since their original forms have been changed, they're "reincarnated."

"I buy old palette racking metal and then I strip it down and clean it up and turn it into things," said Height, a self-taught artisan who

left the corporate world after eight years to pursue his current endeavor. "I've used old leather coats from the Salvation Army to make cushions. I have chairs that I've made out of the sides of grand pianos."

As for Columbia, its involvement goes beyond just sponsoring Chicago Artists' month. Clifton Meador, a faculty member in the Interdisciplinary Arts Department at Columbia, said that he lets his students know about exhibits around Chicago.

Meador, who moved to Chicago just over a month ago, said that part of the reason he relocated was to become better educated about the Chicago art community.


"Our students can interact [with what] seems like a very vibrant art scene in Chicago," Meador said.

Right now, Chicago Artists' Month is celebrating the visual art community's contributions throughout Chicago.




Mauricio Rubio/The Chronicle

Geraldine McCullough views slides of sculptures that she created in conjunction with the city's 10th annual Chicago Artists' Month.


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STUDENT TRAVEL & BEYOND

Hometown hero endorses South Side school

High school receives more than just funds from Michael Jordan

By James Ewert
Assistant City Beat Editor

Chicago Bulls legend Michael Jordan announced Oct. 4 that he was giving more than just a monetary contribution to Hales Franciscan High School, an independently run, all-male and all-black Catholic institution—he and his wife, Juanita, were also lending the school their name.

Many organizations and schools, Columbia among them, have used celebrities to bring attention and awareness to causes and fundraising ventures. Just last year, Columbia went to great lengths to bring actress Lauren Bacall and other celebrities to help publicize the school and attract wealthy donors. Other than donations, well-known individuals such as Jordan and Bacall bring their names and celebrity status to a cause.

"We don't just lend our name to something just to lend our name," Michael Jordan said at the South Side high school that is historically renowned for its academic and athletic excellence. "We lend our name to help."

Although Jordan has contributed in the past to Hales with the Michael and Juanita Jordan Endowment Fund, he said this is the first time that he's publicly been at the forefront of a campaign. He did not disclose the dollar amount of his contribution but he did say it would be substantial.

Jordan spoke to a lively crowd

of students and parents in the school's gymnasium with his wife, alumni and teachers. In attendance were Alderman Toni Preckwinkle of the 4th Ward and former senate candidate Jack Ryan, who taught at the school for three years.

Jordan officially announced his involvement as the honorary chairman for the Capital Campaign Fund. The campaign, headed by Donald Hubert, an attorney and member of the school's board of trustees, was established to help raise \$15 million to renovate and restore the 43-year-old Catholic high school.

Hubert explained that the campaign was gaining ground, with Jordan and other major donors

Rita and John Canning.

"The Capital Campaign is about turning Hales into a world-class institution," Hubert said as he was announcing the first contribution to be made to the fund. "Rita and John Canning have stepped forward to make the first challenge pledge of \$1 million."

The challenge for Hales, is that it will have to raise the remaining \$14 million to receive the \$1 million.

"For every \$14 we raise, [John and Rita] will give us \$1 until we get to our goal of \$15 million," Hubert said.

Later, John Canning said that he chose to contribute to Hales because he had been involved with the school for years, and

when he saw that Jordan was involved he knew the job would get done.

"There were times when I wasn't sure if Hales was going to survive," Canning said. "I think it's a great institution, it's an absolutely essential institution not only because of its mission, but because of where it's located."

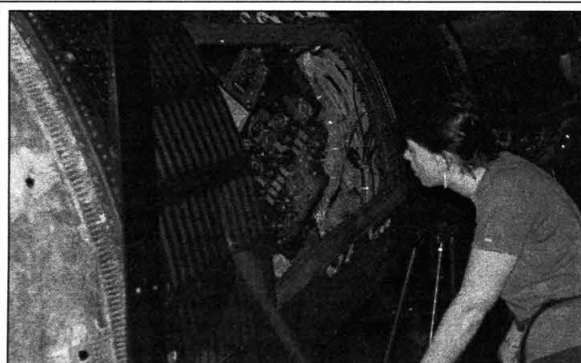
Juanita Jordan, who also grew up on the South Side, said that because of the development around the school's neighborhood, she and her husband hope to draw in more new people coming into the area.

"We think it's going to bring a lot of people into the community that are going to be very willing to become part of this campaign," she said.

Describing the effort to make Hales a world-class institution, a point that was echoed throughout the presentation, Jordan said he

"It's an absolutely essential institution not only because of its mission, but because of where it's located."

—John Canning, first contributor



Mauricio Rubio/The Chronicle

Holly Blackman, who is visiting Chicago from the United Kingdom, views the Lost Spacecraft exhibit at the Adler Planetarium, 1300 S. Lake Shore Drive.



Michael Jarecki/The Chronicle

John Canning, (above) chief executive for a private equity firm, and his wife, Rita, were the first to contribute to the Capital Campaign.

hopes he will not stand up to this challenge alone.

"We can do everything in our power, but it's ultimately up to you to accept the challenge," he said.

Spacecraft: Larger Exhibit

Continued from Back Page

contribution to space exploration with American astronauts like Gus Grissom.

"[The] Adler is not just a science museum—it's a cultural institution," said Bolt. The decision to expand the nature of exhibits was a response to visitors' requests and an attempt to bridge the gap left by the advances of the past 100 years.

"The 20th century wasn't really represented."

The 2,500-square-foot "Lost Spacecraft" exhibit stretches over

two floors. Aside from the nearly 2,300-pound Liberty Bell Seven and other artifacts, the exhibit includes a capsule simulator where visitors can climb into a tiny craft, push buttons and sense the claustrophobic conditions in which an astronaut works.

A spinning centrifuge recreates the Liberty Bell's space flight and generates two G-forces of pressure—astronauts typically endure about nine.

The exhibit also features a 1960s-era living room, complete with a brown Naugahyde sofa, ringing rotary telephone and rabbit-eared television to help set the cultural scene of America in the midst of the race to the moon.

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Families of death row inmates advocating change

Tour raises awareness of treatment of death row prisoners

Alan J. Baker
City Beat Editor

Billy Moore, a 54-year-old from Rome, Ga., is happily married and has three step-daughters attending college. But at that period in his own life, when he should have been attending college himself, he was on death row awaiting his execution for a murder.

Moore, who has since had his sentence commuted, joined family members of death row inmates for "Voices From Death Row," a nine-city tour that stopped at University Church, 5655 S. University Ave., on Oct. 5 to help back an anti-death penalty movement.

Monique Matthews, who has worked for years to exonerate her brother from death row, and Chicago tour director Gloria Johnson, whose son Montell is suffering from an illness while in an Illinois prison, joined Moore on the public awareness tour, which is sponsored by the Campaign to End the Death Penalty.

All three spoke to the crowd of more than 120 people, many University of Chicago students, about how they believe the justice system cheated them and their families.

"After seven years of me fighting, the government has proven that race, class and politics have again determined somebody's future," said Matthews, who moved to Chicago from New Orleans last month after her home was destroyed by hurricane Katrina. "Today as Americans we have some serious issues we should be ashamed about."

Matthews' brother, Ryan, was a 19-year-old African-American, when arrested in 1997 on murder

charges and waited two years before he stood trial. Matthews would not discuss the details of the case against her brother, except to explain that there was no physical evidence presented at the trial, and the only witnesses were two white adults who said he committed the crime. Matthews also alleged that DNA testing could not link her brother to the crime.

A jury of 11 white people and one black person eventually found Ryan guilty of first-degree murder, and he spent the next seven years on death row, Matthews said.

Matthews fought hard over the years with the state of Louisiana and prosecutors for the brother, while a second round of DNA tests proved her brother's innocence, exonerating him earlier this year.

"To the people in the community, he will always be known as a murderer who just got off on technicality," Matthews said. "We've had our wake up call and I hope you have received yours too."

She ended by saying the criminal justice system had cheated her brother and didn't give him the fair trial he deserved

because he was black. Audience members rose to their feet, clapping to show support for her after giving the speech.

Moore said his case was slightly different, but he still didn't get the respect and right to a fair trial that he deserved as an American citizen.

"I am a person who committed the crime and received the death sentence," Moore said. "I pled guilty, and when you look at me today, you're looking at capital punishment."

Moore, who admitted killing a male acquaintance in 1974 after a heavy night of drinking and smoking marijuana, hired a lawyer after his arrest who said that for \$9,000 he could get Moore life in prison rather than

the death penalty.

"But the day I went to court my death sentence was already typed up," said Moore. "I was told I would be taken from the county jail to the state prison to await my execution."

Moore and his family realized the lawyer had taken advantage of their case for the money, so while he was on death row, Moore began to study the law and eventually started working on the case himself.

For years the case went through a series of appeals, and on May 24, 1984, just seven hours prior to his execution, the process was halted, Moore said.

"A sergeant came out of the office and said I just got a stay from the 11th Circuit Court," Moore said. "The parole board commuted my death sentence to a life sentence after a review of the laws at the time of the crime."

Moore explained that the law in 1984 stated that a murder conviction was punishable with a 25-year sentence; however at the time of the murder in 1974, the maximum sentence was only seven years.

Years of court battles proceeded and Moore was eventually granted parole Nov. 8, 1991.

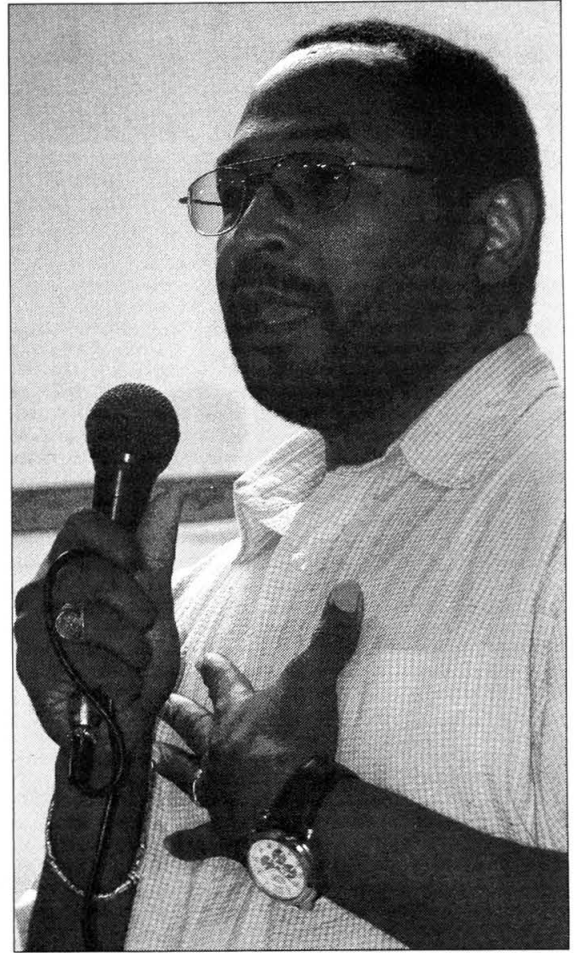
"From the outside it looks like the system works," Moore said. "But I was taken advantage of [by] both my lawyer and the judge."

For Johnson, it's not the trial or sentencing, but the lack of medical treatment her son is getting while at Menard Correctional Center, a more than 3,300-bed facility in Menard, Ill., that is upsetting her.

"My son is known as B61337 to the state of the Illinois," Johnson said. "Not as a human being."

Johnson's son was diagnosed with progressive chronic multiple sclerosis five years ago and his condition has deteriorated so much that he is nearly paralyzed and totally dependent on aides to get him through his day, Johnson said.

"When I saw him near death during a visit last year, I realized



Erin Mash/The Chronicle

Billy Moore, who was commuted from death row in 1991, speaks to a crowd at the University Church of Hyde Park, 5655 S. University Ave., as part of the 'Voices from Death Row' tour.

I needed to get my voice heard," Johnson said.

So she started her own campaign to collect 15,000 signatures that she hopes to present to Illinois Gov. Rod Blagojevich. Johnson wants her son moved to Dixon Correctional Facility in Dixon, Ill., where she believes the staff in the health care unit is qualified to meet his needs.

"I don't want to have to be the one waiting for autopsy reports from the state only to find out they were the ones responsible for my son's death in the first place," Johnson said. "Even with a lawsuit, no amount of money is going to bring my son home."

Johnson said she wants to raise capital punishment awareness and hopes people will speak out to support an end to the death

penalty and fight for the basic rights of prisoners.

"The prison industry is nothing but a business," Johnson said. "When you get sick in there, they would rather see you dead than give you the medical attention you need."

The "Voices from Death Row" tour is expected to continue through the spring and will include stops throughout California, Maryland, Texas, Vermont, New York, Ohio and Washington, D.C.

Johnson said she was happy with the turnout and is glad people are willing to listen.

"We are people who don't want the death penalty period, Johnson said. "Nobody has the right to take a life for another one."

Woman harassed while exiting CTA station

As a 20-year-old woman was exiting the Roosevelt Road CTA station at 1169 S. State St. on Oct. 3, she was approached by an unknown man in his 30s who started asking a lot of miscellaneous questions. Once the victim realized the man was looking at her breasts the entire time, she excused herself from the conversation. As she walked away, the offender reached over and grabbed her buttocks before proceeding back down to the CTA platform.

Maybe she just had to pee

A driver for Yellow Cab Company picked up a woman in front of a bar on Milwaukee Avenue in Wicker Park on Oct 1. During the ride the driver noticed the woman appeared to be intoxicated. Once they arrived at the final destination, 899 S. Plymouth Court, the woman jumped out of the cab and ran into the building without paying her \$10.25 fare. The driver talked with the building's security officer who said he would contact building management for surveillance tapes. Police were called and given the description of the woman.



Josh Covarrubias/The Chronicle

A duo that needs to clean up its act

A 24-year-old male employee at Jewel-Osco, 1224 S. Wabash Ave., saw two cosmetic thieves in the act. The witness saw a man in his 40s place four bars of soap, four bottles of shower gel and four bottles of body wash in the pockets of his black coat. Meanwhile, another man in his 20s placed two boxes of Crest White Strips down his pants. Altogether the merchandise was worth more than \$160. The two almost made a "clean" getaway until they were stopped by a security guard, who detained them until police arrived.

This guy needs to watch out

A 20-year-old woman working at a store at 720 S. Michigan Ave. observed a man in his 40s place three watches in his pocket before exiting without paying. He was quickly stopped by security, who held the offender until police arrived. He was later transported for processing and given a court date.

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



Eric Davis/The Chronicle

"Real people here are affected by this ordinance," said Mary Rondoni, a former waitress with throat cancer.

Smoked Out

On October 5, the city council's health committee delayed a vote on Alderman Ed Smith's proposed ordinance that would ban smoking in public places. And now, as a final vote approaches, the entire city is listening to the debate between the two sides.



Eric Davis/The Chronicle

"[The ban would] hurt us," said Scott Turner, a bartender at the L & L Tavern on the North Side.

Advocates cite health concerns

James Ewert
Assistant City Beat Editor

Citizens of Chicago concerned about second-hand smoke, bar and restaurant employees who can't wait to breathe clean air and health advocates are all moving closer to their dream of a smoke-free city.

A vote on a smoking ban proposed for all public places was put off until Oct. 26 by the Chicago city council committee on health, but advocates are still rallying behind the cause.

The Chicago Clean Indoor Air Ordinance of 2005 was introduced after the American Lung Association and other non-smoking backers pressured the city to address the issue, which has already passed in other major cities around the country.

The ordinance cites in a laundry list of well-known facts that secondhand smoke is a known carcinogen and is responsible for as many as 65,000 preventable deaths each year, and that simply separating smokers from nonsmokers does not eliminate the exposure to secondhand smoke. Lastly, the ordinance says it is meant to protect public health and welfare, as well as guarantee the right of nonsmokers to breathe smoke-free air, which they say should have priority over the right to smoke.

The decision to postpone the ordinance came from 28th ward Alderman Ed Smith who also introduced the ordinance, after hearing Colleen McShane, president of the Illinois Restaurant Association,

argue that time was needed to review recent amendments to the bill. Amendments to the ordinance were made in order to help bring about a compromise, including an extension of the date in which businesses would have to adhere to the law, changing the distance smokers would have to be from a non-smoking establishment from 10-feet to 25-feet, with an exemption for certain public places like Navy Pier and Millennium Park.

Under an existing law, Chicago restaurants are required to set aside a certain amount of tables, depending on the estab-

See **Health**, Page 20

Opponents fear loss of business

By Alan J. Baker
City Beat Editor

Damen Avenue Bar and Grill owner Mako Nikaidoh knows one thing about being drunk: As the night wears on, the patrons get louder, and they smoke more cigarettes.

"Smoking is a social thing," Nikaidoh said. "Smokers get together and congregate, have a good time and don't worry about their surroundings."

A group of people leaving a restaurant or bar wouldn't generally make a disturbance, but when there is constantly a steady flow of people mingling in and out the front door problems could arise, Nikaidoh said.

A smoking ban vote proposed by 28th ward Alderman Ed Smith was put on hold Oct. 5 after changes were made and the Illinois Restaurant Association requested more time to review them.

If the city council's health committee passes the vote Oct. 26, it will progress forward to the city council for final approval. If passed, the ban could be phased in by April 1, 2006.

"In my opinion it's a decision that should be left up to the individual businesses," Nikaidoh said. "That way customers can choose the establishment that best fits their needs."

The Illinois Restaurant Association, a not-for-profit association that represents 6,000 food outlets, agrees with Nikaidoh, saying restaurant owners will have more to worry about than just sending smokers outside.

"It means you will be forcing people outside to smoke," said Andrew Ariens, director of communications for the Illinois Restaurant Association. "It could cause noise issues and nuisance to the neighborhood."

Furthermore, it would be harder to keep track of who is leaving to smoke or leaving to skip out on their bill, said Jim Mannos, owner of Exchequer Pub, 226 S. Wabash Ave.

"Most restaurants would agree that it's kind of upsetting because the city won't let us run our own businesses," Mannos said.

Smoker Charles Lira said the ban is one everybody would have to adapt to but

See **Business**, Page 20

A smoking ban, known as the Chicago Clean Air Ordinance of 2005, is set to be brought to the full city council before next month. If passed, the proposed ban would take effect by April of 2006.



Here's the deal:

- ⊗ At least 30 percent of the square footage in restaurants has been smoke-free by law since 1994. Under the ban, all smoking areas would be eliminated.
- ⊗ Chicago would join several major U.S. cities, including New York, Los Angeles and Dallas, that have enacted bans.
- ⊗ Advocates for restaurants and bars in the city pushed for more time before a vote, saying the ban would be severely detrimental to sales and want a compromise.
- ⊗ About 62 percent of Chicago voters said they supported a ban on smoking in public places, according to a 2005 poll by Greenburg, Quinlan, and Rosner Research.
- ⊗ The ban would require smokers to move a "reasonable distance" from establishments currently set at 25 feet.
- ⊗ If a business can prove that sales have suffered after a year of being smoke-free, it may qualify for an exemption from the ban.

Chris Gallevo/The Chronicle

Lost spacecraft on display at Adler Planetarium

Liberty Bell Seven pulled from Atlantic

By Dionne Joseph
Staff Writer

Astronaut Virgil "Gus" Grissom almost died when the hatch of his spacecraft, the Liberty Bell Seven, blew open. Water from the Atlantic Ocean flooded the bell-shaped capsule, and as he was lifted to safety, it sank 3,000 feet below the depth of the Titanic.

The Liberty Bell Seven, part of NASA's Mercury program that sought to put a manned spacecraft into orbit, endured a 15 minute, 37 second test flight before landing in the ocean, 300 miles from its Florida launch site on July 21, 1961. It remained NASA's only lost spacecraft for 38 years until the Discovery Channel and deep-sea search and recovery expert Curt Newport rescued it. It is now on display in Chicago.

The Adler Planetarium, 1300 S. Lake Shore Drive, put the spacecraft on display on Oct. 2 with

hopes the exhibit, along with others showcasing space travel, will motivate young people to pursue careers in science.

Newport, who also aided in the recovery of the space shuttle Challenger after it exploded during takeoff in 1986, resurrected the Liberty Bell Seven from its briny grave on July 20, 1999—nearly four decades after its original flight.

"It was down so far, nothing could attack it," said astronomer Larry Ciupik.

The spacecraft was restored by

a four-person team at the Kansas Cosmosphere and Space Center in Hutchinson, Kan.

"[It is necessary to] showcase the importance of a national treasure such as the space capsule," said MD Lucy F. Fortson, vice president of research for the Adler Planetarium. "There is a whole generation of kids who don't even know we went to the moon."

The interest in space exploration has waned—partly because NASA made it seem routine. Fortson said young people do not

understand the heroism or the huge undertaking that space exploration requires.

"We don't have enough young people interested in science to keep the lead," Fortson said. "We are driving on fumes."

The Adler Planetarium hopes to change that.

"Science is interesting, but human stories make it more compelling," said MD Marvin Bolt, director of history of astronomy. The planetarium is celebrating its

See **Spacecraft**, Page 22