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THE COLUMBIA CHRONICLE

October 17, 2005 Volume 40, Number 7

INSIDE

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Bird flu: A pandemic in the making? ... Page 13

Running stills

A photo essay

Michael Jarecki/The Chronicle

A team of Chronicle photographers spent the day capturing moments from start to finish of the 28th annual La Salle Bank Chicago Marathon on Oct. 9. More than 30,000 people from around the world ran the 26.2 mile race that starts on Columbus Drive in Grant Park, travels up to Addison Street and down through Chinatown before finishing at Columbus and Balbo Drive. See the photo essay on Pages 19 through 22.

DanceAfrica celebrates 15th year

'Best of the best' performing at this year's event

By Jessica Pearce
Assistant Campus News Editor

"Agoo," said Baba Chuck Davis, the founder and art director of DanceAfrica America, as he reached his hand out to the audience.

"Amee," replied the audience, a sea of brown, red, yellow and orange.

'"Agoo," meaning "attention," and "amee," meaning "I'm listening," helped draw together the audience—made up of people from America, Uganda and South Africa—together and created an atmosphere of a huge family gathering. A drum circle then pounded its rhythm, and everyone got up to dance, whether it he been trained or not.

DanceAfrica Chicago held the kickoff event for its 15th year anniversary Oct. 13 in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. The event also began the many that will be held throughout the city in the next two weeks that are presented and sponsored by Columbia.

The theme this year is Sankofa, a word that comes from the West African Adinkra symbol and represents looking back to move forward. For the 15th year celebration, DanceAfrica Chicago has invited back many of its most popular acts from past years.

"We're growing and evolving," said Heidi Pearson, public relations associate for DanceAfrica. "We're looking to see how we can make it bigger and better for the next 15 years, but what better way to pay tribute to the last 15 years than by bringing back some of the best of the best from past years?"

Davis created DanceAfrica America in 1977 The program began in New York, as a collaboration between five black dance and theater companies, and moved to Chicago in 1990. Chicago's is the only DanceAfrica program that is sponsored by a college; DanceAfrica New York is supported by the Brooklyn Academy of Music, and DanceAfrica Washington D.C. is privately funded.

Davis said he appreciates the work that Columbia does on behalf of DanceAfrica.

"Columbia provides so much support, genuine support," he said. "Everything from the spaces to support on the humanitarian level, everything wonderful that you can think of, Columbia provides it."

Davis travels around the world, looking for talented dance troupes and musical

See **Dance**, Page 7

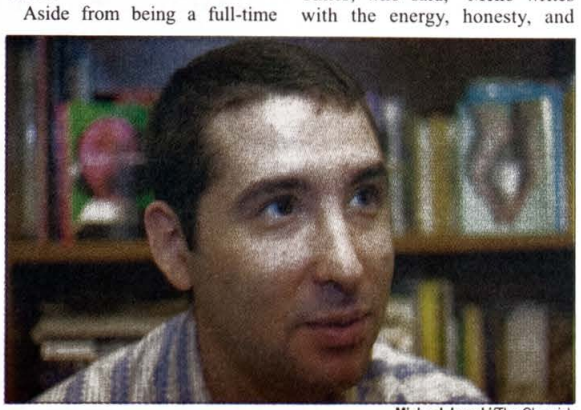
Meno fans singing in the choir over 'Bluebirds'

Columbia fiction teacher releases new short story collection

By Hunter Clauss
Assistant A&E Editor

Whoever said, "Nice guys always finish last" must not have known Joe Meno, who comes off just as endearing and sincere as some of his acclaimed literary works.

Aside from being a full-time faculty member in Columbia's Fiction Writing Department, Meno, 31, has authored such novels as *How the Hula Girl Sings* and *Hairstyles of the Damned*, a tale about a teenage outcast living on Chicago's South Side who finds comfort in sharing mix tapes with his friends. *Hairstyles*, which came out in 2004, earned Meno praise from reviewers such as Jim DeRogatis of the Chicago Sun-Times, who said, "Meno writes with the energy, honesty, and emotional impact of the best punk rock."



Michael Jarecki/The Chronicle

Columbia teacher and author Joe Meno talks about his latest work of fiction.

Coming this November, however, is Meno's newest literary endeavor, *Bluebirds Used to Croon in the Choir.* It is a collection of short stories that he has compiled over the past couple of years.

One of the short stories included is "Midway," a tale about two brothers who grow a strong bond when their parents abandon them. This causes the younger brother to develop a habit of stealing luggage at Midway airport. This piece earned Meno the Nelson Algren Award for short fiction in 2003.

"It's the biggest award to receive for short fiction," Meno said.

The Nelson Algren Awards are handed out annually by the Chicago Tribune, which publishes the winning entries in its Sunday edition. Meno could hardly believe the news when he received word that his short story snagged the award. He said he had to call the judges back just to make sure he wasn't dreaming.

Other stories included in *Bluebirds* are "Tijuana Women," a story about a young boy who accompanies his mother as she visits a secret lover in Tijuana, and "Our Neck of the Woods," a tale about a man who develops emotions for a coworker in a plastics factory that makes lawn ornaments including plastic deer. These delightful little stories will most likely put plenty of grins on the faces of Meno fans.

The variety of stories in *Bluebirds* makes this collection read like listening to a record; each story starting and landing on a different note by evoking a wide range of emotions through the story's imagery and characters.

"I definitely would like to think of it like an album where one story is a sad one and this other one is definitely more upbeat," Meno said.

A central theme to many of the stories in *Bluebirds* is love and how it can make or break a person's life, and how a person can prove their love to someone. According to Meno, Bluebirds is partly his way of proving his love for his wife, Koren, for which the collection is dedicated to.

See **Meno**, Page 17

Welcome to the Zoo

By Jeff Danna, Editor-in-Chief

There's a line I love in *Ferris Bueller's Day Off,* during the pool scene when Cameron is sitting catatonic on the diving board.

"At one time or another, everybody goes to the zoo," Sloan tells him.

OK, so when you think about it, the line seems a little silly—what does it mean to "go to the zoo," anyway? But Sloan has a point. In American culture, flipping out is viewed as a sign of weakness. We are expected to hold back our emotions for the sake of being productive and avoiding embarrassment.

This is difficult.

Whether we're dealing with the pressures of school, problems with parents or turbulent relationships, letting those emotions out in the open and embracing the stress, the hurt, the shock or whatever the feeling is an important step in overcoming them.

Last week, I flipped out in a manner I have not done in years. While I have since worked out those problems and am in relatively high spirits now, my anxieties got the best of me. Over the course of four days I ate the equivalent of a light lunch, slept the equivalent of one night's rest and fell about two days behind in my schoolwork.

Needless to say, none of this is healthy. By the afternoon of the fourth day I had chest pains and a headache, and I felt like I could pass out at any second. My classes were torture. I felt claustrophobic sitting at a confining desk for three hours, and I could barely concentrate on the lectures and discussions. I was pretty much useless.

Riding the Brown Line home, I would become stir crazy, counting the stops until I could step off the train into the fresh air. But, by the time I made it back to my apartment, I would break down. I had trouble sitting still. Frequently I would find myself pacing aimlessly about my studio, but after doing this for a couple minutes, I would become woozy and need to lie down on my pull-out bed. Lying down, though, would become uncomfortable, and I would stand up and start the cycle over.

Much of my time was spent with friends—in person and on the phone—talking out my issues, like they were my personal shrinks. (By the way, if you all are reading this, thanks.) I even went to work as much as two-and-a-half hours early so I wouldn't torture myself at home.

Sound crazy? It sure was. I didn't feel like myself. But it was necessary. Bottling up my emotions might have allowed me to concentrate on my work (not to mention my sleeping and eating), but in the long run, it would have been more devastating. Those feelings would have just eaten away at me until I was no longer capable of functioning. Maybe the quality of my work would have been better initially, but over time I would have been forced to face the growing pain in my heart.

Acknowledging my anxiety up front was like a personal exorcism, cleansing me of my bad feelings so I could deal with any complications in the future.

Luckily, my life is getting back on track, and I know that if any other problems come up at a later date, I will be able to overcome them. But this would not be possible if I did not react the way I did; my emotions then would just be an accumulation of those I had stored up from this breakdown.

Though others tell us that it is better to restrain your feelings than release them all at once, this is not actually necessary. After all, if those feelings were ones of joy rather than pain, we would encourage people to express them. That doesn't mean that venting or flipping out works for everyone, but it does mean that we all must deal with our emotions in the way we believe will make us feel better.

In other words, a trip to the zoo can be nice on occasion.

—jdanna@colum.edu

IN YOUR OPINION

Are you taking part in any of the J-term classes?

"I heard there was a trip to Austria that I'd be interested in, but I didn't really read into it."

—Robert Bowman, sophomore, film production

"I'm not going to take any classes, I just want to chill out after my first semester of real college."

—Danielle Desjardins, freshman, journalism

"I've heard about the J-term, but it depends on what classes are offered."

—Elena Crimmins, sophomore, fashion design

"I don't really know what J-term is."

—Benjamin Andis, sophomore, graphic design

IN THIS ISSUE

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Announcements

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.*

Text Book

The Museum of Contemporary Photography welcomes photographers Jeffrey A. Wolin and Larry Heinmann as they discuss their participation in *"Text Book: Notes Around the Margins."* The event will be held in the Ferguson Theater of the Alexandroff Campus Building, 600 S. Michigan Ave., from 6 p.m. to 8 p.m. Oct. 19. The book is being published by the Midwest Photographers Project Artists: Industry of the Ordinary. The event is free. *For more information, call the Museum of Contemporary Photography at 312-663-5554.*

Big Mouth Open Mic

The Big Mouth Open Mic Series is at it again with the "Acoustic Music and Live Band Night." Big Mouth showcases the diverse talent of Columbia students. The open mic will be held Thursday, Oct. 20 from 6:30 p.m. to 10 p.m. in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. Sign-up is first come, first serve on the day of the event, or can be done in advance. Each band will have the chance to play two songs. *For more information, or to sign up in advance call Sharod Smith, 312-344-7188.*

Artist Talk: Greg Allen

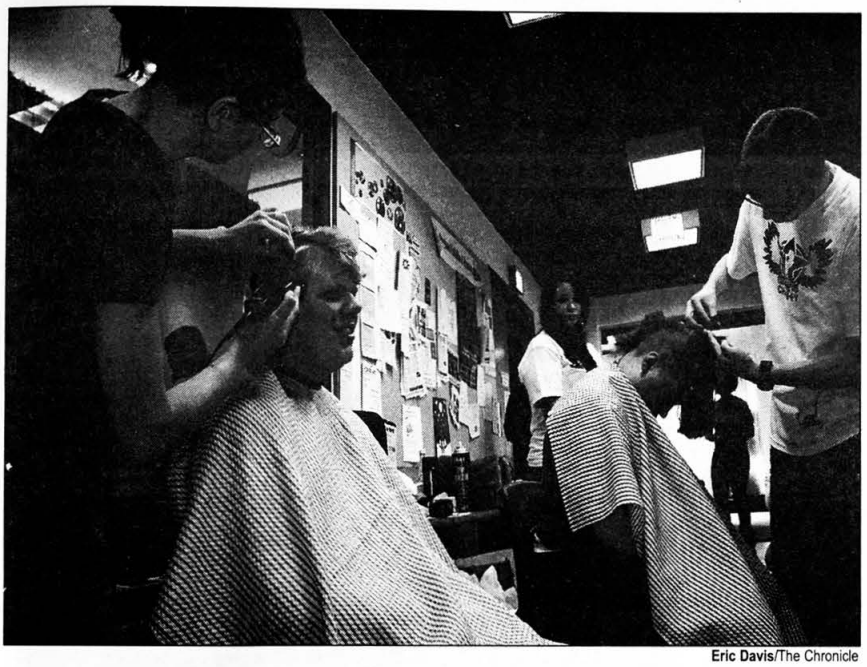
Greg Allen, founder of the Neo-Futurists will be talking with students Oct. 18, from 6 p.m. to 8 p.m. in the 1104 Center, 1104 S. Wabash Ave., Room 504. The talk will kick off this year's Glass Curtain Gallery/TICTOC performance workshop. Allen will discuss his work with the Neo-Futurists, his solo work and what it means to create non-fiction performance art. *For more information, call Ronda Dibbern, 312-344-6650.*

Inconvenient Stories

The Museum of Contemporary Photography, 600 S. Michigan Ave., presents "Jeffrey A. Wolin: Inconvenient Stories," running through Dec. 13. The exhibit brings together images and interviews from veterans of the Vietnam War. The photographs chronicle vets who have survived with memories that have affected them since the war ended. *For more information, call the Museum of Contemporary Photography, 312-663-5554*

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.



Eric Davis/The Chronicle

Mohawks for Charity organizer Zaidy Gomez, a senior marketing major, watches senior graphic design majors Justin Siddons and Shannon Fary shave the heads of Anna Hryniewicka, a freshman fine arts major, and Trevor Dertz, junior computer animation majors.

A cut above the rest

By Hayley Graham
Campus News Editor

Mohawks are more than a fashion statement for some Columbia students.

Columbia's Hokin Annex, in the Wabash Campus Building, 623 S. Wabash Ave., was transformed into a barbershop on Oct. 11, when students traded in their traditional hairstyles for Mohawks during the Mohawks for Charity event that raised close to $700 for the Red Cross' Hurricane Katrina relief fund.

"We didn't really have a goal, to be honest," said senior marketing major Zaidy Gomez, who helped organize the event. "We've raised more money than we thought we were going to."

About 20 students walked away with Mohawks and temporary Red Cross tattoos on their scalps; two of those students were female. The minimum donation from participants was $15, which included the haircut and a T-shirt.

Students were able to sign up two weeks prior and acquire donations through sponsorship from friends and family. Mohawks for Charity raised $300 of the total from walk-in donations.

"We had individuals raise over $100, and to me, that was astonishing in itself," said Justin Siddons, a senior graphic design major and head organizer of Mohawks for Charity.

Trevor Dertz, a junior computer animation major, raised $55 from fellow Columbia students and said he was happy about his Mohawk.

"I thought it was just a really great, creative idea to raise money for charity," he said. "I just decided to go for it."

The event was sponsored by Columbia's Residence Life Office, which provided money for T-shirts, food and supplies. Siddons said he presented the idea for Mohawks for Charity, which developed from a conversation with his friends, to Jason Ferguson, coordinator of student relations, and from there it snowballed.

Siddons and Ferguson had worked together before, because as a resident advisor in Columbia's residence halls, Simmons often has to plan events.

"Immediately I knew it was a go," said Ferguson, who is also a barber. "He's always coming up with neat ideas that are somewhat risky, but appropriate."

Siddons was excited about how well Mohawks for Charity was received, saying that it went even better than anticipated.

"We had a lot of people come in wondering what was going on, and they were ready to cut their hair at that moment," Siddons said.

Benjamin Schipp, a senior film major, said Mohawks for Charity is the most interesting way of fundraising he had ever heard of. "I've never had a Mohawk and I said, 'Why not?'"

J-term offers creative, intensive courses

Students can earn credit during their winter breaks

By Hayley Graham
Campus News Editor

For the first time at Columbia, students can use their winter break to gain extra credits.

Columbia's new academic calendar includes a January session, known as J-term, in which students can take an intensive three-week-long course from Jan. 2 to 21 to gain three to four credit hours.

"If you want to get in a three hour course in three weeks and take a full load in the normal spring semester, you can get more hours in and graduate quicker," said Marvin Cohen, director of the records office.

J-term course schedules will be available through Oasis on Oct. 26. For financial aid purposes, J-term is considered to be a part of the spring semester, therefore students will be able to register for J-term courses starting Nov. 7 when spring semester registration begins.

Students will be limited to taking up to four credit hours during J-term. Since J-term credits add into spring semester credit hours, if a student's credit hours equal more than 16 during the spring, they will be charged extra per credit hour from the J-term.

J-term and its options haven't been advertised much around campus, with Oasis providing little general information about the January session.

"It's like anything else [that] takes time to get organized, and information is coming out now," Cohen said.

Jan Garfield, associate provost and vice president of academic affairs, believes J-term opportunities have not been advertised as well as they should have been since this is the first year for J-term.

"In the future, information will be communicated well in advance of the term," Garfield said.

Because this is the pilot of the J-term, only 10 departments, including Journalism, Interactive Arts and Media, English, Television, Theater, Liberal Arts and Sciences, Arts Entertainment and Media Management, Fiction, Film and Video, and Photography will be offering courses. A few J-term courses are a little less ordinary.

The Journalism Department is offering a split-level course for undergraduate and graduate students reporting on international affairs from Washington, D.C.

For the first week of the course, students will learn about Washington. and current political issues. Then they will spend a week in Washington where they will visit historical buildings and meet with seasoned political reporters and historians.

Rose Economou of the Journalism Department said that it is imperative for students who want to become general assignment reporters to know Washington D.C.

"It may help students make up their mind about what they want to do and what they want to specialize in," Economou said. "They may even decide to work in Washington."

According to Economou, if this trip is successful it may spark an international journalism program.

In the future, study abroad programs will be available during J-term.

"The plan for January session in the future is that it will be an excellent time for students to study abroad," Garfield said.

The Interactive Arts and Media department is also putting a creative spin on J-term. Columbia students will have the chance to gain team building skills through a course called McCarthy Technologies Boot Camp, which was developed by former Microsoft executives. Corporate offices often train employees

See **J-term**, Page 8

Humanitarian speaks at Columbia

Kathy Kelly talks about her experiences with Voices in the Wilderness

By Jessica Pearce
Assistant Campus News Editor

Kathy Kelly is a small woman with a big voice. She shares that voice as part of Voices of the Wilderness, a campaign that works to break United Nations sanctions on Iraq that she said does more damage to women and children than the despotic rulers of Iraq.

Kelly, founder of Voices in the Wilderness, came to speak to Columbia students Wednesday afternoon in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave.

Voices in the Wilderness was formed after Kelly was invited to join a peace team in 1990. The team traveled to Iraq and formed encampments around the country. After that trip, Kelly said she forgot about what was happening in Iraq until infant mortality statistics started coming out.

"The statistics said that there might be as many as 500,000 children under the age of five who died in Iraq. These deaths were directly related to the sanctions," she said. "A number of us who had been in Iraq said, 'If we're not going to try to do something about this, who did we think would?'"

The group knew they were not equipped to be a humanitarian aid group, they didn't have the funding. However, they knew about the effects of nonviolence from their previous efforts. When they tried to come up with a way to get around the sanctions, they decided the best way would just be to break them. So members of Voices in the Wilderness traveled to Iraq with food, water and medicine and spent their time helping the Iraqi people.

Kelly believes very strongly in taking responsibility, something she thinks the Unite States should do in regard to the sanctions placed on Iraq and the environmental damage caused by America's reliance on oil. She said students like those at Columbia are going to be the ones to help change the world.

"What we need is genius, skill and ingenuity to deal with the crisis and learn to change our lifestyles," she said. "Columbia is one of the best schools in the country for diversity and creativity." Students and activists can come up with a solution, she said.

Kelly practices what she preaches, though. She has been in federal prison four times, including once for planting corn on a Midwest missile silo. She's been in county jails and been arrested and detained at least 60 times total. Kelly has taken about two dozen trips to Iraq and has already cleared her calendar to go again in January.

Louis Silverstein, the coordinator for the Civic Responsibility and Engagement Committee, which brought Kelly to Columbia, said she defines a very important way to live life.

"I always say, 'Don't tell me what you believe. Tell me what you do each day, and I'll tell you what you believe,'" he said.

Silverstein is a personal friend of Kelly

See **Kelly**, Page 7

Mauricio Rubio/The Chronicle

Kathy Kelly shares her experiences at Columbia's Hokin Annex on Oct. 12.

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

Concert Hall Events

Tuesday October 18
Philip Seward in Concert
12:30 PM

Student Concert Series
7:00 PM

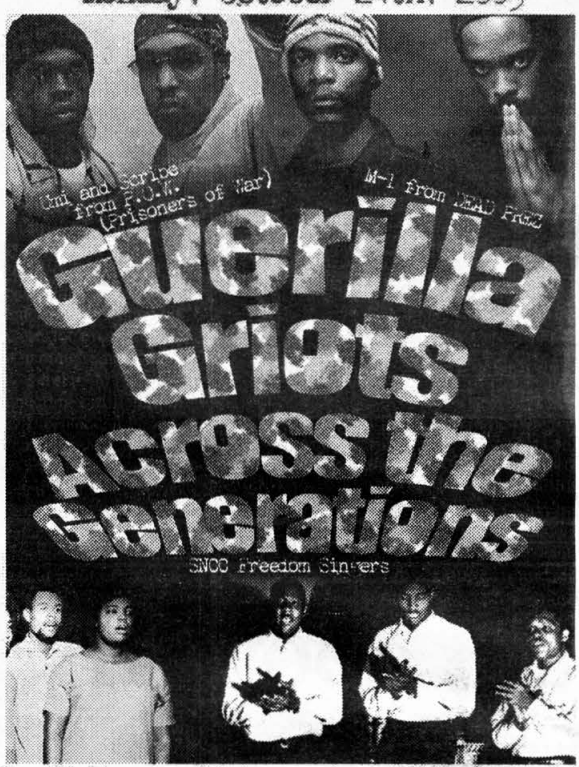
Wednesday October 19
Student Jam, Jammin' on Jazz
Freshman (woman) Jam Only
12:30 PM

Lorenzo Micheli in Concert
7:00 PM
Tickets are $10 for adults, $5 for students.
Admission is free with Columbia ID

Thursday October 20
Music Publishing with Finale
Master class with
John Blane and Thomas Gunther
12:30 PM

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

Black World Studies Program Inauguration
Monday, October 24th, 2005



The Hothouse (31 East Balbo, Chicago) 8PM
$5 General Admission Free for Columbia students with I.D.

Frequency 32
Television Department
Columbia College Chicago
Program Guide for Student Lounges and the University Center on Channel 32

ENTERTAINMENT
Exposure
Profiles of Columbia's faculty, staff & students in their field of expertise.
MWFSu: 12:30p TRSa: 9:00a

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

Late Night Lounge
Just like every other late night talk show... only better.
Special jazz performance: Steve Weimer
WFSu: 7:00p TRSa: 11p

COMEDY
Out on A Limb
The latest episode of Columbia's own fast-paced sketch comedy show features "Cooking with Paris Hilton," "Fear Factor: Senior Citizens Edition" and "Grannies Gone Wild" - Don't miss it!
TRSa: 8:00p MWFSu: 11:00a

Reel Stuff
A profile of student film, video, animation & documentary projects.
Featured artist: Sean Miller, Film major
MWFSu: 10:30a

POLITICS
Fine Print
A political talk show hosted by Columbia students that approaches today's topics from a bipartisan point of view.
New Episode: Monday at 7p
MWFSu: 12:00p TRSa: 7:30p

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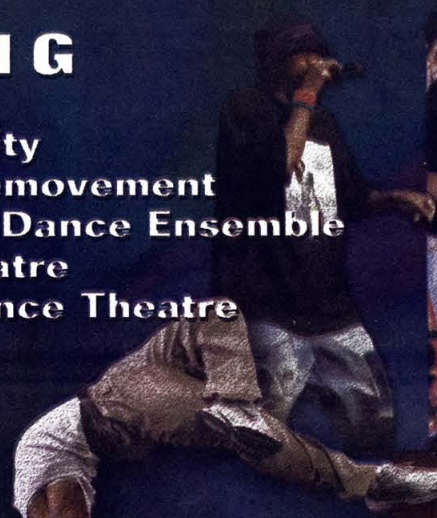
FEATURING

- Ndere Troupe
- Prophets Of Da City
- Renne Harris Puremovement
- African American Dance Ensemble
- Muntu Dance Theatre
- Deeply Rooted Dance Theatre

SPOKEN WORD ARTISTS

- avery r. young
- In The Spirit



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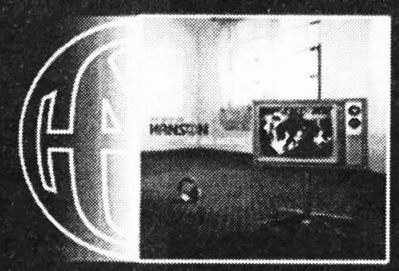

IN STORES OCTOBER 11, 2005

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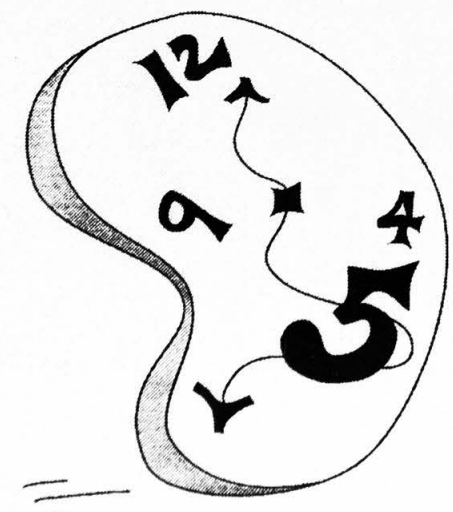

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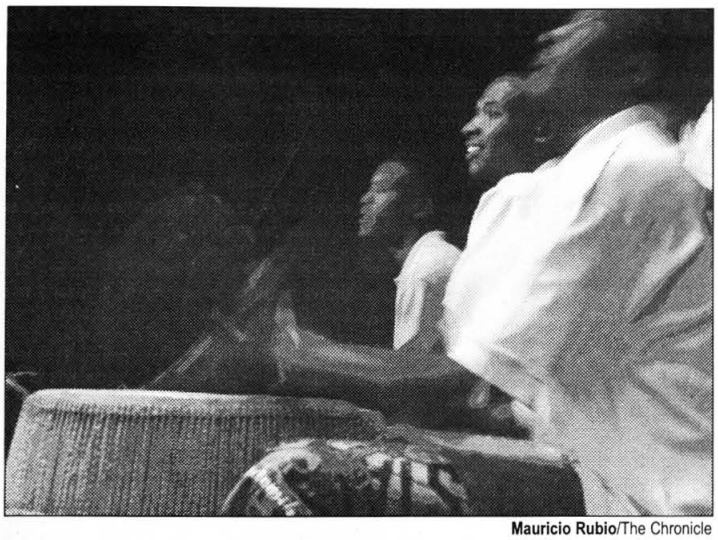


Mauricio Rubio/The Chronicle

Performers drum during a DanceAfrica 2005 meet-and-greet at Columbia's Hokin Annex, 623 S. Wabash Ave., on Oct. 13.

Dance:
Artists from all over the world to perform

Continued from Front Page

groups. This year, DanceAfrica has a variety of acts ranging from Ndere Center Troupe Foundation, a Ugandan traditional dance troupe, to Prophets of Da City, a South African hip-hop, breakdance and rap act.

Rwangyezi Stephen, the executive director of the Ndere troupe, said it is an honor for his group to be invited back to DanceAfrica.

"For us to be invited back shows a sense of appreciation," he said. "It's important to keep the linkage between Chicago and Africa. That cable helps to keep the energy flowing."

DanceAfrica Chicago performances will be Oct. 21 to Oct. 23 at the Chicago Theatre, 174 N. State St. Davis said that everyone can take a lesson away from the performances.

"Life is too beautiful to waste," he said. "People should dance more."

Kelly:
Activist addresses human rights issues

Continued from Page 3

and thinks that she brings an important view to the students to whom she speaks.

"She presents an alternative perspective to what's going on in the world in terms of how government policies affect other people." he said. "It's a perspective that's usually very first hand. I think the students appreciate the fact that Kathy has stepped out of the crowd and made them realize that they, too, can step out of the crowd, should they choose to do that."

Stephanie Pitzer, a sophomore journalism major concentrating in reporting on health, science and the environment, attended the speech with her Middle Eastern history class. She said listening to Kelly was both eye-opening and inspiring.

"When she was talking about the bombing of houses, the conditions of the people having nothing to eat—the descriptions she gave were not something you can find in the paper," she said. "Her speech caused me to think that I'll take more action, report on not only politics, but pollution; how the bombing affects the environment."

Mauricio Rubio/The Chronicle

Activist Kathy Kelly speaks about human rights issues at Columbia's Hokin Annex, 623 S. Wabash Ave., on Oct. 12.

Kelly expresses her anti-war beliefs in other aspects of her life. She hasn't paid income taxes for 25 years, a decision she said was partially inspired by the nuns at the Catholic schools she attended as a child.

"The nuns I knew as a kid never had any sign of wanting to accumulate personal wealth," she said. "That made a big difference in my life. I became a war tax resister while I was teaching religion."

Kelly decided to lower her salary so she would not have to pay federal or state taxes. She thought it was hypocritical to teach about disarmament and then pay for those programs with her tax money.

Kelly also encouraged students to think about where their money is going.

"Big banks don't deserve a dime from any student at Columbia if they are going to invest that money in structures that are going to pollute the environment or help to build weapons or further deplete the declining energy resources," she said. "I don't think students owe the government or big corporations one dime, and I hope they all stiff them."

Kelly has been nominated for three Nobel Peace Prizes for her work in ending the sanctions placed on Iraq. In 2000, she was co-nominated with Denis Halliday, a former U.N. Assistant Secretary-General and Humanitarian Coordinator in Iraq. In 1998 he resigned his position as a sanctions enforcer.

Kelly is proud to have been nominated, but wishes the suffering had never happened.

"I feel squeamish and uncomfortable that I may have made a name for myself out of their suffering," she said. "On the other hand, if you didn't go out there and talk about what was imposing that suffering, people might not know."

Kelly said that most Americans don't realize all they have. It's up to us, she said, to consume less energy and to not support government that wages war to control fuels.

"To those to whom much is given," she said, "much is expected."

ADVERTISEMENT

It has been 6 months since Columbia College appealed the National Labor Relations Board decision concerning 41 challenged (uncounted) ballots of the October 2004 election. The outcome of the election will not be resolved until a decision on the appeal is issued. Please read our petition below. In the weeks ahead, the United Staff of Columbia College will be asking staff, faculty and student to sign our petition to our U.S. House and Senate representatives seeking their help. We will forward the signed petitions to our congressional delegation. We will not send a copy to the College.

US of CC Petition to the Illinois Congressional Delegation

In September, 2004, the United Staff of Columbia College, IEA/NEA (US of CC) petitioned the National Labor Relations Board (NLRB) for a union representation election. It was the culmination of months of hard work by the College staff who sought to preserve what they liked about their jobs while making changes in areas that called for improvement. An election was set for October 14, 2004.

When it came time for the College to produce an eligible voters list, a significant number of names were omitted. Our union tried to meet with the administration to straighten out the list, but the phone calls went unanswered. As a result, many people who came to vote did so under challenge. Consequently, there were 60 challenged ballots, causing the election outcome to be undetermined.

The actions of the College sent the parties into a hearing before the regional NLRB. The hearing officer decided that at least 41 of those challenged at the polls were eligible. We are confident that, if these ballots are counted, the majority of votes were for union representation. Furthermore, the NLRB decision concluded that the behavior of the College prior to the election was unacceptable; and that if the final vote tally did not result in a union victory a new election could be held immediately.

Unfortunately, the College refused to accept this ruling and appealed the case to the NLRB in Washington. The NLRB appeal process is notoriously slow. It has already been six months since their appeal. We believe that Columbia College has appealed this case simply as a delaying tactic designed to weaken our resolve and thwart democracy. The merits of their case give them no reasonable hope of success. This is why we are sending you this petition and asking for your help.

We the undersigned, as your constituents, ask you to do all that is in your power to speed the NLRB along in their consideration of this case; reminding them that their purpose is to ensure that collective bargaining happens in a fair and equitable fashion. The NLRB should not be used to deny citizens their right to unionize.

We the undersigned trust that our elected officials will respond to the needs of those they represent. We thank you in advance for putting the needs of the people you serve first.

Disabled students given new chances to excel

Students with disabilities receive help from fellow classmates

By Jamie L. David
Staff Writer

Katherine Rankin is living with dyslexia. The film and video major sometimes struggles in class at Columbia, finding it difficult to listen to a lecture and write things down at the same time.

"I may take certain words and apply it to a scientific or mathematical theory when it's supposed to be applied to an artistic or creative theory," Rankin said.

The Conway Center offers an accommodation to students with disabilities like Rankin's called "the note taking service." Any student who volunteers as a note taker can help disabled students and get paid up to $75.

"I would definitely help and give my notes," said Sarah Fuhrer, a journalism major. "This is something worth doing, because $75 is a lot of money for a college student. Also because it's for a good cause—to help students with disabilities."

Suzan Snook, coordinator of Services for Students with Disabilities (SSD), said any student with documentation of his or her disability can have access to the note taker service. The organization sends a note taker form to the instructor, who is asked to provide a volunteer to take notes for the student with the disability. The student who volunteers has to come to 33 E. Congress Parkway, suite 520, with the note taker form and fill out another form so they can get paid $75 at the end of the semester. Students with disabilities including Attention Deficit Disorder, deafness, blindness, learning disabilities and psychological disorders can qualify for the service.

"I don't have a problem saying that I have a disability. It's just a fear of students singling you out, patronizing you or making fun of you."

— Katherine Rankin, film and video major living with dyslexia

Rankin said after four years of providing this accommodation, she sees it as crucial for students who have a hard time memorizing sentences and writing them down at the same time.

"It helps me prepare for midterms, finals and reading material," Rankin said. "I look at the note takers' outline of their notes and help try to apply them to mine when I take notes."

Some students might be afraid to discuss their disability with their professors or other students. Rankin said she is not one of them.

"Certain students I don't mind telling," Rankin said. "I don't have a problem saying that I have a disability. It's just a fear of students singling you out, patronizing you or making fun of you."

Under the Rehabilitation Act of 1973 and Americans With Disabilities Act of 1990, the college is required to allow auxiliary aids and services for a student with a disability.

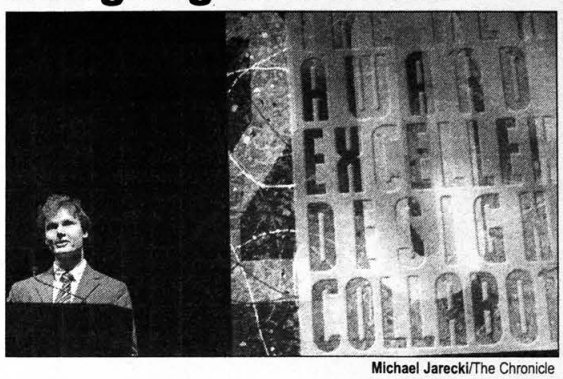
Snook agrees that this is an important service for students with disabilities. Either it is difficult for them to listen and take notes at the same time, or their handwriting is hard to read. She said, the opportunity to help out another individual is an important aspect of being in a college environment.

"To be part of the college, to help others, it's a microcosm of a bigger world where we work by participating in helping others and, unfortunately, getting paid for it," Snook said.

Other than the note taking assistance, students with disabilities also have the opportunity for extended time on tests, taking tests in a designated area, obtaining books on tape and flashcards provided by SSD.

"I know some students were provided with computers who don't have access at home or live out of state, sometimes extensions on papers or assignments within the class," Rankin said.

Designing excellence



Michael Jarecki/The Chronicle

Columbia student Grant Sabin receives The Michael Maggio Emerging Designer Award at the Chicago Shakespeare Theater at Navy Pier on Oct. 11. The scholarship is awarded through the 12th annual Merritt Award for Excellence in Design and Collaboration program.

J-term:
Creative classes offered during winter break

Continued from Page 3

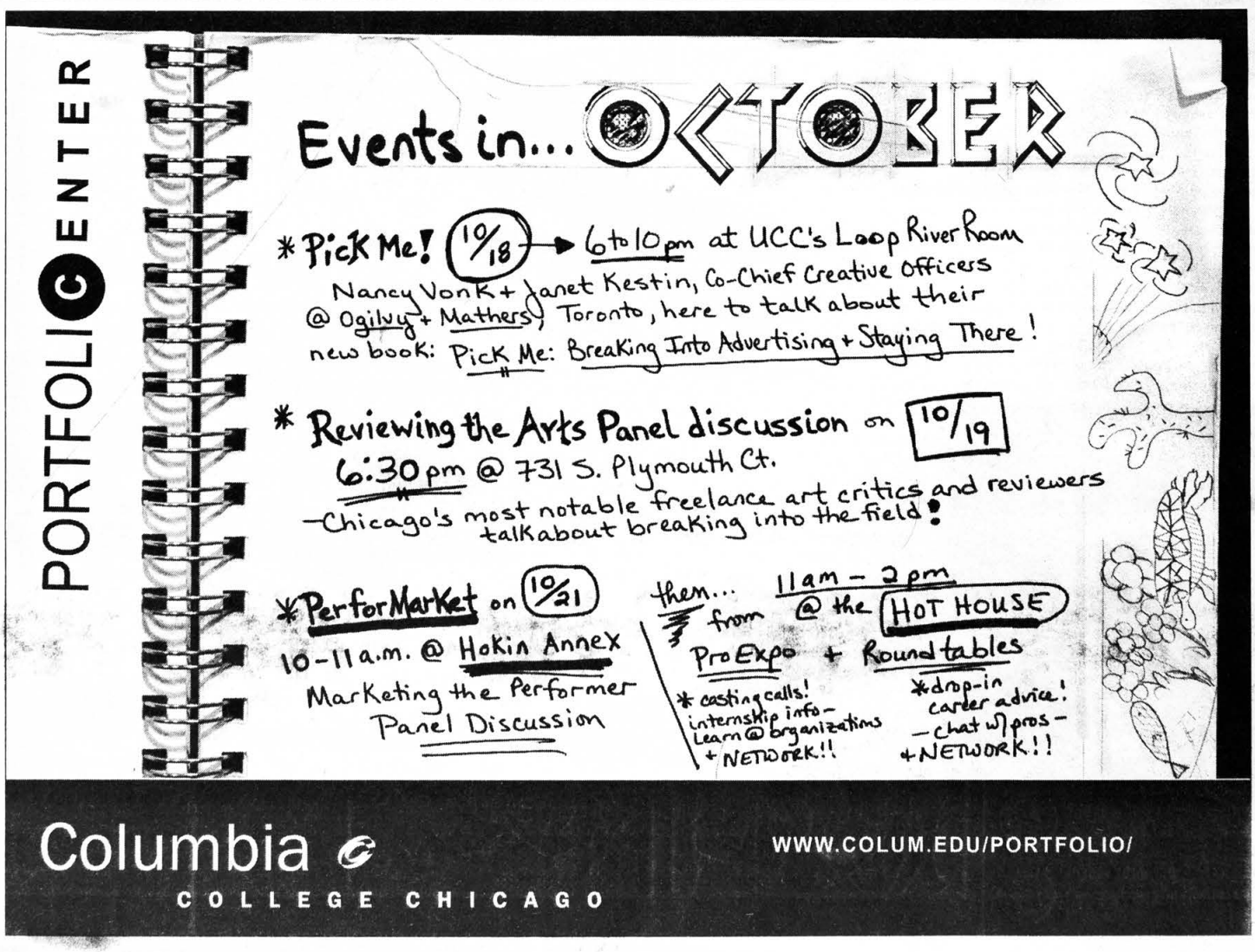
through this course.

"This is a week-long intensive teambuilding experience," said Dave Gerding, an instructor in the Interactive Arts and Media Department.

During the week, students will work together using creative management consultant and team-building techniques to develop and ship a product with in five days.

Gerding says the days will be long for students, but it will be a worthwhile experience. At the end of the week, students will receive a professional certificate from McCarthy Technologies that will show employers they know how to work with a team. The idea behind the workshop is to create a greater output when people work together than they would produce individually.

Although courses offered during J-term 2006 will be limited, class sizes will not be crammed, according to Cohen, because enrollment for these courses is limited. Information about J-term courses will be out this week.



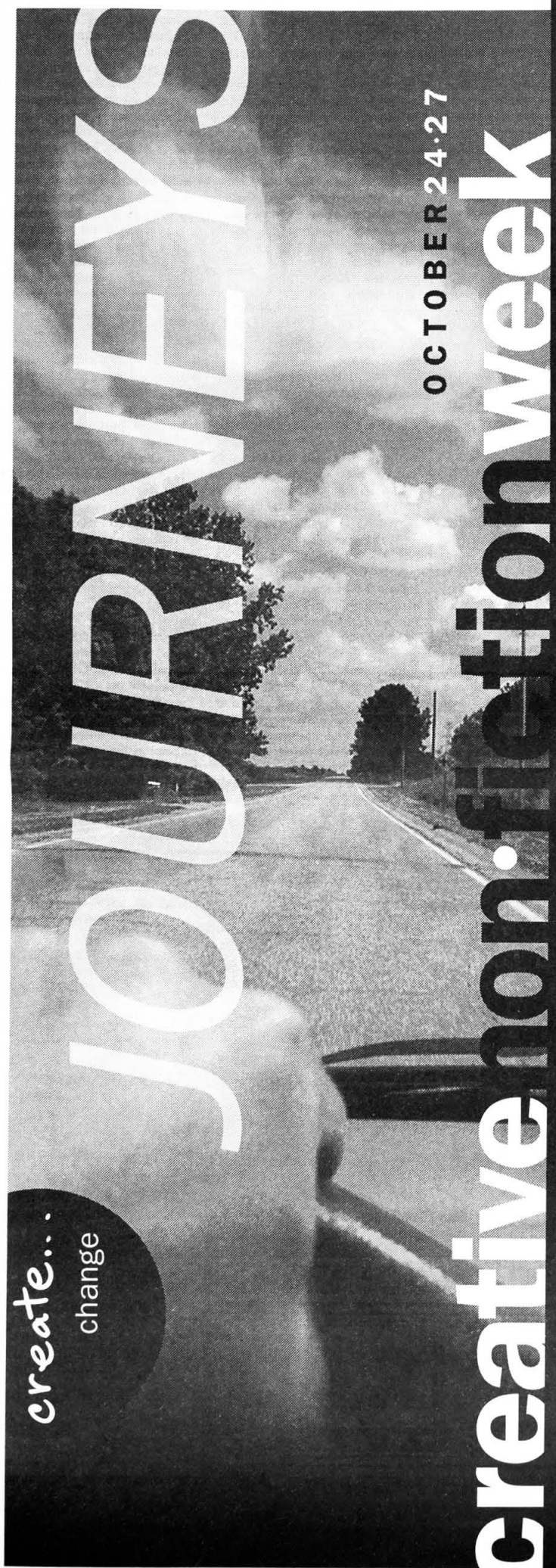


Photo: Eric Davis

monday / OCTOBER 24

7 PM Mimi Schwartz

[*Thoughts from a Queen-Sized Bed*] readings and conversation.
Film Row Cinema, 1104 S. Wabash

tuesday / OCTOBER 25

12 PM Student Reading

with Bobby Biedrzycki, Meochia Blount, Maria Sultemeier, Molly Each, and Tammy Wilm.
Ferguson Theater, 600 S. Michigan

2 PM Faculty Reading

with Norma Green, Amy Hawkins, Laurie Lawlor, Eric May, Doug Reichert-Powell, and Dan Weissman.
Ferguson Theater, 600 S. Michigan

7 PM Journeys Abroad

Readings and discussion with Andrew Meldrum [*Where We Have Hope*] and Steve Asma [*The Gods Drink Whiskey*] reading and discussion.
Hokin Annex, 623 S. Wabash

wednesday / OCTOBER 26

11 AM Travel Writing

With panelists Andrew Causey, Lisa Lenoir, and Patty McNair. Moderated by Michael Bartlett.
Ferguson Theater, 600 S. Michigan

1 PM Alan Burdick

[*Out of Eden: An Odyssey of Ecological Invasion*] readings and conversation.
Ferguson Theater, 600 S. Michigan

7 PM Into the Brave New World

A conversation about where we're going, featuring Alan Burdick [*Out of Eden: An Odyssey of Ecological Invasion*], Joel Garreau [*Radical Evolution: The Promise and Peril of Enhancing Our Minds, Our Bodies—and What It Means to Be Human*], and Sam Weller [*The Bradbury Chronicles: The Life of Ray Bradbury*]. Moderated by Marianne Murciano.
Ferguson Theater, 600 S. Michigan

thursday / OCTOBER 27

11 AM Joel Garreau

[*Radical Evolution: The Promise and Peril of Enhancing Our Minds, Our Bodies—and What It Means to Be Human*] readings and conversation.
Ferguson Theater, 600 S. Michigan

2 PM The Path to Publication

Editors describe the journey to publication, and provide a map. Featuring Martha Bayne [writer, associate editor, *Chicago Reader*], Sylvia M. Ewing [producer, *Eight Forty-Eight*], Jonathan Messinger [editor, *Time Out Chicago*], and Ian Morris [managing editor, *TriQuarterly*]. Moderated by Jotham Burrello.
Ferguson Theater, 600 S. Michigan

7 PM Adrian Nicole LeBlanc

[*Random Family: Love, Drugs, Trouble and Coming of Age in the Bronx*] readings and conversation, focused on the journalist as intrument.
Film Row Cinema, 1104 S. Wabash

Columbia
COLLEGE CHICAGO

Fight against discrimination resumes at Stanford

By Lisa M. Krieger
(KRT)

After a four-year hiatus, the U.S. Department of Labor has resumed its probe into discrimination allegations at Stanford University, sending investigators onto the campus to review employment records of women and minorities.

The investigators are reviewing files that contain information about salaries and promotions. They will then analyze their data to see if Stanford, a recipient of federal money, complied with federal anti-discrimination laws.

The investigation of four schools at Stanford, including the schools of medicine and law, was launched in 1998 when several dozen frustrated female faculty members brought a 400-page complaint to the U.S. Department of Labor alleging gender discrimination. The complaint later expanded to include racial discrimination.

Complainants who still work at Stanford did not want to be identified because they fear their jobs would be threatened.

They said they were relieved that the investigation is resuming, although they were frustrated that it has taken so long. Many said their careers have been stressful since filing the complaint. Several are alleging having been victim to retaliation during the past two years.

The delay also means that some faculty members have settled their individual disputes with Stanford and withdrawn from the complaint. Although the federal investigation is proceeding anyway, based on the original complaints, some faculty members said they feel vulnerable and fear their case is diminished. Several have left the university.

"To see, after eight years, so little has happened, it makes you feel powerless," said former law professor Linda Mabry, one of the initial complainants, who has since left the university. "Over the years, people feel pressure to fold—to leave Stanford or settle their disputes individually. People have to eat, they have to pay rent."

Former senior research scientist Colleen Crangle, also an early complainant, said she thinks it's wonderful that an investigation is finally under way. "I thought it might take even longer."

Crangle won a federal case against Stanford in which she claimed she had been laid off in retaliation for the complaint. Stanford appealed the jury's verdict, which was set aside when the university reached a settlement with Crangle. She has since left Stanford and founded her own bioinformatics company.

"At first, I hoped it would help what happened to me," Crangle said. "But as time went by, I took the long view. I knew it wouldn't change in time to make a difference for me. What matters is that it changes in time for our daughters."

The reason for the delay is unknown, because the department's Office of Federal Contract Compliance Programs does not reveal information regarding open cases. Stanford, like the Labor Department, did not want to discuss the specifics of the review.

> ***"To see, after eight years, so little has happened, it makes you feel powerless.'"***
>
> **—Linda Mabry, former Stanford University law professor**

Some feared that the Bush administration played a role; a few said they wished the delay had lasted longer, in hopes of Democrats regaining the White House.

In the years since the complaint was filed, Stanford has made some progress in its efforts with women and minorities, said Kay Lucas, a San Francisco attorney who represents a number of the complainants in various stages of litigation against the university.

"We're seeing better things happen at Stanford while this is pending," Lucas said. "I'm seeing things happen that I know would not have happened four or five years ago. But there are still a lot of problems. They won't stop hearing from me until they do things right."

Investigations of discrimination at universities are harder and more time-consuming to conduct than at assembly lines or other workplaces, Lucas noted. A university's standards and criteria for advancement can be nebulous. Tenure and-promotion procedures are decentralized and subjective. Complainants may not have many colleagues with whom they are truly matched.

"We would like to strongly reiterate Stanford's deep commitment to gender equity across campus," said Kate Chesley, associate director of university communications. In 2001, Provost John Etchemendy created a committee addressing gender equality for female faculty, Chesley said.

The committee, chaired by law professor Deborah Rhode, found that male and female faculty members are equally satisfied with their professional lives and have earned tenure at the same rate. No significant gender difference emerged in compensation and research support when controlled for factors such as position and seniority, Chesley said.

In addition, Stanford president John Hennessy has signed an agreement with other institutions in which they committed themselves to working toward gender equity for women faculty in science and engineering.

The president and provost are implementing new ways to improve the status of women, and the dean of the medical school has created a new position of senior associate dean for diversity and leadership.

As the investigation continues, "we'll be watching closely," Crangle said. "Most of us will not receive anything from it. But it will be good for future generations, and good for Stanford."

Student papers burned at Morehead

By Art Jester
(KRT)

Three Morehead State University students have been charged with allegedly burning approximately 7,000 copies of the student newspaper to halt the appearance of an article about an alleged sexual assault, according to the student paper's website, trailblazeronline.net, and a university news release.

University police brought charges of third degree criminal mischief against Danielle Brown, 22; Andrea Sharp, 22; and Jennie Williams 20; all of Morehead, Minn.

The Trail Blazer reported that university police were investigating a report of criminal mischief at the Sigma Phi Epsilon fraternity house after the copies of The Trail Blazer were reported stolen.

The newspapers were taken from 31 on-campus and 15 off-campus sites.

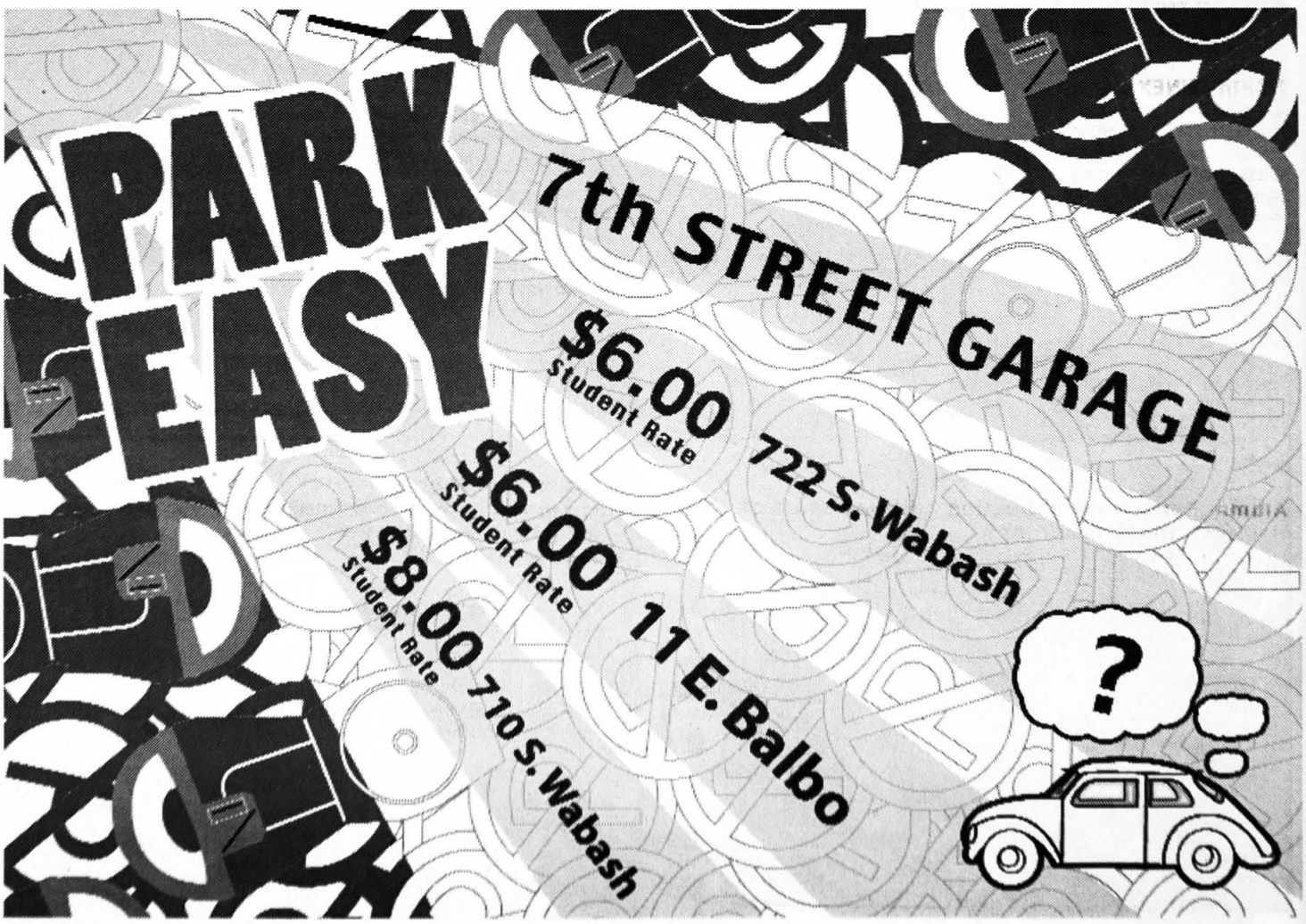
The Trail Blazer reported that an unknown caller phoned the paper's office on Sept. 22.

The caller was upset about an article on an alleged off-campus sexual assault involving a Morehead State student on Sept. 18.

"The caller said if The Trail Blazer did not retract the story, the papers would be stolen and destroyed," the paper reported in a story by its editor, Ashley Sorrell.

Sorrell reported that Trail Blazer staff members "gathered evidence that the papers were burned at the off-campus fraternity house."

Morehead city police are still investigating the alleged off-campus sexual assault.



[C]Spaces...Your Spaces

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THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

Current [C]Spaces Exhibitions

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

Visual Constructions: Photography by International Alumni
September 1 – October 14

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

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

Sketchy IV
October 17 – November 4 This Week!
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 processes. Work collected will represent 2D portraits, landscapes, abstractions, and graphics as well 3D sketches including theater, set, and fashion design

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

Columbia Florence
October 17 – November 23 This Week!
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.

C33 GALLERY
33 E CONGRESS AVENUE
HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

Alumni Permanent Collection: Fifteen Years of Painting and Photography
October 17—November 14, 2005
Reception: October 19, 5-7 This Week!

For the first time [C] Spaces will present a selected body of work from its 15-year collection in an exhibition setting. This small, but worthy selection of painting and photography is a retrospective of some of the finest and most notable pieces in the collection.

[C]Spaces Presents

BIG MOUTH OPEN MIC BAND NIGHT 10.20.05

BIG MOUTH

Special Guests: More Life Experience
Hosted by Shira Hald

Open Mic Sign Up 6:00-6:30 pm
Performances: 6:30-10 pm

Big Mouth Open Mic Series: Acoustic Music & Live Band Night
All genres welcome! Limited slots available per genre.
Each band will receive the opportunity to perform 2 songs.
Sign-up in advance by calling 312-344-7188.
Back-line equipment provided: Full Drum Kit, 2 Guitar Amps, Bass Amp, Kurzell Keyboard PC-88. Bring your own sticks.

Talk the Walk

Wednesday, October 19, 2005, 5pm to 8:30pm

A free shuttle will take guests along Wabash Ave. from the corner of Congress and Wabash to the corner of 11th Street and Wabash Ave.

Participating Galleries:
A+D Gallery, C33 Gallery, Center for Book and Paper Arts, Columbia College Chicago Library, Glass Curtain Gallery, Hokin Annex, Hokin Gallery, Museum of Contemporary Photography,

HUMAN EXHIBIT

A PERFORMANCE BASED EVENING WITH GREG ALLEN AND SELECTED COLUMBIA COLLEGE CHICAGO STUDENTS

Artist Talk with Greg Allen
Tuesday, October 18, 6pm Room 504, 1104 S. Wabash

Collaborative Performance
Friday, October 28, 7pm Glass Curtain Gallery, 1104 S. Wabash

Join us for Human Exhibit, a collaborative performance-based evening with selected Columbia College Chicago students, led by Greg Allen, founder of the internationally-renowned Neo-Futurists.

Human Exhibit will serve as the culmination of a two week long residency where students, under the guidance of Allen, will be asked to create work using their own actual lives and experiences while exploring the lines between truth/fiction, acting/performing, and art/exhibitionism.

Greg Allen is the founder of The Neo-Futurists and creator of "Too Much Light Makes The Baby Go Blind" and over 50 other performances that have been seen nationwide. He has taught Neo-Futurism at universities and theater programs across the country. He is an award-winning playwright/director and the recipient of three grants from the National Endowment for the Arts.

TICTOC PERFORMANCE ART SERIES

Indecent proposals

The U.S. Constitution grants Congress the power to make laws, but it's hard to imagine the founding fathers had any idea how blatantly that privilege would be exploited. While legislation is often passed with politicians promising to do and return favors, congressional leaders as of late have instead dug in their nails and drawn blood to get the votes they want from those who fail to toe the party line.

If the process continues in this forced manner that ignores the principle of debate, a democratic government risks becoming a totalitarian one.

So despite the patriotism implied in the Gasoline for America's Security Act of 2005, it had a difficult time passing the GOP-controlled House of Representatives on Oct. 7.

Still reeling from the indictment of Rep. Tom DeLay, a Republican from Texas who was forced to step aside as House Majority leader, the GOP avoided the defeat of one of its bills by using a familiar tactic: stretching a vote to whatever lengths necessary to get the legislation approved.

Holding the vote that should have taken five minutes open for nearly 50 minutes, Republican leaders won a 212-to-210 approval for a measure opposed by the National League of Cities, nine state attorneys general, most environmental organizations and groups representing state officials in charge of implementing federal clean air requirements.

The GAS Act of 2005 was drafted in response to soaring gasoline prices by Rep. Joe Barton, a Republican from Texas, after hurricanes Katrina and Rita damaged a dozen gulf region refineries and cut off 20 percent of the nation's domestic gasoline supply.

The idea is to encourage the building of more refineries away from the Gulf Coast, but the bill only uses the hurricane devastation to advance proposals the industry has sought for years—often at the expense of environmental regulations designed to protect clean air.

The chaotic scene on the House floor that Friday saw the Republican leadership lobby to change as many votes as necessary to force the bill through. According to The New York Times, as Democrats shouted for the gavel to fall on the bill's defeat, Republicans DeLay, Speaker of the House J. Dennis Hastert of Illinois, and majority whip Roy Blunt of Missouri individually pressed fellow GOP representatives into changing their votes from "nay" to "yea."

The tactics employed to get the votes necessary for approval are hardly unprecedented. In July, the White House used Vice President Dick Cheney, two Cabinet secretaries and the U.S. trade representative to secure votes for the Central America Free Trade Agreement, according to CNN. After holding the usually 15-minute voting time open for an hour, House leaders got the pact approved by another two-vote margin.

And in November 2003, CNN also reported that President Bush made "several middle-of-the-night phone calls to wavering members" for a Medicare bill that was held open for nearly three hours until the vote passed.

Bending House voting rules to jam through special interest legislation is bad enough, but the GAS Act seems to do nothing for those of us at the pump.

Worse yet, the bill allows the federal government more power in locating new refineries despite objections from states or the communities. That's of concern because the legislation also limits the number of different blends of gasoline and diesel fuel that refiners would be required to produce to six, according to a CBS News report, not the "boutique" fuels that had been used to meet clean air demands.

The GAS Act's concern for consumers is as weak as the concern House leaders had for the rules they abused to get it passed. That much was evident by their refusal to amend the bill with requirements for increased vehicle fuel economy from automakers.

While the name of the bill claims it's helping America's security, the manner of its passage hurts the country's sense of democracy.

Bringing a student on board

It has been more than a quarter-century since a student last served on Columbia's board of trustees, but an Oct. 6 proposal from the Student Government Association is hoping to correct that. We're hoping, too.

As SGA President Vanessa Torres noted in her proposal, the board of trustees included a student member for a decade beginning in 1969. But it's stunning that the board has been deciding on school matters without input from a student representative for so long.

New board chairman Allen Turner could strengthen his commitment to improving student involvement by ensuring the trustees adopt the proposal. Ultimately, there is very little reason not to do so.

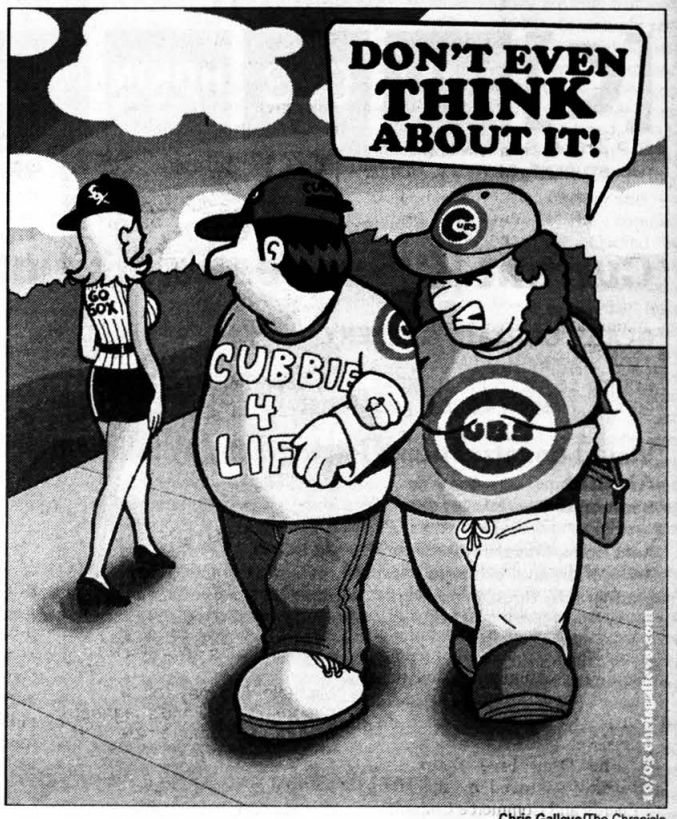
Decisions on issues of fundraising and program development at Columbia would greatly benefit from the opinions of a board member who also assumes the responsibilities of being a student. And should this board member be elected to two-year terms by the student body, the position would give Columbia's students a greater sense of involvement with their institution. Additionally, the board of trustees would be better served by having a member who can speak from the perspective of the students.

We realize that a decision to allow a student to serve on the board would come with high demands and expectations, but we're confident that Columbia can offer a student to meet them. Whether that means respecting the confidentiality of issues addressed at meetings, or being required to serve on committees just as other board members do, a student can be, and is, capable of satisfying whatever criteria the board of trustees has.

Of course, we also expect that should the board implement a student trustee, the position would be used to work with board members on a wide variety of issues and not dedicate all of their time to just one. In other words, the purpose behind the SGA's task force for this proposal should not be merely to create another opportunity to play the same broken-record request for a student center to suddenly materialize on Columbia's campus. There are many more issues on the board's plate that are deserving of equal concern.

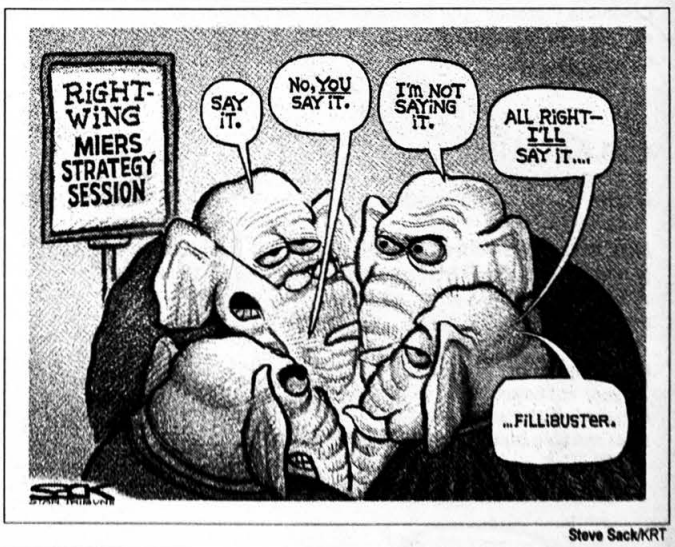
The board of trustees should approve the SGA proposal and Columbia should adopt a student board member position once again. As a result, students would gain a stronger voice for their college and Columbia would move a step forward as a whole in creating change.

BACK FROM THE DRAWING BOARDS



Chris Gallevo/The Chronicle

Wayne Stayskal/KRT



Steve Sack/KRT

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Steroids just part of the business of sports

By Jeff Cagle
Copy Editor

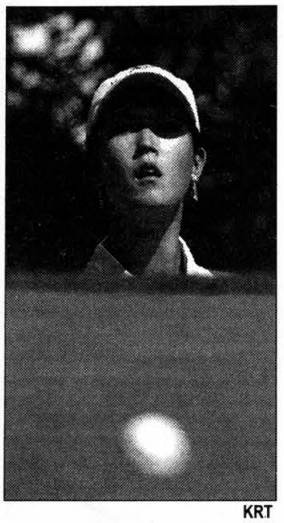
When things start to go wrong, Americans can be quick to point fingers and find someone to blame. But who are we to blame when it comes to the increasing number of professional athletes using steroids?

In an era when fans crave more action, harder hits and longer home runs, professional sports players are continually getting bigger, faster and younger—and the paychecks getting exponentially larger. To cope with the surge in demand, some professional athletes have turned to performance-enhancing supplements and steroids to get an illegal advantage over the rest of the competition, with the most recent and prevalent example being the scandal surrounding Major League Baseball.

This year, we have seen Congress intervene into the professional sports world; at a congressional committee hearing in March, Mark McGwire and Sammy Sosa testified about alleged steroid use, and Rafael Palmeiro may have ultimately perjured himself by proclaiming, "I have never used steroids. Period." He was suspended Aug. 2 after testing positive.

The Drug Free Sports Act, recently approved by the House Energy and Commerce Committee, is a bill that vows to crack down on illegal steroid use in professional sports by employing a "three strikes" policy, which includes random drug testing on players at least five times per year. A first positive test calls for a suspension without pay for half a season, a second calls for a full season suspension and a third calls for a lifetime ban.

But what is pushing players to risk prematurely ending their careers by using steroids?



KRT

Michelle Wie may roll to becoming the world's highest-paid professional female golfer at the age of 16.

One only needs to take a look at the makeup of a professional sports team to realize how much money can fuel the fire and shape what happens in the sports world.

The New York Yankees were recently knocked out of the playoffs despite their all-time high payroll of nearly $210 million. It isn't really a surprise that five out of the eight teams in this year's playoffs are among the ten highest payrolls in the league. When all is said and done, the top-10 team payrolls in major league baseball top $1 billion.

Not to condone cheating in any way, shape or form, but how can the blame be solely on the players for giving the fans what they want? Yes, taking steroids is cheating. Yes, it is dishonest. But, to an extent, the end result of steroid use is usually giving the fans what they are asking for.

On top of the already ridiculous amount teams pay players, fans are always looking for the "next big thing." Before athletes even score their first goal, get their first slam-dunk or hit their first home run, fans desire everything they've touched: their signature shoes, their jerseys, their energy drinks.

Before Lebron James had even been drafted to a professional basketball team, he had already, at 18, successfully scored himself a $90 million endorsement deal with Nike. That's $40 million more than Allen Iverson's lifetime deal with the company in 1996, $85 million more than Kobe Bryant's initial deal with Adidas in 1997 and $87.5 million more than Michael Jordan's first Nike deal in 1984.

Or how about Michelle Wie, who at the tender age of 16 (as of last week) is expected to make nearly $10 million in her first professional year, which would make her the highest-paid professional female golfer in the world?

Even the NHL is banking on a teenager to carry the newly-redesigned league to great heights. Sidney Crosby, the 18-year-old Canadian phenomenon, has already been likened to Wayne Gretzky and Mario Lemieux. It only took him two games to score his first goal as a professional, but he didn't even need to touch the ice before signing a $2.5 million endorsement deal with Reebok, on top of his $850,000 annual salary from playing with the Pittsburg Penguins—a figure that could more than double depending on his performance this season.

Perhaps the best example of gross exploitation of young sports superstars-to-be is that of 15-year-old Freddy Adu. At 14, he was not only compared to Pele, who is arguably the greatest soccer player ever, but he also became the highest-paid player in American professional soccer with an annual salary of $500,000. When he was only 10, he received an offer of $750,000 to play for an Italian soccer team.

Unfortunately, until sports fans can take a minute to realize that what we want is shaping the face of sports and stop pouring hundreds of millions of dollars into the business, sports will continue to be plagued by scandal and steroids, players will continue to get even stronger, and it is likely that $100 million contracts for "the next big thing" will be all too commonplace.

Feathered friends or feathered foes?

By Jenifer Dorsey Fischer
Copy Editor

Not a day goes by this season that we aren't reminded of the impending avian influenza pandemic, or "the bird flu." The media has gradually increased their coverage of the potentially disastrous disease, and it seems we are on the cusp of bird flu mania. Just wait for the outbreak.

There are claims that when—not if—it hits, this flu could wipe out as many as 200 million people worldwide, and that we aren't even close to being prepared. Should we be worried, bracing for the worst? Or is this just a bunch of squawk?

It became quite apparent that a bird flu frenzy was rearing its ugly head when President Bush held a press conference—interrupting a compelling episode of "Oprah"—and addressed our government's plan to combat the disease, should an outbreak occur on American soil. In light of current events, this seemed like an opportune time for our president to flex his muscles a bit and show that he is, indeed, protecting our nation.

Perhaps that is being a bit skeptical—surely there would be plenty of criticism to go around had there been no plan and our population was hit with a wave of bird flu, but was a "we interrupt this broadcast"-style press conference truly necessary? Can't there be the peace of mind that a plan is in place without the hype? Because really, it is difficult to know how worried one should be.

Every year about this time, we are inundated with foreboding tales of flu strains that will wipe out masses of people. Last year, reports of insufficient vaccines, and of an inevitable flu outbreak, created panic as people nationwide competed for a limited supply of flu shots. The issue blanketed news broadcasts and papers; it even became a feisty election topic between presidential candidates John Kerry and Bush. Eventually, flu season passed, never reaching the catastrophic levels of which we had been warned.

This go-around we have avian influenza A, a highly-contagious and deadly disease infecting animals, most commonly birds. Government officials, health officials and scientists are most concerned with a specific, highly pathogenic strain of avian influenza A called H5N1. This strain has crossed species and has been associated with human deaths in Asia. The World Health Organization reported that at least 57 people had been killed by this particular strain of the bird flu between December 2003 and August 2005. Reports indicate that these cases involved individuals who worked with poultry, their family members and some who worked in healthcare.

Scientists are concerned because of the increased number of outbreaks in poultry in Asia, not to mention the swift pace at which infected birds are dying. But these current poultry outbreaks are not considered to be as deadly or as dangerous for humans—even the WHO states as much.

The word "pandemic" has been tossed around quite a bit in reference to this strain of the flu. Pandemic is an ominous term that refers to a global outbreak of disease, which could occur if a new influenza A virus appears in humans. Such an outbreak would occur if the H5N1 strain mutates into an entirely new form that would be easily passed from human to human.

But so far, the strain has not successfully achieved this level. In order to do so, bird and human viruses would have to exchange genes when a person is infected with viruses from both species. It is entirely possible. The famous Spanish influenza pandemic of 1918, which killed up to 50 million people worldwide, according to the Centers for Disease Control and Prevention, was the result of a similar occurrence.

The media is quick to mention this as also they drop the "P" word and flash poultry-laden images. The chicken is becoming synonymous with life-threatening disease.

Yes, an influenza pandemic is a harrowing thought. Not only do such events cause illness and death, but they also lead to economic and social devastation on a global level. Vigilance is critical. But sensationalism is a disservice.

It is an honorable aspect of journalism to report potentially major health threats; preparedness of our society and government is critical for any sort of disaster. There is comfort in knowing a plan exists should the worst happen. However, overexposure of possible gloom-and-doom creates cynics, and people soon start changing the channel or turning the pages, because they are sick of our government and media crying wolf.

We can't live in fear. Look at the recent New York terrorism hoax. Resources, time and enjoyment of life are wasted when we live in a fearful society. Preparation and education are necessary, but there are plenty of things actually going on in our country right now that deserve equal press time and government attention. Causes that ordinary people can have an impact on right now—poverty, racism, inadequate schools, domestic violence, AIDS, etc. Fear paralyzes. And spending another flu season in the midst of media-induced fear is for the birds.

Roamin' Numerals

300

Number of living and dead birds found in the Torrance, Calif., home of Gerard Redmond Enright Jr. on Oct. 12. Animal control officers raided the home and found Enright, 61, operating on a pigeon he sedated with vodka.

$1.16

Amount of income tax bill Deborah Combs was arrested for failing to pay in Loveland, Ohio. Combs is scheduled to appear in court on Oct. 20 for four first-degree misdemeanors after failing to file a return in 2000 and accruing $200 in late fees over four years.

115

Number of years an 80-page handwritten working manuscript score of Beethoven's "Grosse Fuge" had been missing before being discovered by librarian Heather Carbo in July on a shelf at an evangelical seminary outside Philadelphia. The manuscript will be on display from Nov. 16 to Nov. 19 at Sotheby's in New York.

Choice Cuts

"I have asked Michelle if she wants more and she said yes, if the Lord wants to give us some she will accept them."

Former Arkansas state representative Jim Bob Duggar, 40, commenting on a conversation he had with wife Michelle, 39, about having more children. Michelle gave birth to the couple's 16th child in 18 years on Oct. 11, all of whom has a name beginning with the letter "J."

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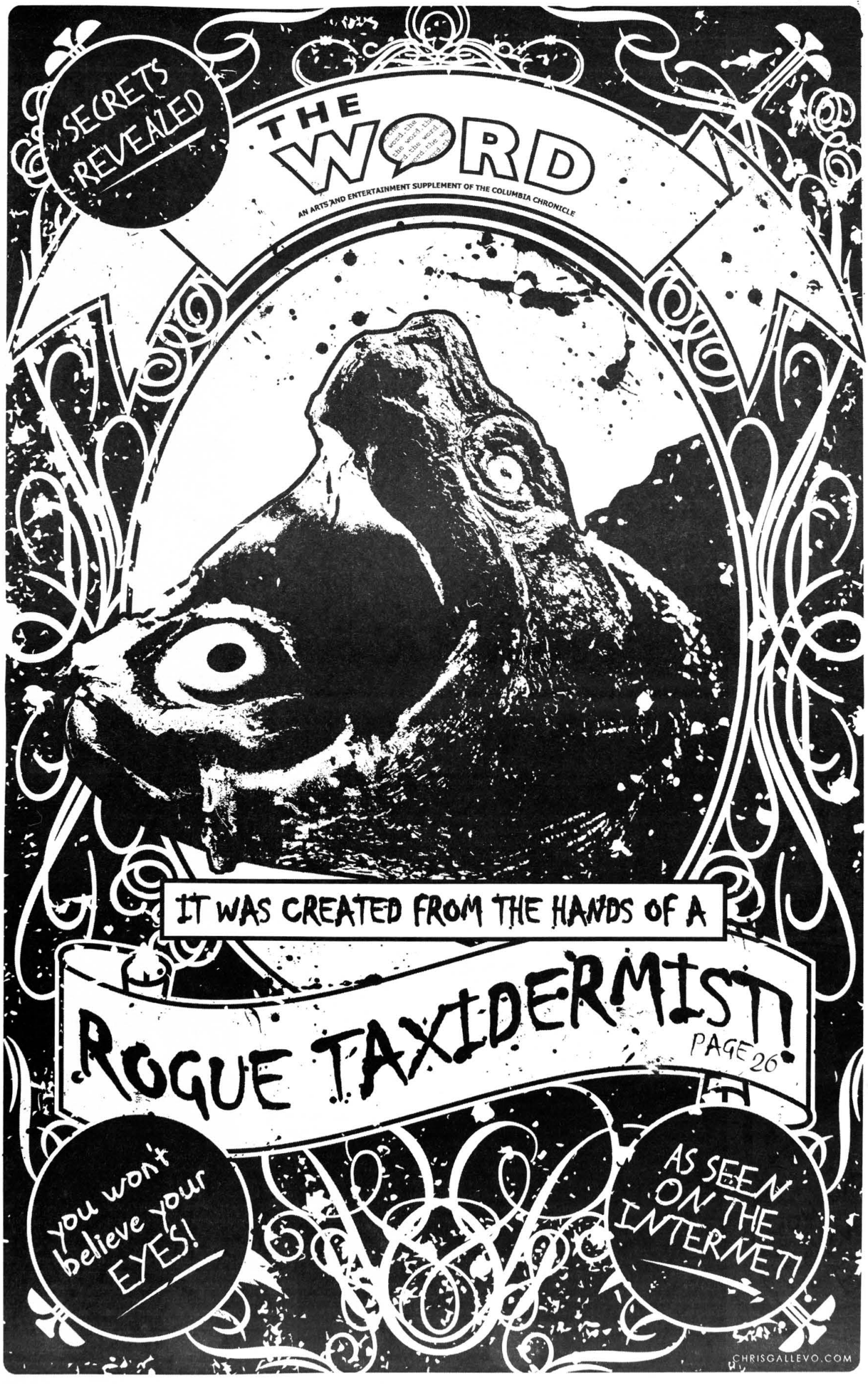
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Nice Package

Hi, my name is Todd, and I'm addicted to packaging. If you wrap a piece of crap stylishly enough, I will buy it from you.

Most recently, my obsession has focused on Apple products, but I think I've always been this way. I remember being enamored with the cool boxes of my childhood toys, from the weird parallelogram-shaped Centurion cases, to the awesome hidden stats-charts on the back of Transformer boxes. I specifically remember fighting with my dad when he threw away one of those boxes. How else was I supposed to know how strong Optimus Prime was?

I even wanted my food well-packaged. I will never forget the time Happy Meals were encased in large, hollow submarines perfect for bathtub warfare. And don't get me started on candy. Divided Nerds boxes gave you two different flavors neatly separated, allowing you to mix them at your own leisure. Bubble Tape Gum packages made perfect street-hockey pucks. The '80s were fantastic for packaging innovations—kids these days are getting so ripped off.

One would think that as I've gotten older, I would have slowly become immune to such obvious advertising/merchandising schemes. I haven't, and the products I've been tricked into buying have steadily grown more expensive. It was once action figures; now it's custom Nikes. How can I possibly resist the luxury pull-out box and velvet bag the shoes are shipped in? I don't care what you say—that box looks fantastic buried in the back of my closet.

CDs and DVDs are also prime real estate for elaborate packaging. Take note, music industry: Fancy cardboard sleeves with foldout artwork and fat liner notes keep me from stealing music from the Internet.

It's the DVD industry that showed me that I'm not alone. The entire market is flooded with ridiculous theme packages, from the stainless steel *Terminator 2* "ultimate edition," to the *Showgirls* "VIP limited edition," which includes shot glasses and pasties. There's even a *Schindler's List* "collector's gift set," because, apparently, the regular version didn't capitalize on the Holocaust quite enough.

Today, Apple is at the forefront of my merchandising-induced consumption. I was an oblivious PC user for most of my life, until I wandered into the Apple store on Michigan Avenue. I was floored by the beautiful design. The company took it to a whole new level—its products matched the store, and everything was gorgeous. Two months later, I walked out of that store with a shiny new PowerBook, three grand poorer, but completely satisfied. The black and silver box that encased my new laptop was sweet.

And that was only the beginning. You should've seen the grin on my face a month later as I unwrapped my iPod. The box not only matched my PowerBook box, but unfolded in such an innovative and downright awesome way that I just had to save it. To this day, it sits gathering dust in my living room.

I'm convinced that a limited collector's edition of The Word would quadruple our readership. So (pending clearance from management) coming soon to a newsstand near you, The Word Limited Edition will include behind-the-scenes commentary by myself, Hunter and Tiffany, deleted scenes (er, stories) and perhaps The Word rub-on tattoos. Get ready.

Who wants to blow a millionare?

By Jennifer Sabella

Lately I've been thinking a lot about the decisions I make and how they affect not only me, but the people I love. You're probably thinking, "Damn, bitch, save your spiritual inner-struggle for Conscious Choice," but when my uber-liberal mother told me to get rid of "that awful banana picture" and begged me to go to church with her on a recent visit home, I decided it was time to re-evaluate.

"I don't mind reading about sluts, cheating or blowjobs," my mom said. "But do you really have to put that picture up there? I'd like to think you weren't the one giving the blowjobs."

Blowjob or not, I figured I'd give my mom a break. So, mom, this column's for you.

Chicago isn't exactly well-known for star-sightings and high-profile residents, but lately I feel like there have been more than usual. I never thought I'd be the type to develop elaborate plans to find and seduce Vince Vaughn when he strolled into town, but I'm quickly realizing that checking in with the staff at Holiday Club to see when he was there last borders on creepy.

What is it about public figures that send the general public into a frenzy? If Vince Vaughn weren't Vince Vaughn, I would probably let him buy me a drink and ditch him shortly after, but let's not get into the things I would let the real Vince Vaughn do.

::Sigh::

My boyfriend (By the way, I have a boyfriend. That whole being single thing didn't go over too well.) interviewed the super-hot Claire Danes last week for a story he's working on and insisted she wanted to sleep with him.

"I'm telling you, the best time to try and sleep with an actress is when they're in a different city," he said. "There are a bunch of fat, old, film critics talking to her. I walk in, it's a breath of fresh air."

I wonder if he's right. When I went to all-girls school, anytime a young man walked in, the girls would huddle around him like a bunch of horny rabbits waiting to get a fix.

My co-worker Carrie also shares a fascination with the rich and famous. She was a groupie for Metallica for a few years in the '80s and said she came close to sleeping with Lars once.

"Wow, those were crazy times," she said, shaking her head. "Crazy times."

I'm assuming people would screw nasty Lars Ulrich for the same reason they would Bill Clinton—money, power and status. There has to be some sick satisfaction from walking into a room on the arm of a celebrity, no matter how obscure they are.

And I'm not immune. I have a creepy, ongoing fascination with Scott Lucas from Local H. He lives in Chicago and I see him pretty often at various bars in the city. I would have to be quite trashed to make a move, but I'm way too intimidated by him in general. He has the whole "too cool" thing going on. And his girlfriend could probably kick my ass.

Then there's my friend Don, who knew a woman who went down on Poison's Brett Michaels simply because, well, he was Brett Michaels.

"She liked Poison a lot," Don said.

Because to be the ultimate fan, you must have oral herpes.

Celebrity is an interesting thing. Most celebrities seem like crazy assholes, but they can still get laid more than a bioengineering major with a kick-ass record collection.

The cycle is pretty ridiculous, and I guarantee most groupies and celeb-stalkers probably regret their high-profile rendezvous. I suppose it all comes down to our fascination with the unattainable.

Then again, even the unattainable need a good blow job every so often. But don't worry, Mom—I won't be the one giving them.

CALENDAR OF EVENTS

MONDAY

Keyshia Cole
House of Blues,
329 N. Dearborn Ave.
9 p.m., $32.50

TUESDAY

Metric
Empty Bottle, 1035 N. Western Ave.
7:30 p.m. and 10:30 p.m., $10

Hip-Hop Preservation
HotHouse, 31 E. Balbo Dr.
9:30 p.m., $5

WEDNESDAY

Jaguar Wright
House of Blues,
329 N. Dearborn Ave.
9 p.m., $20 Advance, $22.50 Door

Author Amy Tan reads from *Saving Fish From Drowning*
Harold Washington Library,
400 S. State St.
6 p.m.

THURSDAY

New Pornographers
Metro, 3730 N. Clark St.
9 p.m.
Sold Out!

FRIDAY

The Coup
Abbey Pub, 3420 W. Grace St.
9 p.m., $15

LCD Soundsystem
Vic Theatre, 3145 N. Sheffield Ave.
9 p.m., $19.50 to $22.50

SATURDAY

My Morning Jacket
Vic Theatre, 3145 N. Sheffield Ave.
7:30, $20

SUNDAY

Cat Power
Park West, 322 W. Armitage Ave.
7:30 p.m., $17.50

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Ratings Guide

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

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

Meno:
New book out in mid-November

Continued From Front Page

"She really likes the short stories I write," Meno said. "So in this simple and personal way, a lot of the short stories are written to amuse her or woo her."

Koren is also featured on the cover of the short story collection. Meno said that he would like to have people he knows on the cover of his novels not only for good luck, but to have them with him while he is on a book tour.

What makes *Bluebirds* a remarkable collection is its sense of balance.

"You want to have genuine moments and tender moments and sad moments, but it's hard for an audience without balancing it out with humor," said Meno.

A story like "Happiness Will Be Yours" accomplishes this by adding a sense of humor to a tragic situation. This story follows two childhood friends as they recover from being kidnapped in their youth. Meno injects comedy into the situation by showing how the two cope with the situation–by going to a children's amusement park together once a year. What makes this story hilarious is that the two friends continue to meet at the amusement park as adults, which serves as a metaphor for their relationship; not only are they too old to be attending a children's amusement park, but they have also outgrown their childhood friendship as well.

In addition to working on *Bluebirds*, Meno is also currently working on a play titled "The Boy Detective Fails," which is expected to be produced in May 2006 at the House Theatre, 4700 N. Ravenswood Ave. The play is about a boy detective in the same vein as the Hardy Boys or Encyclopedia Brown, and it follows him as he grows up to face his own personal mysteries when his older sister dies.

Also in the works is a movie adaptation of *Hairstyles of the Damned*, which was picked up by Focus Features. Meno was approached by many movie studios, but he felt more comfortable with Focus Features because of the quality of its films, such as *Lost in Translation*.

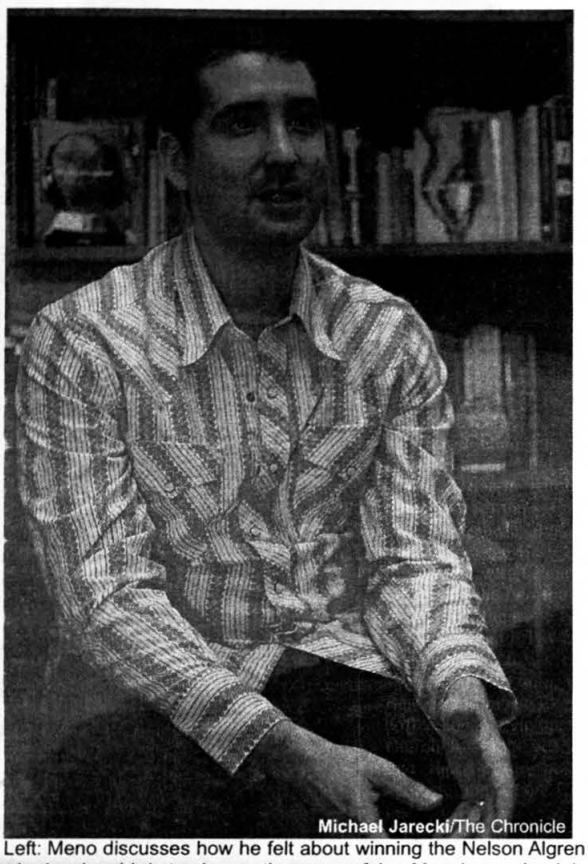
"The first thing I said to their writers was, 'If you make [Gretchen] skinny, I'll come here and kick your ass,'" Meno said. The film adaptation is still in its earliest stages, and might not come out for some time.

Despite how busy Meno may appear, he says he still enjoys working with the faculty and students of Columbia's Fiction Writing Department.

"Sometimes I feel embarrassed for taking a paycheck because, basically what I do is talk about what I love with my students and I get to read their stories all the time," Meno said.

Randall Albers, the chairman of the Fiction Writing Department, is also glad to have Meno as a full-time faculty member.

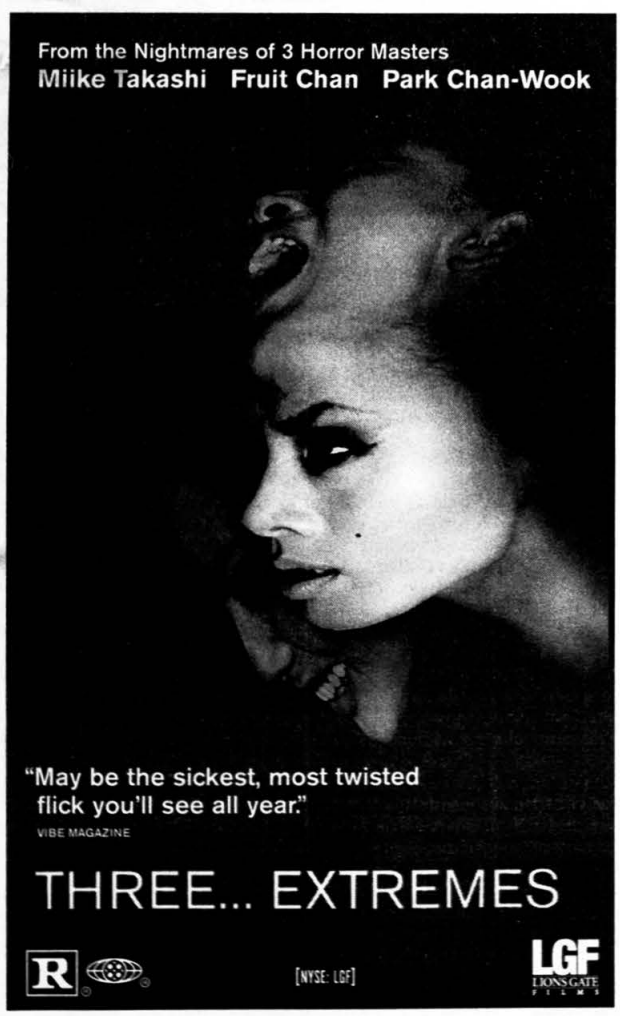
"Joe's work and his accomplishments are extraordinary at a very young age by most standards," said Albers, who is a former fiction writing professor of Meno's. "He has already established himself considerably."



Michael Jarecki/The Chronicle

Photo courtesy Laura Leichsenring

Left: Meno discusses how he felt about winning the Nelson Algren Award in 2003 for his short story "Midway." Right: The woman who inspires birds to sing on the cover of Joe Meno's new book is also Meno's wife, Koren.



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OPENS AT LANDMARK'S CENTURY CENTRE ON FRIDAY, OCTOBER 28TH!

Modern Prose

'Pride and Prejudice' director Joe Wright talks about latest Jane Austen adaptation

By Tiffany Breyne/Assistant A&E Editor

Photos Courtesy Rotten Tomatoes

Keira Knightley as Elizabeth Bennet and Matthew MacFayden as Mr. Darcy in *Pride and Prejudice*. Below left: Rosamund Pike as Elizabeth's younger sister, Jane.

Jane Austen's timeless novels have been adapted into movies many times, and the trend doesn't seem to be ending with the newest adaptation of *Pride and Prejudice*, directed by Joe Wright. The film hits theaters Nov. 11. *Pride and Prejudice* follows the Bennet family—a pushy mother, wise father and five frivolous sisters—as they journey through their youth and discover love. Wright took some time to talk to The Chronicle about the movie.

The Chronicle: How's your visit to Chicago so far?

Joe Wright: I arrived last night—I like Chicago very much. I came here for a short film I made in '98, to the film festival, and I won a prize. So, I like Chicago, they give me nice, shiny things.

So now you're here for *Pride and Prejudice*, which is covered territory—it's been done before. Why did you decide to do a remake?

There hasn't actually been another movie of *Pride and Prejudice* since 1940, the one with Greer Garson and Laurence Olivier. It hasn't been in the cinema since then, and I was surprised by that. And I've never seen the television version with Colin Firth. So I wasn't influenced by that; still haven't been influenced. I was sent the script, and I'd never read the novel. I took it to the pub one afternoon thinking I really wasn't going to like it, thinking it was probably for girls, and found myself weeping into my pint of lager. I was really surprised at how moved I was, and also I was laughing out loud. Then I went and read the novel and was shocked by what an incredible piece it was. It felt very modern to me. It was like the first piece of British realism; it felt very fresh and very funny. I was surprised by the ages of the characters, that they were young people. Elizabeth was 20, Darcy was 28, [Elizabeth's] sister was 15. So I had an idea that I wanted to make the film with actors of the right ages, since it's about young people falling in love for the first time—young people who don't really understand the emotions that they're experiencing. I just got further and further into it, and more deeply involved in it—I didn't really think about whether it'd been made before. I just got excited by it.

Was age a big factor in choosing actors? For example, Matthew MacFayden, who plays Darcy, seems innocent but older.

When we made the film, [MacFayden] was 29. He's got an old soul. He's a very masculine, manly kind of man. But Darcy hasn't quite hit the plateau of his 30s yet, he hasn't quite settled into his character; he doesn't quite know who he is yet. He's battling with that sense of identity. He lost his parents at a young age, and found himself with a responsibility of his sister and the estate and probably about six or seven hundred livelihoods that depended on him. He had to kind of put on a suit of manhood before he was really ready to wear it. That doesn't quite fit him—the character that he is pretending to be. It's Elizabeth who teaches him how to be a proper gentleman, by which I mean literally, a gentle man.

Did you have Keira Knightley in mind when making the film?

Originally I thought Keira was too beautiful to play Elizabeth, who was a plain girl, but then I went and met Keira late one night at a hotel bar and discovered that she's really this incredible tomboy. She's a proper scruff. She doesn't say what she thinks you want to hear—she says exactly what she thinks. She is incredibly smart and witty and generous and has an amazing independence in spirit. And all of those qualities I thought were perfect for Elizabeth. So I think if you're making a film and you have an actor who looks right but doesn't have the spirit of the role, and you have an actor who doesn't look exactly as you imagined, but does have the spirit, I do find it's better to have the one with the spirit.

You mentioned that the book was more modern than you thought it would be—the movie was modern as well. The imagery was more artistic than expected from a movie from this time period. Was that intended?

I went to art school myself, and I'm very interested in visuals. I wanted it to be dirtier and rougher than the previous adaptations of Jane Austen's work, and just doing research, I discovered it wasn't really this pristine, clean world that these characters were living in. They were living in very close proximity to their own environment, and it would have been fairly rough and ready. Also, I felt that if one placed the characters, especially Elizabeth, in a very unbound existence, then her aspiration for romantic love would be all the more heroic and divine and beautiful. So I thought that contrast would help in terms of the storytelling as well. I was looking for visual metaphors, if you like, for the reader of the story.

The movie does a good job of showing emotions rather than giving characters long dialogues.

I think so, but I think when developing a script and making a film, one's always trying to tell a story or show the story without telling it—without people saying exactly what they think or feel. Because generally I don't think people do in real life—we understand each other through actions and gestures and the details of how we interact rather than how we actually talk.

Now that you're done filming *Pride and Prejudice*, are you working on a new project?

Promoting it is taking up a bit of time, but I'm working on an adaptation of an Ian McEwan novel called *Atonement*, which we have to shoot next year.

Do you like doing adaptations of novels?

Pride and Prejudice is the first time I've done that. It's quite nice, it's quite exciting, it's quite a challenge. What we're trying to do is be faithful to the narrative events of the story, but also we try to be faithful to the tone and the atmosphere and the prose as well. We're trying to find the cinematic equivalent to the prose of *Pride and Prejudice*, which was written by a 21-year-old woman who was just discovering her talent, really. So it has a huge energy and a huge excitement about the purpose of writing. There's an energy to the film, the speed to the film, the kind of quickness and pace to the film that hopefully conveys that same kind of energy.

Are there any new books right now that you feel could be turned into films?

I think *The Kite Runner* [by Khaled Hosseini] would make a great film. It's by an American-Afghani writer—growing up as a child in Afghanistan in the '70s. It's a great adventure. I think someone else is making it, unfortunately.

Focus Features will be holding a promotional screening of 'Pride and Prejudice' on Nov. 10, 7 p.m., at Landmark Theater, 2828 N. Clark St.

Pride and Prejudice featured in One Book, One Chicago program at Harold Washington Library

By Cathleen Stanger/Staff Writer

In other Jane Austen news, Professor Joan Ray, president of the Jane Austen Society of North America, hosted a lecture on the Austen classic *Pride and Prejudice,* the inspiration for Joe Wright's new film starring Keira Knightley last Wednesday at the Harold Washington Library.

The book was selected for the One Book, One Chicago program, which focuses on a book each season the entire city should read.

"Readers from all walks of life can easily read from [Austen's] six major works. All [her] novels are of manageable length," Ray said.

Topics touched upon in *Pride and Prejudice* involve social and economic classes, women's plight, family values, sex and scandal. Although the book has been transferred to film and television multiple times, Ray isn't particularly enthusiastic about the adaptations. When an audience member asked what was Ray's favorite film based on a Jane Austen book, she simply replied, "I prefer the books."

"I must have read that book 80 times in my life," she said. "You become so absorbed in her work, because she understands human behavior so well, and her characters are relatable."

The Jane Austen Society of North America was founded in 1979 by fans. Ray joined the organization in 1992 and became its president in 2000. She is the first president to last three terms—most only hold two terms.

Ray said the society is comprised of Austen admirers and scholars.

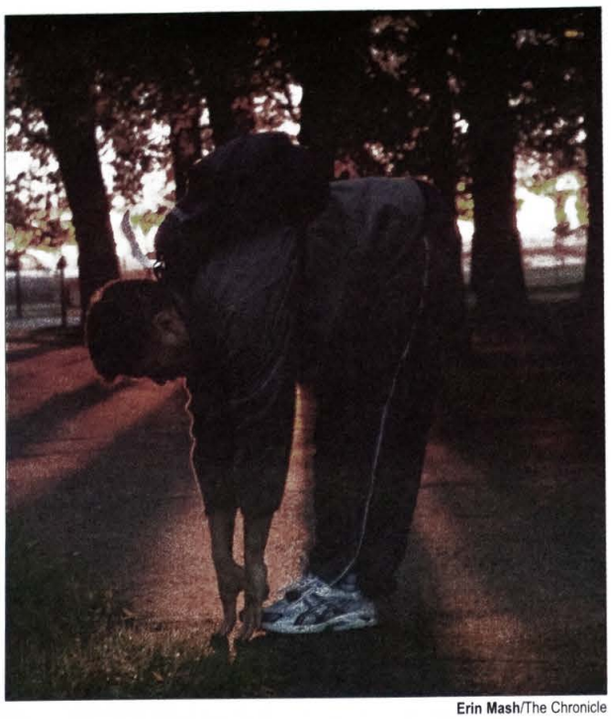
"[The organization is made up of] professional scholars, and dedicated, well-read amateurs who have joined together on equal ground in their enthusiasm and admiration for the genius of Jane Austen," Ray said.

Ray is excited about *Pride and Prejudice* being chosen for the reading program.

Chronicling the Marathon

A photo essay by Chronicle photojournalists Eric Davis, Michael Jarecki, Erin Mash and Mauricio Rubio

Michael Jarecki/The Chronicle



Erin Mash/The Chronicle

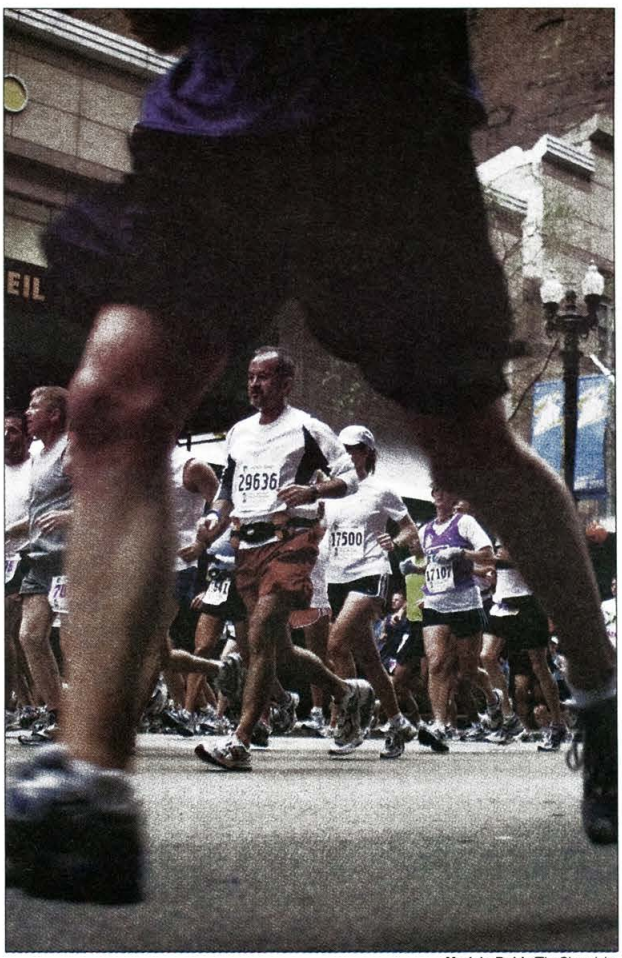
Every year, more than 30,000 runners hit the streets of the Windy City to test their endurance in the LaSalle Bank Chicago Marathon, and every year, The Chronicle photo staff follows the race as it takes the athletes through myriad of the city neighborhoods. This essay documents the determination of the runners in the 28th annual, 26.2-mile contest on Oct. 9: the anticipation of the starting gun, the mid-race exhaustion, and the relief and satisfaction of crossing the finish line.

Eric Davis/The Chronicle

Mauricio Rubio/The Chronicle

Eric Davis/The Chronicle

Eric Davis/The Chronicle



Maricio Rubio/TheChronicle

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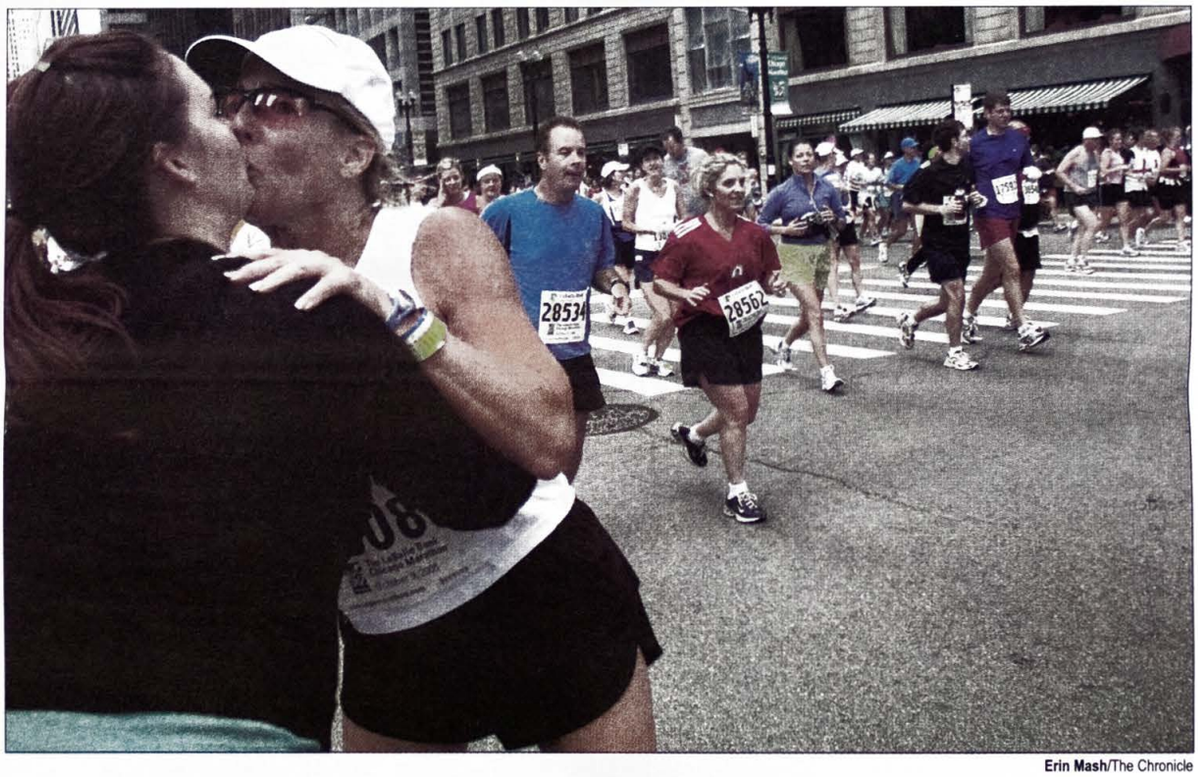

Erin Mash/The Chronicle

Michael Jarecki/The Chronicle

Erin Mash/The Chronicle

Candid Cameron

Director Cameron Crowe discusses family, film and his latest work, 'Elizabethtown'

By Christina Hansen/KRT

Writer and director Cameron Crowe said he always follows his instincts when making a film.

Despite a successful box office run with films such as *Jerry Maguire* and *Almost Famous*, Crowe said it was a struggle to get his latest film off the ground.

"It is much easier to make a heist movie or a slasher movie," Crowe said during a conference call with college journalists. "Those are easier to sell and market and all that stuff. You really have to fight to make a movie *Elizabethtown*."

People and events from his own life often inspire Crowe's films, he said.

William Miller, the budding rock writer at the center of *Almost Famous*, is based on Crowe himself. After seeing the film's portrayal of Crowe's relationship with his mother, many fans asked him about his father, and the concept of *Elizabethtown* was born.

"*Elizabethtown* is a tribute to my dad and somewhat of a love letter to his home state, Kentucky, and that came from personal experience in knowing how much that was a part of our family heritage," Crowe said.

The film's main character Drew Baylor (Orlando Bloom) is faced with the unexpected death of his father, an experience that Crowe went through years ago.

As a young writer, Crowe said he felt reluctant to use events from his personal life in his writing. He changed his mind, however, after the heartfelt response he received from readers of an autobiographical article he wrote for Rolling Stone magazine.

"Real life is often more poetic than anything you can write," Crowe said.

One true-to-life theme central to *Elizabethtown* is the sting of failure.

Drew creates a daring new product that loses millions of dollars for his employer and feels worthless after his boss fires him.

Crowe said he could relate to Drew's situation just after the release of his box office bomb *Vanilla Sky*.

"Just when you think your life is over, wait—don't give up," he said. "If this incredible failure hits on a Wednesday, give yourself Thursday and maybe Friday, and watch what destiny might put on your doorstep."

Crowe's optimistic outlook on life is evident in the character of Drew in *Elizabethtown*.

"I look at it as a character that is trying to be a warrior for optimism in a sometimes brutal and often cynical world," he said. "I just think that is a hero now, particularly now because it is often pretty dark out there."

Crowe's love of music is responsible for the integral role that song often plays in his films.

He uses Elton John's tune "My Father's Gun" in the movie to give voice to a dead character, Drew's father.

"Every once in a while the right piece of music can really match something you filmed and scratch at your soul in a way that as a music fan, and a film fan, you feel like both are enhanced," he said.

A unifying factor of all Crowe's films has been the transformational power of love. The man who penned the immortal line "You had me at hello" believes that love really can turn a life around.

"It is great when you are feeling like you are absolutely alone in the world to meet someone who is out for you that you did not expect to know or be there for you," he said. "I don't know that [love] is the solution but it is a gift that comes out of believing in humanity."

Crowe lives his life and writes his films by a simple truth that he shares with aspiring filmmakers around the world.

"The stuff that comes from your heart is the stuff that other people find most universally true for them, too," he said.

Cameron Crowe with Kirsten Dunst, who stars in 'Elizabethtown.'

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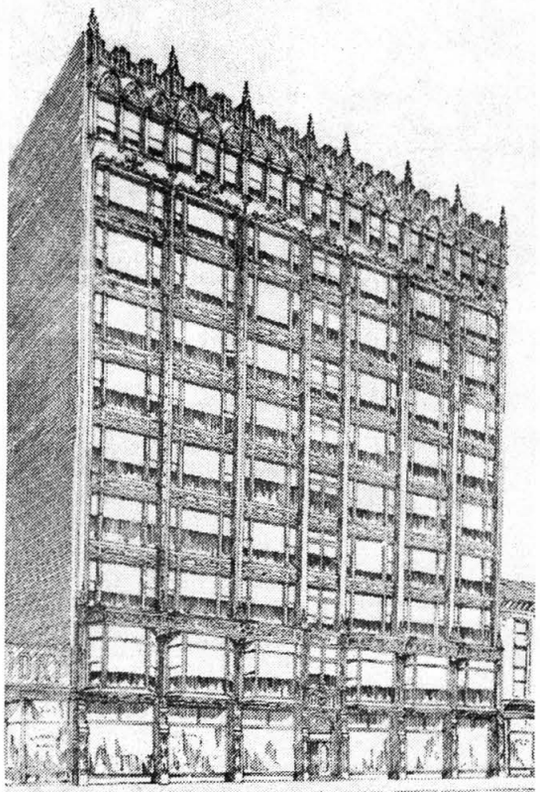

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Dominic Pacyga
historian and noted writer on Chicago cultural history

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Ann McGuire
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panel discussion by members of the preservation, development architectural and residential communities

http://www.lib.colum.edu/archhistory/

Made possible through a 2004 Getty Foundation Grant.

Hokin Gallery gets unplugged

Faculty members fill Columbia's open mike void with 'Accoustic Kitchen'

By Sam Libretti/Staff Writer

For the last three years, two Columbia teachers have been quietly offering students the chance to play music in an intimate acoustic setting.

The Acoustic Kitchen has been a monthly tradition at the Hokin Gallery, 623 S. Wabash Ave., since English teacher George Bailey attended a faculty retreat with science teacher David Dolak and the two found they shared a passion for the same type of music.

"George and I were fans of the 1960's protest folk scene," Dolak said. "We were big into Bob Dylan, the Beatles and music like that. I had run a coffee house-style open mike night at a church for eight years, and we knew that there could be an avenue for acoustic music on Columbia's campus."

Bailey said that he and Dolak became friends largely because of their shared interest in guitar-based music.

"I respected the fact that David was also a musician and actually builds guitars," Bailey said. "When we went on that retreat we were up all night playing music with a South African guitar player, and we knew it would be a good idea to start up an acoustic night at Columbia."

Dolak pointed out that the setup of the Acoustic Kitchen is very intimate, complete with candles and low lights.

According to Bailey, Columbia student musicians are free to bring along their friends to accompany them, and students often get together to work out songs on an improvisational basis.

"We really encourage the players to come in and do whatever they feel," Bailey said. "The theme is very much centered on the idea of the acoustic guitar accompanying the singing voice, but there are a lot different ways to express that."

> "George and I were fans of the 1960s' protest folk scene ... We knew that there could be an avenue for acoustic music on Columbia's campus."

Dolak stressed that an improvisational performance is perfectly acceptable at the Acoustic Kitchen, even if two musicians happen to connect on the spot.

"If two people want to just start playing together that night, then they're free to go in the back and work something up and play it," Dolak said. "Or, if they want George and me to come on and help out, we're happy to do that, too."

Bailey said that a problem with the Acoustic Kitchen is its sometimes spotty attendance. He said that when it started out, anywhere from five students to 30 would show up.

"We've gotten more people every semester," Bailey said. "But we would like to see more as time goes on."

> "This is a great place to meet people who you can share a passion for music with ... The atmosphere is very welcoming."

Dolak said that on a good night, 30 people would be attending, with 11 acts performing two to three songs each. The pair has done a lot of promotion, distributing flyers on campus. But, he said that they'd like to get some sort of school sponsorship for more visibility, as well as to afford refreshments at each session.

Dolak and Bailey both said that the Acoustic Kitchen is meant to provide a third avenue of open mike expression on campus, with Wise Ass Comedy Night as well as the Big Mouth hip-hop open mike already more established.

Chris Medina, a Columbia junior majoring in audio arts and acoustics, is planning on making his third trip to the Acoustic Kitchen for the Oct. 18 session.

"This is a great place to meet people who you can share a passion for music with," Medina said. "You get a chance to get an honest critique from people who are musicians and the atmosphere is very welcoming."

Medina, who fronts a local band called The Green Light Special, said that he'll perform some of his band's songs but that the Acoustic Kitchen isn't really the right setting to simply promote your latest music project.

"I mean, if you want to get your band's name out there people might be interested," Medina said. "But this is more intimate and more just a chance to connect with people through your music, not to say, 'Hey, my band's playing here or there next week. You have to come.'"

"We do see a lot of the same people coming back," Dolak said. "The atmosphere is friendly, we have a good P.A. system and it's a great chance to express yourself musically."

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IT WAS CREATED FROM THE HANDS OF A

ROGUE TAXIDERMIST!

By Hunter Clauss

Graphics by Chris Gallero

If taxidermy seems a bit odd, then rogue taxidermy is completely off the map. Two-headed chickens, a bear's head in an empty soup bowl, a toad eating a human toe and the head of a three-eyed fish—all just some examples of how rogue taxidermists are rejuvenating an artistic medium that hasn't changed much since its conception.

Photo Courtesy Burnaby Q. Orbax

Two heads are better than one. This is just one of the many mounts created by rogue taxidermist Prof. Burnaby Q. Orbax, curator of the Museum of Natural and Unnatural Curiosities.

The art form known as taxidermy began in the 1800s when hunters started bringing their trophies to upholstery shops, where the bodies would be stuffed with rags or cotton and sewn up, often with ghastly results.

More accurate techniques have since been developed, thanks to such innovators as Carl E. Akeley, who is sometimes referred to as the father of modern taxidermy. Akeley, who lived from 1864 to 1926, made two trips to Africa in his lifetime, and brought back the remains of many animals that helped in creating some of his most famous and revered mounts. His "Fighting African Elephants" can be found at the Field Musuem of Natural History, 1400 S. Michigan Ave., in the museum's Stanley Field Hall, along with photographs from his trips to Africa.

Now, years after the death of Akeley, the art form is evolving again with the arrival of rogue taxidermy, which is sometimes called crypto-taxidermy. This form is like plain, good old-fashioned taxidermy in the sense that they both use dead animals to create an artistic depiction of wildlife. Traditional taxidermists, however, usually choose to display the subject in its natural environment, as if it were still alive. Rogue taxidermists, on the other hand, make no bones about how dead the subject is. In fact, for some rogue taxidermists, death is the main principle behind their art.

"It's the animal in a traditional taxidermy pose, but it's obviously dead," said Scott Bibus, a rogue taxidermist. "Maybe its intestines are coming out, or it's missing an arm or something that forces you to confront the idea that the animal you're looking at is no longer alive."

Bibus, 26, is the co-founder of the Minnesota Association of Rogue Taxidermists along with his friends and fellow rogue taxidermists Serina Brewer and Robert Marbury. This up-and-coming organization has members from all over the United States and Canada and is dedicated to the timeless curiosity some have with the bizarre.

Whether it's a fascination with animal mutations, such as a two-headed chicken, or of such sideshow classics as the Fiji mermaid—the mummified body of a mermaid creature that is half monkey and half fish—rogue taxidermists hope to entertain the imaginations of potential onlookers by taking taxidermy to a completely different level.

> "We don't need to kill any animals for our work," Bibus said. "Dead animals are a resource that's not in any problem of becoming extinct. They're everywhere."

"The first rogue taxidermy mount I ever did was called 'Beaver Eating a Human Thumb,'" Bibus said. "I was just mounting a beaver, and I was like, 'Man, I love this taxidermy stuff, but I'm just bored with this piece.' So I just slapped a human thumb on there and added some blood dribbling down."

Taking such creative risks with taxidermy came naturally to Bibus because he has always been fascinated with the concept of death and how people react to it. This curiosity with the ultimate end helped feed Bibus' desire to break into taxidermy.

Each of the co-founders of the Minnesota Association of Rogue Taxidermists seems to have a particular artistic style. Brewer's pieces often deal with supernatural animals, such as a mummified chupacabra, and animal mutations, such as a Siamese squirrel. Brewer, who is a graduate of the Minneapolis College of Art and Design.

Marbury's approach to taxidermy is much different than Brewer's and Bibus' because he incorporates stuffed animals—the toys children sleep with—into his mounts. One could send his or her own beloved childhood stuffed animal to Marbury's Urban Beast Project and, for an attached fee, he could begin the "feralization process" of turning one's teddy bear into a piece of rogue taxidermy.

Bibus, who has gone through formal taxidermy training, uses traditional taxidermy poses and presentations, such as mounting an animal's head on a plaque. But he will push the obvious fact that the animal is dead by incorporating aspects of death into the piece, whether it's by adding a fake, bloody human toe in the mouth of a frog or displaying the animal without its skin, exposing the muscle, blood and guts.

Bibus and the rest of the rogue taxidermy co-founders do not hunt down the animals they use. Most of the animals come from roadkill or through donations.

"We don't need to kill any animals for our work," Bibus said. "Dead animals are a resource that's not in any problem of becoming extinct. They're everywhere."

Just recently, Bibus received two donations from a family friend who found two dead squirrels, which are now being stored in Bibus' freezer. Also found in Bibus' freezer is his recently deceased pet, an albino channel catfish, which is about 14 inches long. Bibus would like to use his dearly departed pet in a project, but he is still deciding on what that project will be.

The Minnesota Association of Rogue Taxidermists also has an ever-growing membership roster. One of the many working members is Professor Burnaby Q. Orbax, who is also known as Jason Thomas. Orbax has been a member since December 2004, and is the founder of the Great Orbax Sideshow, which is a traveling sideshow, based in Canada. He has been in the sideshow business for seven years and incorporates a number of stunts into his performances. One worth noting is an escape act in which Orbax is wrapped numerous times in industrial saran wrap.

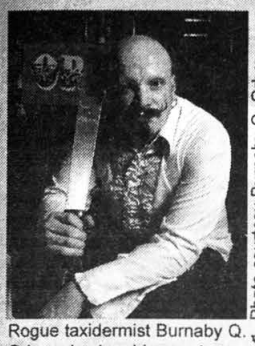

Photo courtesy Burnaby Q. Orbax

Rogue taxidermist Burnaby Q. Orbax also has his own traveling sideshow.

"I try to do classic stunts and put a little bit of a new twist on them," Orbax said. "The way these original stunts sort of came about were [by] taking things from everyday life."

Orbax is also the curator of his own Museum of Natural and Unnatural Curiosities, which displays his own rogue taxidermy work of classic sideshow creations such as the mummified body of an alligator boy and his own Fiji mermaid, which are largely made out of synthetic materials.

One reason why Orbax is completely in love with the sideshow and rogue taxidermy is because he believes he's selling ideas to the audience's imagination.

"You don't get to walk away with a shrunken head, but you get to have seen it," Orbax said. "What's sold to you is that experience, that idea, that concept, and the ability to walk away and to wonder about things."

While this may be cool to some, others do not find the idea of a two-headed chicken with a human thumb in its mouth very appealing.

"I think it's tacky..."

"Because humans eat animals, they think that anything and everything is open season," said Mary Britton Clouse, founder of Justice for Animals Arts Guild. "Gimmicks like this really fail to inspire me."

Justice for Animals Arts Guild, which is based in Minnesota, is an animal rights advocacy group that hopes to raise awareness of animals in the arts. Clouse is also an artist and enjoys painting pictures of roosters.

Animal rights groups, however, are not the only ones flustered. Rogue taxidermy has received scrutiny from traditional taxidermists as well.

"I think it's tacky," said Brice Wangler, owner of Fall Flight Taxidermy in Centralia, Ill. While the works of Bibus and Orax rub Wangler the wrong way, he still considers it taxidermy because the same techniques are used even though the finished product is going off in a different direction.

"We owe it to the animals to show them respect, and I think that's disrespectful to wildlife," Wangler said.

Most rogue taxidermists, however, would claim that they are not trying to accomplish what traditional taxidermy does, and that while their work is still a variation of the same artform, it should not be considered or viewed in the same light as traditional taxidermy.

"Many artistic renaissances, if you want to call them that, have undergone a lot of persecution from the rest of the art community in general," Orbax said.

While it may not be appreciated by some, rogue taxidermy has sparked the attention of many others, including those in academia. From Nov. 7 to Dec. 2, the founders of Minnesota Association of Rogue Taxidermists will be taking their work to Central College in Pella, Iowa, where they will give lectures and demonstrations as visiting artists. Bibus sees this as an excellent way to inspire a whole new generation of rogue taxidermists, as well as traditional taxidermists.

"It's a fantastic opportunity to get people who are from the surrounding area ... thinking about [taxidermy]," Bibus said.

The Minnesota Association of Rogue Taxidermists' website is www.roguetaxidermy.com. The artists mentioned in this story also display and sell their work online. Serina Brewer's website is www.customcreaturetaxidermy.com, Robert Marbury's website is www.urbanbeast.com and Scott Bibus' website is www.liquidfish.com.

Rogue taxidermists make no bones about how dead the subject is. In fact, for some rogue taxidermists, death is the main principle behind their art.

These are just some of the mounts created by Scott Bibus, cofounder of the Minnesota Association of Rogue Taxidermists

Photos Courtesy Scott Bibus

No soul in these 'shoes'

'In Her Shoes' fails to impress, packs on the cheese

By Tiffany Breyne/A&E Editor

If *In Her Shoes* seems worth seeing, be sure to wear comfortable shoes when you go, because it's a trek trying to find a theater playing this movie. Maybe even bring a blanket, snacks and water for the trip. Or, hell, just don't even go to see it at all.

Based on Jennifer Weiner's bestselling second novel, *In Her Shoes* has received way too many good reviews that allude to the fact that this is a chick flick unlike any other—but it really isn't. *Shoes* is too long and too cheesy, oozing emotion as it follows Cameron Diaz (*There's Something About Mary*) and Toni Collette (*About a Boy*) as sisters going through revelations about themselves and each other.

Diaz and Collette play Maggie and Rose Feller, two sisters with personalities so contrasting it's a wonder they're related at all. Maggie, the younger and prettier of the two, is exuberant and dyslexic on the outside, but insecure and seemingly deep on the inside; Rose is plain and apprehensive, waiting to burst out her fun-loving self and huge stock of lonely high-heeled shoes from deep inside her closet.

Maggie is kicked out of her dad and stepmom's (evil, of course) house after a few too many drunken nights, moves in with Rose and proceeds to ruin her life with her sloppy, apathetic lifestyle and fetish for Rose's shoes. Eventually, Rose kicks Maggie out, leaving her to travel to Florida to live with her estranged grandmother, played by Shirley MacLaine (*Steel Magnolias*), in a retirement home.

So, of course, all the fun times happen at the retirement home where the old people are witty and entertaining. They offer Maggie the insight she needs to lead a better life not based around her overly-exploited lower body that compensates for her half pretty/half scary man-face.

As for the cheese, there's plenty of it heaped on, especially when Rose, freed from a law career to become a dog walker, runs up the steps of the Philadelphia Museum of Art *Rocky*-style to demonstrate her happiness and freedom.

Slight compliments to Diaz, though, who is able to grasp onto her complex character and make Maggie's dyslexia look almost sincere enough to believe it. Diaz even does the unthinkable by playing out some of the most emotional scenes in the movie.

Even though Diaz does expand outside of her usual "beautifully zany" character, and Collette plays the "gracefully unattractive" one to a tee, the saving grace of the movie is the old people. Shirley MacLaine, who usually plays the crotchety older woman, portrays a wiser and more three-dimensional role in the film, along with her sarcastic but loyal sidekick, Mrs. Lefkowitz, played by Francine Beers.

Director Curtis Hanson's *Shoes* is a big change from his previous awards winners *L.A. Confidential* and *Wonder Boys*. Hanson took his chances in directing this movie, maybe hoping his name and the success of the book would be a winning combination. Unfortunately, Hanson was unsuccessful in his attempt, and *Shoes* will most likely fall by the wayside in his otherwise highly esteemed reputation. *In Her Shoes* is recommended to no one; spend the money on something that will change lives for the better, like a real pair of new shoes.

Toni Collette jumps with joy over her lame dog-walking job. Above right: Cameron Diaz and Shirley MacLaine reflect on their disappointing movie.

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(PG-13)
Directed by Curtis Hanson

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Cynthia Lennon releases revealing book 'John'

By Michelle C. Finkler/Copy Editor

Photos Courtesy Crown Publishing Group

Cynthia and John Lennon on their way to the Beatles' first U.S. tour in 1964. Below: 'John' by Cynthia Lennon.

Being married to a Beatle may have been a fantasy of fans overcome with Beatlemaina during the 1960s, but in Cynthia Lennon's new book, *John*, she portrays their marriage as anything but fantastic. In fact, all she is saying is that in their home, John didn't give peace a chance.

The book was released Sept. 27, shortly before what would have been John's 65th birthday, as well as the 25th anniversary of his death in December. Despite this timely coincidence, Cynthia explained in the introduction of *John* that she wrote the book now because she is finally ready to tell the truth about their relationship, even though she realizes she cannot shake the title of being John Lennon's first wife.

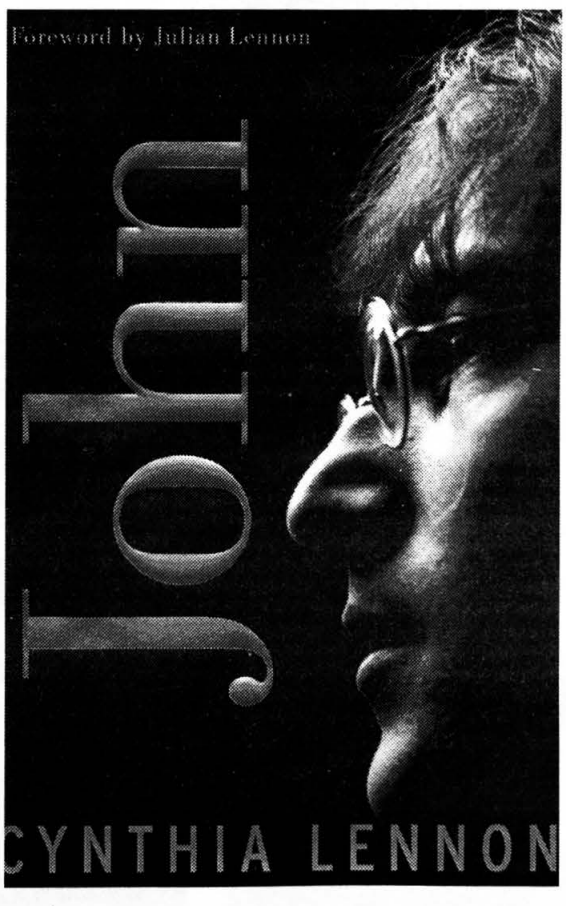
Cynthia should have taken the last name of one of her other three husbands if she was so tired of this "Lennon stigma." Perhaps she knows last names like Powell (her maiden name) or Charles (her current husband's last name) would hinder her celebrity. This may be why Cynthia comes off as hypocritical in the book when she bashes John's dad for releasing an album in 1965—thus cashing in on the Lennon name—and describes it as a "blatant jump onto the bandwagon."

Despite the issues over Cynthia's name, the book chronicles her life with John before, during and after their marriage. The beginning of the book is compelling as she describes their budding art school romance as "storybook," with the prim and proper Cynthia (Powell at the time) falling for bad boy John. Her narrative is moving; however, she discusses her and John's families in vivid detail, which is monotonous for any livid Lennon fan who has already read about his troubled childhood in the countless other books written about him.

Conversely, she writes about John's jealous temper through an incident involving herself and Stuart Sutcliffe, Beatles bass player at the time, dancing together at a party. After realizing her boyfriend's anger, Cynthia reassured John of her love and everything seemed peachy until the next day, when he slapped Cynthia across the face at school. This chilling account may seem contradictory to fans who adore John for singing innocent lyrics like "I want to hold your hand" and "Love, love me do." But his violent behavior is not news. He sang of his temper on the *Sgt. Pepper's Lonely Hearts Club Band* album in the song "Getting Better." He sang, "I used to be cruel to my woman / I beat her and kept her apart from the things that she loved." Furthermore, John openly admitted this in *The Playboy Interviews With John Lennon and Yoko Ono*, which was conducted just before his death in 1980, but published in its entirety the following year. So for those who are up-in-arms about Cynthia's claim of abuse, get over it.

Cynthia discloses other juicy intricacies about her and John's relationship, including his love for lingerie (sometimes leather), pill popping and doing it in nightclub bathrooms wihtout using birth control. She also sets the record straight about the circumstances of their marriage, saying that John was not forced into it. She said they planned on getting married all along, and that he was the one who insisted they get married after learning of her pregnancy with their son Julian.

Throughout *John*, Cynthia talks about the progress of the Beatles through tours, hit singles and albums, but this becomes tedious, causing readers to forget that they are reading Cynthia's first-person account of her relationship with John. In order to understand the context for which her narrative takes place, it is necessary to include some information on the band, but her chronicling of events makes the story stagnant, such as in the parts of the book where Cynthia writes about clothes shopping with Julian or buying John clocks for his clock collection.



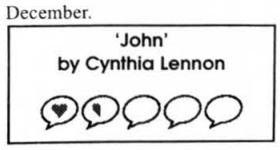
The story does pick up as their marriage begins to crumble because of John's constant drug use. At this point he turns into an ass, going as far as taking "Milk is Good for You" stickers plastering across a painting Cynthia had just finished. But more disturbing is that instead of confronting her husband, she constantly makes excuses for his erratic conduct, which seems like her way of justifying why she put up with the marriage for so long.

Besides drug use, Cynthia notes Yoko Ono as another catalyst to the couple's demise. Ono is portrayed as an emotionless dictator, controlling John's decisions in his marriage and in the recording studio. Cynthia writes that Ono and John neglected Julian while completely spoiling Sean Lennon, the son John had with Ono. Cynthia goes as far to suggest that Ono orchestrated a plot to damage the popularity of Julian's album in 1998 by releasing Sean's album on the same day. Cynthia also thinks that Ono was behind Sean's comments that his father's death was a conspiracy, which took away from Julian's album hype. She also raises questions about possible divorce plans for John and Ono toward the end of John's life, even though in the *Playboy Interviews*, the couple seems content.

Despite the book's stale prose and unnecessary details, *John* comes off as neglected. The publisher, Crown, a division of Random House, didn't care about the book enough to give it proper editing. There are a number of glaring copy errors that could have been easily avoided. *John* appears sloppy, which is the publisher's fault, but reflects poorly on Cynthia.

Still, Cynthia offers insight into who John was as a person. However, the book lacks momentum. It would make a good read for only the most obsessed Lennon fans, who are just dying to fulfill their teenybopper fantasies of what it would have been like to be married to the rock legend. For everyone else, skip this book and wait for Ono's this December.

'John'
by Cynthia Lennon



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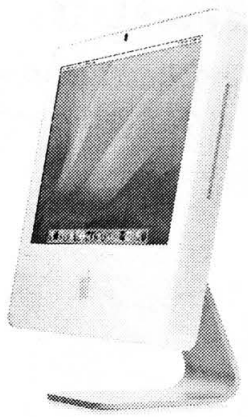

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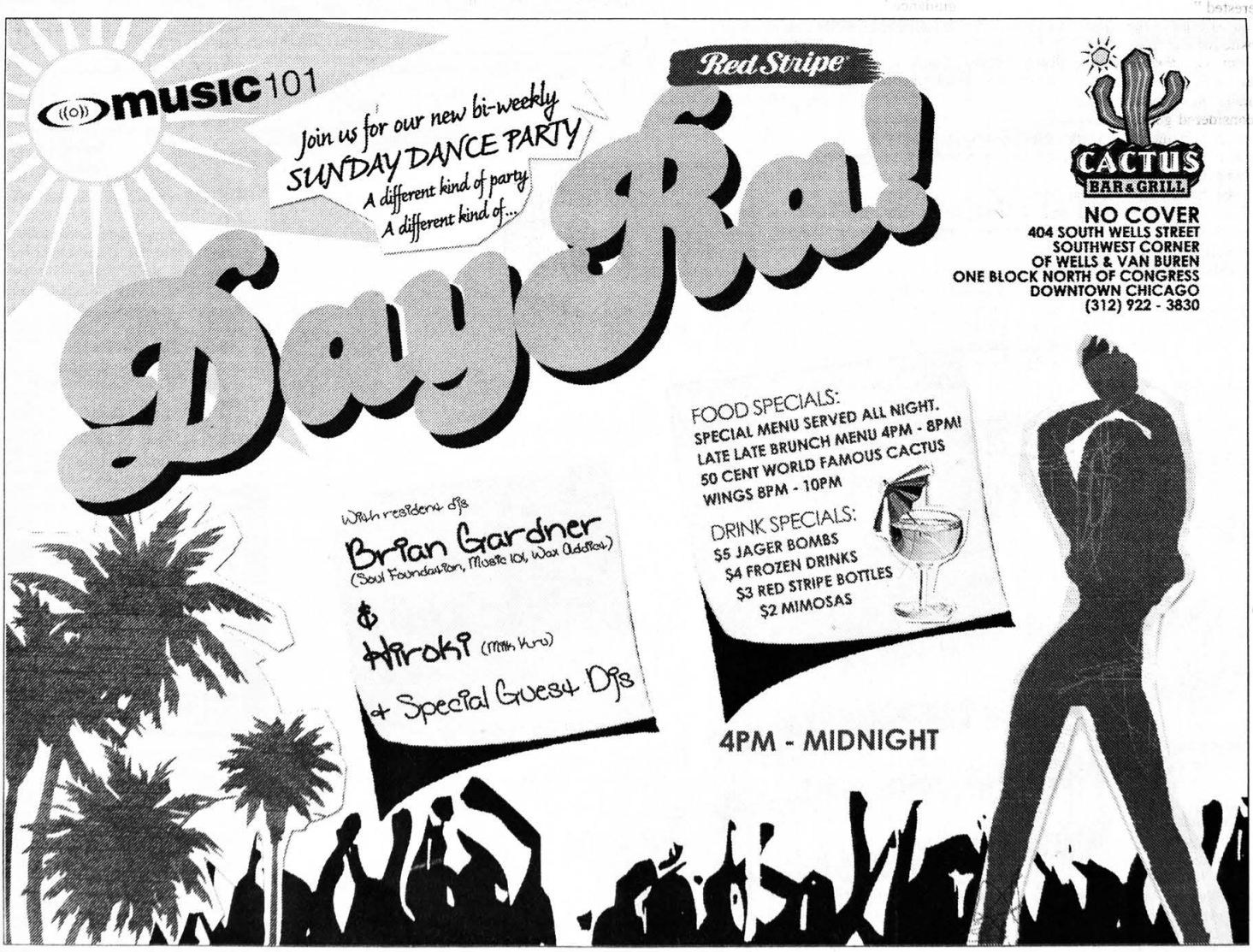
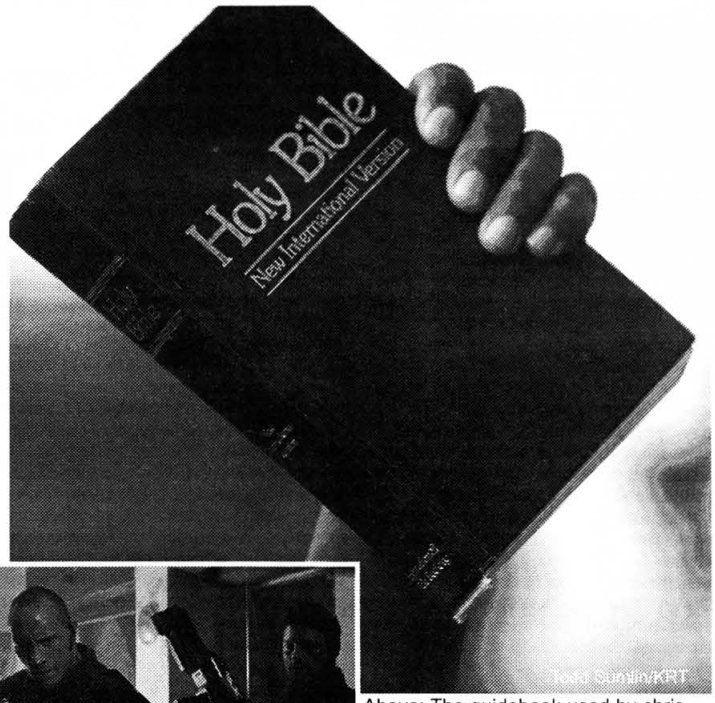


What would Jesus watch?

Website offers Christianity-based reviews for film and video games

By Sam Libretti/Staff Writer



Above: The guidebook used by christiananswers.net to judge entertainment value. Inset: The Rock stars in upcoming film 'Doom', which is ironically about battling Satan, and yet unlikely to earn rave reviews on the site.

A website dedicated to answering questions from a Christian perspective has made a name for itself in large part because it focuses on reviews of popular films and video games.

The website's URL, christiananswers.net, came "out of a need for people to have very important questions answered," said Paul Taylor, the site's founder.

"Our mission is to provide free information and answers to questions about everyday life that come from the teachings of the Bible," said Taylor, 52, who helped form the website in 1995.

While the website offers areas where visitors can submit questions about sexuality, politics and everyday living, the centerpiece of Christian Answers is its film, television and video game reviews, which according to Taylor, are meant to be guides for parents and young people alike on what works could be deemed inappropriate.

"So often in movies and other things today, the viewpoint has gotten extremely liberal," Taylor said. "It seems as though there is nothing out there that isn't OK to watch. We feel differently and we want to provide that information to those who are interested."

For example, the Christian Answers website recently reviewed Al Pacino's latest film, *Two for the Money*. The review gives the film three and a half stars, which by most rating systems' standards would be considered good. However, above the star rating is the "moral rating," which says that the film is very offensive.

Within the review, the film is called "a cesspool," and readers are advised to avoid it. Taylor insisted that the dichotomy between the two ratings is meant to be fair and completely separate.

"We make it a point to give credit where credit is due in terms of production," said Taylor, who is an alumnus of Southern Illinois University's cinematography and filmmaking program. "While a review may laud the film's merit, it is one of our goals to provide people with the information that the film may be offensive, so we do try to do both."

Rev. Frank DeSiano, pastor of Old St. Mary Church, 1500 S. Michigan Ave., said that the importance of the website probably varies between those with strong Christian beliefs and those who do not practice their faith to a major degree.

"The value of something like this lies with people who are already 'in the club,'" DeSiano said, referring to people who are devout Christians. "For those people, it does a nice service by giving a moral perspective to the films or games. It can also give people a heads-up about what they're going to encounter in a particular film—if they don't want to be surprised by what they would deem to be offensive material, they can look to a website like that for guidance."

To Glennon Curran, a Columbia sophomore majoring in audio arts and acoustics, for a website like Christian Answers to exist, its content must be kept to only devout members of the Christian community.

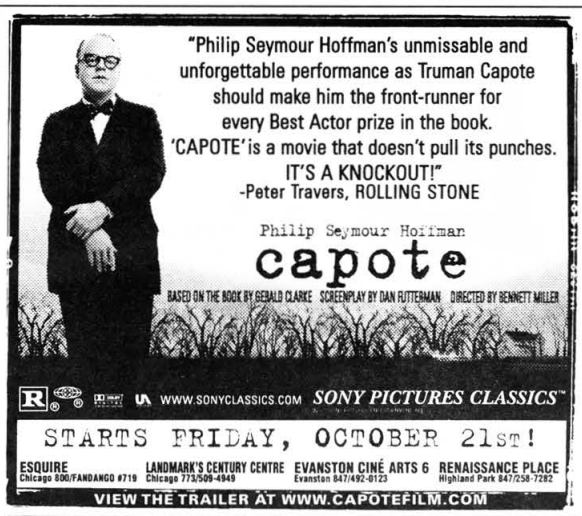
"I think if you're a part of that institution, then their outreach should go no further than that," said Curran. "Because when you go outside of that, who says the guidelines of a moral institution are the guidelines that are for everyone?"

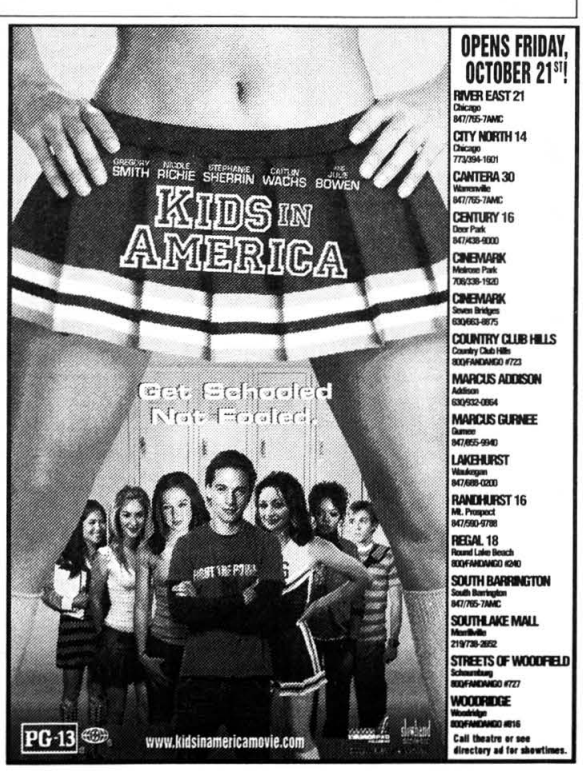
Curran also said that in his opinion, morality should not play a factor in popular media and that offering a Christian view on pop culture may be leaving out the views of non-Christian religions.

Taylor said that Christian Answers has a world-wide outlook, offering the site in 36 languages, including Turkish, Russian, French and Spanish. He said that the site receives nearly 2 million hits per day.

"We realize that one viewpoint doesn't work for everyone," Taylor said. "But we think that it is important to offer a source where people can get information with a base in Christian values."

Christian Answers is an offshoot of Eden Communications, a nonprofit organization founded in 1959 where Taylor serves as executive director. According to its website's mission statement, Eden Communications "specializes in cost-effective evangelism and discipleship through mass media." Its headquarters is in Phoenix, Ariz.





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Reznor nails Allstate

Nine Inch Nails on first sober tour ever

By James Ewert/Assistant City Beat Editor

There are several differences between the Trent Reznor who was in town more than five years ago for the *Fragile* tour and the Trent Reznor who returned Oct. 7 at the Allstate Arena.

For one, the long black hair draping his face that he used to seemingly hide behind is gone, and a short, military-style buzz cut has taken its place. His frail weak-looking arms have morphed into thick limbs bulging with muscles. One thing that hasn't changed, however, is his uncanny ability to make so many people feel so good about feeling so bad. But this time around, he's sober.

After more than 15 years, the 40-year-old wizard behind Nine Inch Nails was still able to captivate a crowd just as he did throughout the 1990s, when he was sitting atop alternative music's proverbial throne. Playing along with Queens of the Stone Age and opening act Autolux, NIN did not disappoint.

To kick off the 21-song set, the band played "Pinion" behind a thin curtain that was later used as the backdrop for NIN's notorious graphic videos of insects and wild animals. The videos included footage from decomposing corpses to bombs being dropped, all the way to shots of George Bush dancing with his wife.

The band was playing for the first time with Australian drummer Alex Carapetis, who replaced original drummer, Jerome Dillon. Dillon was scratched from the tour at the end of September when he was hospitalized after collapsing during their Sand Diego show on Sept. 16, forcing the band to postpone the rest of the nights show and cancel the next night's show in Tucson. Josh Freese from A Perfect Circle filled in the other shows leading up to the show in Rosemont. The band played surprisingly well under the circumstances, with only a few miscues on "Closer."

Reznor and company did an excellent job of blending songs off their latest album, *With Teeth,* into their extensive song repertoire. The two singles of the album, "The Hand That Feeds" and "Only," sounded particularly sharp and well-rehearsed, with Reznor riling the crowd up by getting them to clap rhythmically. Other songs off the new album, like "Right Where It Belongs" and "Beside You in Time," which were played while the videos were projected, also energized the crowd, who responded by illuminating the arena with thousands of lighters.

This 30-city arena tour is Reznor's first since getting sober, following the drug-laden *Fragile* tour in 2000. Coming out in black pants and a sleeveless black shirt, Reznor looked oddly happy and especially animated on stage during many of his songs as the crowd pumped its fists. NIN returned to perfect form with "Wish," "March of the Pigs" and "Terrible Lie." For a moment, it really seemed as if the entire place had been teleported back to 1995.

Fittingly, Reznor ended the set encore-less, yet purposefully, with the greed- and god-filled anthem "Head Like a Hole."

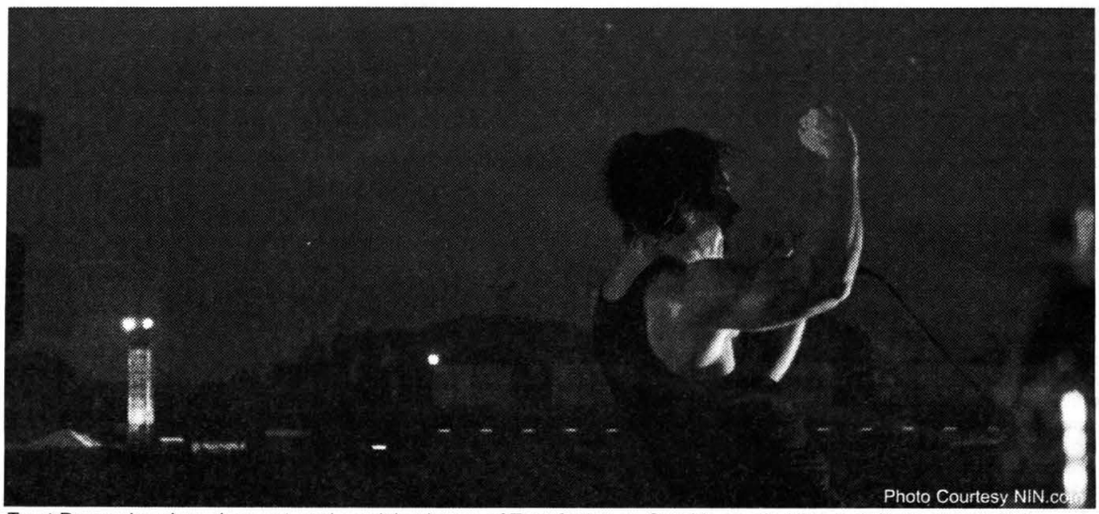
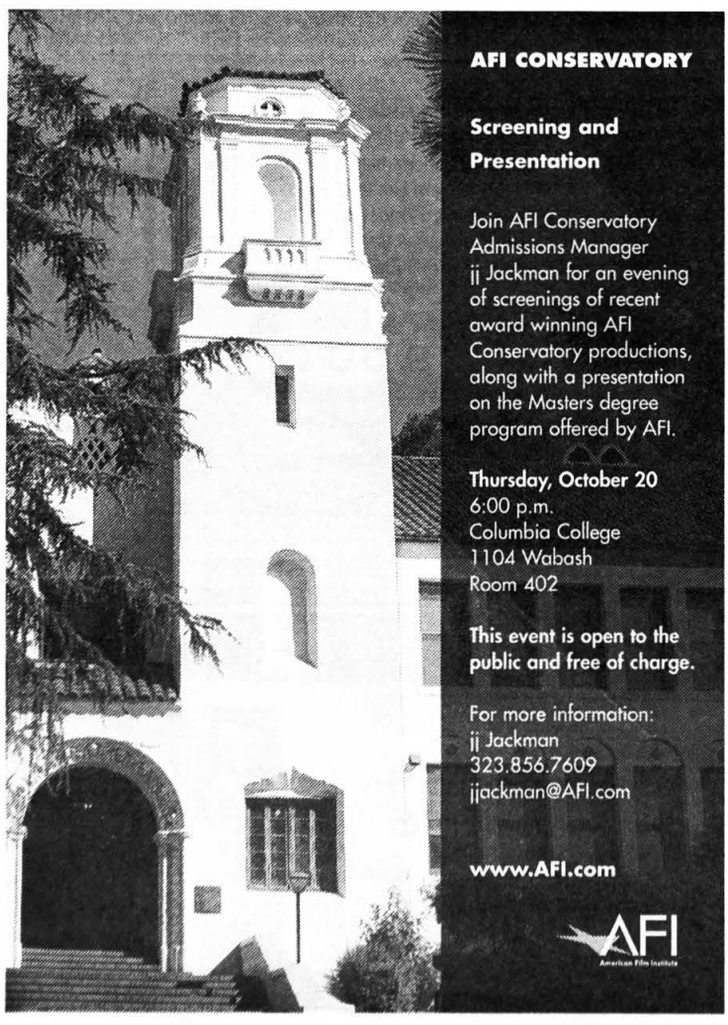


Photo Courtesy NIN.com

Trent Reznor is sober, clean cut, and a spitting image of Tom Cruise on Oprah's couch. Nine Inch Nails played at the Allstate Arena on Oct. 7.



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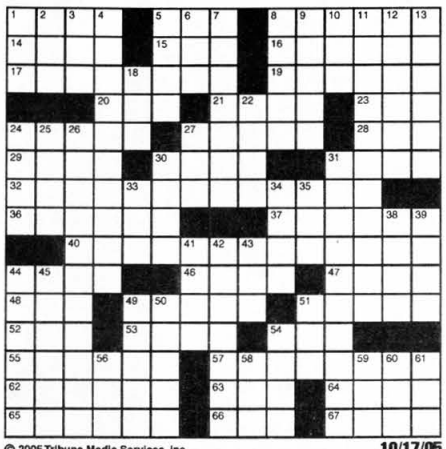

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10/17/05

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5 Cranberries site
8 Revolutionary Villa
14 Make a hole
15 Ram's mate
16 Worshiper
17 Boo-sayer
19 Indian instruments
20 Large pot
21 Regarding
23 Talk baby talk
24 Made bovine noises
27 Chimney ducts
28 Writer Follett
29 "Ain't She Sweet?" songwriter
30 Wait patiently
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36 Episodic show
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40 Simultaneously
44 Undersized
46 Speak roughly
47 Hint for Holmes
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12 Long sandwiches
13 Bean and Welles
18 Abe's boy
22 Mutton fat
24 Response times
25 Fairy-tale fiend
26 Damage from use
27 Tailor's concern
30 Criticize harshly
31 Train assembly point
33 Favorite
34 B.C. cops
35 Exist
38 Cassowary kin
39 Understands
41 Time periods
42 Oater bars
43 Nincompoop
44 Human beings
45 Remove stoppages
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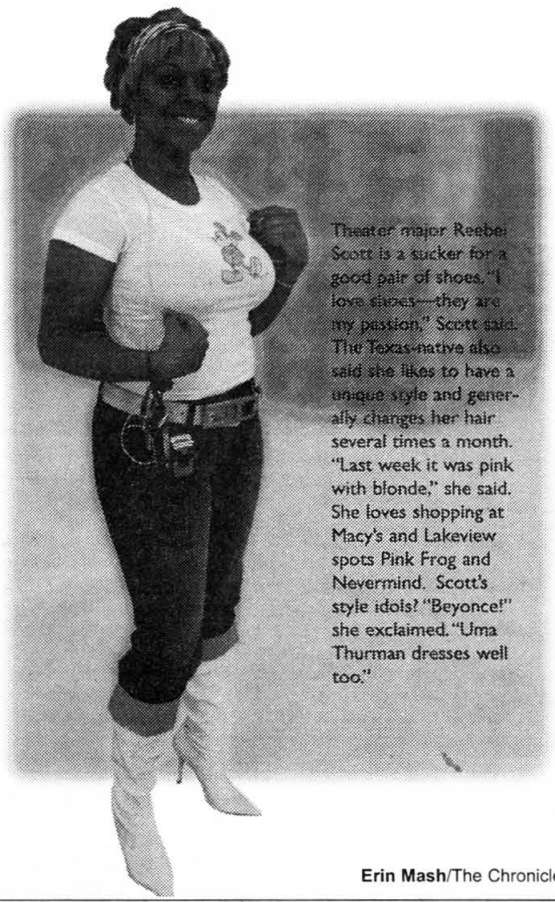
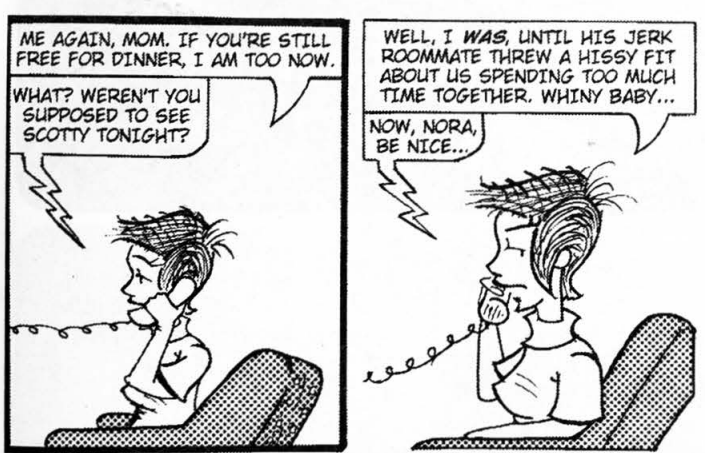


Theater major Reebe Scott is a sucker for a good pair of shoes. "I love shoes—they are my passion," Scott said. The Texas-native also said she likes to have a unique style and generally changes her hair several times a month. "Last week it was pink with blonde," she said. She loves shopping at Macy's and Lakeview spots Pink Frog and Nevermind. Scott's style idols? "Beyonce!" she exclaimed. "Uma Thurman dresses well too."

Erin Mash/The Chronicle

Out of My Head

by Scotty Carlson



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horoscopes

by Alicia Dorr

Aries (March 21 – April 20): You will travel to the early 1950s and witness the first taping of the *I Love Lucy* show and end up with absolutely nothing to show for it. Eh, at least there were a few laughs.

Taurus (April 21 – May 21): Nerdo.

Gemini (May 22 – June 21): There's a certain charm in the way you bat your eyes, and you've always looked on it as an asset. It's actually a case of pinkeye that has lain dormant and will soon act up.

Cancer (June 22 – July 23): In a reverse of the old joke, you will be the only person it isn't raining on this week, but rather than being something cool, you will become an outcast because of it. Just like the Highlander.

Leo (July 24 – Aug. 23): You will NOT, I repeat, NOT make it to the bar in time for Final Jeopardy. And it's going to eat you up inside.

Virgo (Aug. 24 – Sept. 23): I'll request-form you.

Libra (Sept. 24 – Oct. 23): A wink and a smile will cause you to accidentally fall on your face today, which will actually lead to a pleasant conversation with a man at the hospital. Score!

Scorpio (Oct. 24 – Nov. 22): You're a dollface, and everyone loves you for it. You just often wish you had the face of a real boy.

Sagittarius (Nov. 23 – Dec. 21): You'll lose your keys this week in a hysterical panic. That'll teach you to hysterically panic.

Capricorn (Dec. 22 – Jan. 20): Only the good die young. And the fish you got your friend for her birthday, it seems. I'm sorry.

Aquarius (Jan. 21 – Feb. 19): You are a total savant when it comes to beer, and it will lead you to find the Holy Grail of ale-drinkers everywhere: one of those hats with the can holders and straws on the side.

Pisces (Feb. 20 – Mar. 20): From now on I'm giving you clues on how to get the girl/boy you desire. Clue #1: Her/His favorite dance song is "The Humpty Dance."

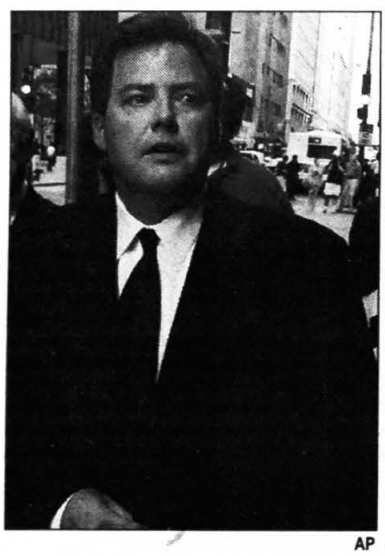
Prosecutors hit sensitive nerve with wisecracking witness

Fawell grows silent when questioned about fiancee

AP

He launched former Illinois Gov. George Ryan's trial with a barrage of wisecracks, but after four days on the stand, the government's key witness suddenly was overcome by a wave of emotion.

Questioned about the visits that his fiancee, Andrea Coutretsis, pays to him while he serves his six and a half year prison sentence, Scott Fawell suddenly was speechless, staring silently out at the courtroom.



AP

Scott Fawell, who is currently serving a six and a half year prison sentence for racketeering in the secretary of state's office, is the government's key witness in the case against former Governor George Ryan.

The 48-year-old Fawell gulped a glass of water, wiped his hand slowly across his face, then stood and turned his back on the courtroom, fighting to control himself.

"Could we take a brief recess, your honor?," chief prosecutor Patrick M. Collins asked federal Judge Rebecca R. Pallmeyer quietly. Marshals led Fawell into a hall to compose himself.

The moment came in Fawell's fourth day on the stand and was in contrast to the first day when he erupted with nonstop wisecracks and breezily volunteered an array of political opinions.

Fawell was by Ryan's side for a decade and engineered his rise to power, a political odyssey that federal prosecutors claim was awash in corruption.

Ryan, 71, is charged along with lobbyist Larry Warner, 67, with racketeering conspiracy, mail fraud and other offenses. He is accused of steering contracts and leases to Warner and other insiders when he was secretary of state while getting free vacations and assorted gifts.

The men deny any wrongdoing.

The case is the climax of the government's seven-year Operation Safe Road, which began by focusing on driver's license bribery and expanded into a full-scale corruption investigation.

Fawell is not only serving time for racketeering in the secretary of state's office but is also awaiting a sentence for rigging bids at Chicago's Metropolitan Pier and Exposition Authority.

He initially swore that he never would testify against Ryan. But he changed his mind after Coutretsis visited him in prison in Yankton, S.D. She also is awaiting sentencing and told him that if she has to go to prison she will lose custody of her two small children.

It was when Collins asked about those prison visits that Fawell was unable to continue.

"These visits from Miss Coutretsis—are these monitored visits, sir?" Collins asked. Fawell didn't even start to answer the question.

After returning, Fawell wrapped up his direct testimony and immediately came under cross examination from Ryan's chief defense counsel, Dan K. Webb.

"During the years when you and George Ryan worked together in the secretary of state's office were you ever aware of anyone giving him any money to do anything?" Webb asked.

"No," Fawell said firmly.

Fawell said he believes a number of the witnesses who testified against him at his 2003 trial had lied to curry favor with prosecutors in hopes that they wouldn't be sent to prison as well for their part in political corruption under Ryan.

Fawell said that once he agreed to become a government witness he told prosecutors who lied and what they said that was untrue. But he said prosecutors did nothing about it.

"It happened and you know it happened," Webb said at one point, encouraging Fawell to tell more about how he had been mistreated by the prosecutors.

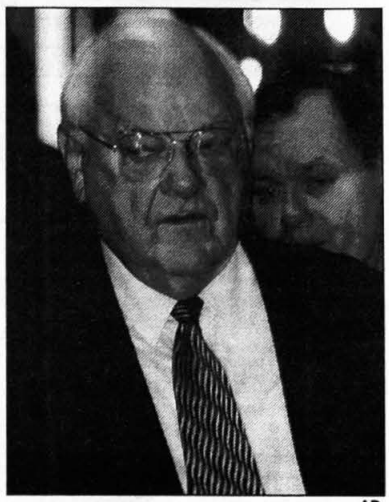
Those comments brought a sharp complaint from the prosecutors once the jurors left the room.

Assistant U.S. Attorney Zachary T. Fardon said Webb was guilty of editorializing and had deliberately crossed the line in some of his comments. He urged Pallmeyer to send jurors a strongly worded instruction saying there was no sign of perjury at Fawell's trial.

"The jury was listening and it has to be corrected," Fardon said. Pallmeyer agreed to consider it after reading the transcript.

But Webb said that he was dismayed that "I'm getting all this whining at this point."

"I'll stand by what I did," Webb said. He said Fawell "gave [prosecutors] the details and they didn't do anything about it."



AP

Former Illinois Governor George Ryan is under indictment, charged with racketeering conspiracy and mail fraud. Ryan has also been accused of pushing contracts and leases toward lobbyist Larry Warner, another indicted along with Ryan. Ryan allegedly received free vacations and other assorted gifts.

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Museum celebrates Day of the Dead through art

Exhibit combines Meso-American beliefs with Catholic rituals

By Eric Kasang
Staff Writer

In one corner, yellow and red tissue paper skeletons dangle from a paper-streamer canopy over candy skulls. In another area paper cut-outs of skeletons are suspended carrying a coffin.

It's not a haunted house or Halloween festival; it's the 19th annual Day of the Dead exhibit at the Mexican Fine Arts Center Museum.

Each year, the Mexican Fine Arts Center Museum, 1852 W. 19th St., celebrates the Day of the Dead festival, which combines indigenous, Meso-American beliefs with Catholic rituals. This combination is depicted through both traditional and non-traditional designs by American and international artists.

The designs exhibited at the museum are called "ofrendas," which means "offerings" in Spanish. These ofrendas are altars designed to honor deceased family members and friends through items that represented them during their lives. Often the ofrendas are decorated with foods, photographs and candles. Although it sounds like it celebrates death, it's actually a celebration of life, according Jose Lopez, a liberal education professor at Columbia.

Lopez said that the idea of creating all kinds of images and symbols of death, albeit in a way that looks like a person is poking fun at death, might be strange to some people.

Lopez, who teaches Mexican and Central American history, explained that the Day of the Dead custom is a synchronization of Catholic traditions and the indigenous belief system. In Spain, family members visited relatives at cemeteries while various Mesoamerican groups, including the Aztecs and people of Teotihuacan, believed that death was really a continuum of life.

"Death is not necessarily the end of life in many ways," Lopez said. "Your friends continue to be a part of your life and somehow impact on your life."

The Day of the Dead celebration, which takes place from Oct. 31 to Nov. 2, is also described through the variety of altars at the Mexican Fine Arts Center Museum. Raquel Aguinaga-Martinez, the visual arts associate director and registrar for the museum, explained why one part of the exhibit is classic ofrendasand the other is nontraditional.

"We always start with the traditional ones to show people the basic foundations of the Day of the Dead traditions," Aguinaga-Martinez said.

She said that the museum selects artists who are well-known in the community—both foreign and national—for designing these altars. However, she said that the museum will also invite a person or group to create an ofrenda for his or her exhibit. Among these invited groups was Columbia Explorers Academy, a Chicago public elementary school.

Mauricio Rubio/The Chronicle

Jesse Gustaniano,a sophomore from Glenbard North High School, looks at statues at the Day of the Dead exhibit at the Mexican Fine Arts Center Museum, 1852 W. 19th St. in Pilsen.

The academy created an ofrenda that pays tribute to the seven NASA astronauts who died in the 2003 Columbia shuttle explosion. Principal Jose Barrera explained that the seven pencil drawings of the astronauts are a combination of individually sketched squares.

"You had a composite [created by] over 600 students from the seven pictures," Barrera said. "Each piece [within the composite] is represented by several students."

The pictures are attached to a painted backdrop of Earth. Along with candles, some students composed poems at the base of the ofrenda.

This combination of artistic interpretation and traditional customs is what Ana Maria Soto, director of Latino cultural affairs at Columbia, refers to as "bi-culturalism."

"You have the mixture of cultures as these people from all of Mexico live here and become bicultural in a lot of ways," Soto said. "So that is expressed in their art."

Soto said Day of the Dead is evolving from being a religious holiday to an artistic one. However, she emphasized that these artists hold honoring their ancestors to be important.

Soto also said that Latino cultural affairs is celebrating Day of the Dead by presenting a live ofrenda Nov. 2. Actors are going to hold up frames and perform skits about the people they're honoring. This live altar is going to be displayed throughout the college.

As for the Mexican Fine Arts Center Museum, Day of the Dead exhibits run through Dec. 11. Regardless of how the ofrendas are presented, the message is still the same, according to Aguinaga-Martinez.

"It's a tradition in which you remember loved ones who are no longer with us," Aguinaga-Martinez said.

The exhibition continues until Dec. 11 at the Mexican Fine Arts Center Museum, 1852 W. 19th St. Hours are Tuesday through Sunday from 10 a.m. to 5:00 p.m. Various classes and workshops will be held on select dates during the exhibition. For more information check www.mfacm-chicago.org

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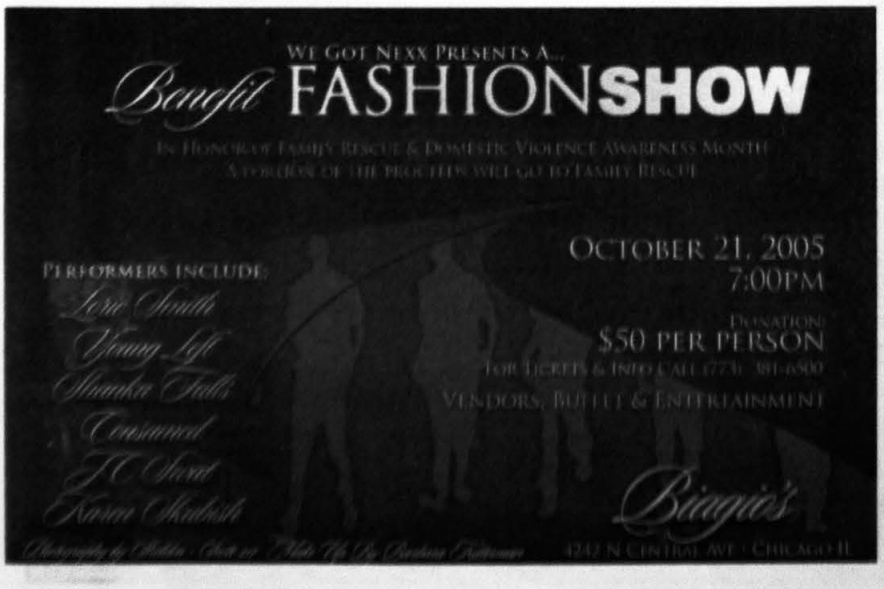


Crossing:
Bad connection

Continued from Back Page

stoplights and crosswalk was because it was a really bad connection; you had to walk across 8 lanes of traffic, what was basically a highway," O'Neil said.

We're trying to get a really great crossing that doesn't get interrupted by auto traffic. What we've seen here is not a move away from, but more towards, a pedestrian and bike friendly design," O'Neil said.

Kathy Schubert, a Chicago resident who has worked with Break the Gridlock, a pedestrian rights organization, said that neither of the plans appears workable to her.

"We'd save a lot of money and a lot of trouble if we just put the traffic lights back in with a pedestrian crossing. There is going to be backup on Lake Shore Drive regardless if the stoplights are there or not," Schubert said.

The bollards, which are estimated to cost $300,000, would eventually make way for a much larger and more expensive project for the Queen's Landing crossing. Yonan said that although there is no formal estimate, he expects it to be somewhere in the area of $30 million.

Yonan unveiled three different plan types during his presentation, one of which would be a walkway underneath Lake Shore Drive. The two others were variations of an above-ground pedestrian bridge.

"A lot of the details we still need to develop," Yonan said. "we're on concepts right now. We would have to consider the possibility of flooding, and we are trying to preserve the view of the Field Museum going south on Lake Shore Drive."

However, actual construction and implementation of a plan, under the best-case scenario, would not be completed for three to four years, Yonan said.

O'Neil said the next step would be to work with the city, park district and general public to narrow down the type of plan that will be explored.

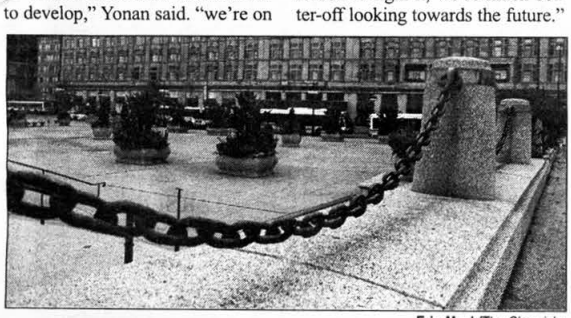
"What we want to do is eventually come up with a consensus of what is the best connection; to actually come up with a plan that everyone agrees on and can rally behind," O'Neil said.

Since the project is expected to cost a considerable amount of money, O'Neil said the city and his organization are looking into the possibility of naming rights to help raise funds, similar to the BP Bridge connecting Millennium Park to Daley Bicentennial Plaza.

"The Queen's Landing connection would be an even more visible sponsorship and could create an even greater impact if it is designed well and became art." O'Neil said.

Sara Levinson, a Chicago area resident who is in favor of an overpass, said she's sure something can be worked out.

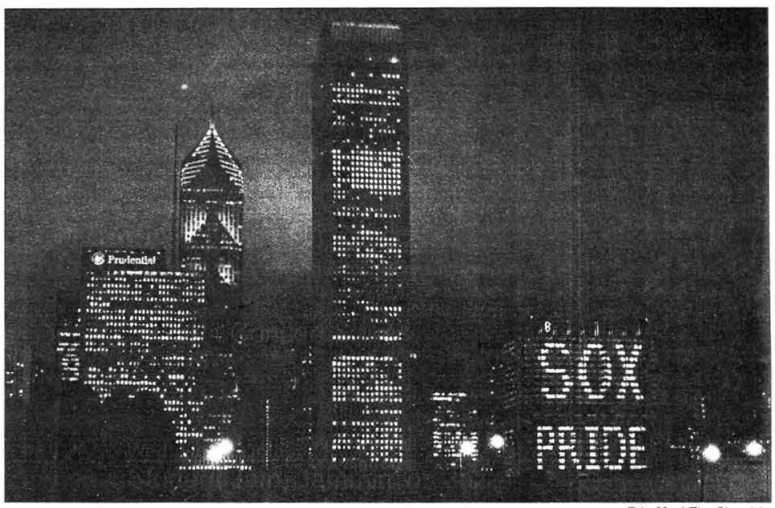
"Anything is better than what is there right now," Levinson said. "It's a done deal even though I don't feel it should've been done the way it was; it should have been more up for discussion. There's no reason to fight it, we're much better-off looking towards the future."



Erin Mash/The Chronicle

Bollards like these at Congress Parkway and Michigan Avenue will be installed at Queen's Landing before Thanksgiving.

White Sox light up Chicago



Erin Mash The Chronicle

The Blue Cross-Blue Shield building displays a message to the city on Oct.11 as the White Sox advanced into the American League Championship Series.

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Report focuses on police mistreatment of gays

Amnesty International documents patterns of police abuse

By Amanda Maurer
Staff Writer

Human rights organization Amnesty International released a report last month claiming that police throughout the United States abuse and mistreat gays, lesbians, bisexuals and transgender people.

The report, "Stonewalled: Police abuse and misconduct against lesbian, gay, bisexual and transgender people in the U.S.," focused on four cities: New York, Los Angeles, San Antonio and Chicago. Amnesty chose cities based on the presence of GLBT activist groups, geographical location, history of police abuse and the number of attempts the city made to end abuse.

Amnesty created the report based on surveys sent to each state's largest police department. Washington, D.C. and San Antonio also received surveys. Of the 52 departments given surveys, only 29 responded. Amnesty balanced the information with hundreds of anonymous testimonies from people in the GLBT community, some of which were included in the report.

However, hate crime information gathered by Amnesty and other organizations in Chicago conflicted with reports gathered by the Chicago Police Department.

According to the CPD, there were 31 cases of sexual orientation-based hate crimes in 2003. That same year, the National Coalition of Anti-Violence Programs in Chicago claimed that it had received word of 56 cases of hate crimes based on sexual orientation.

The reported misconduct consisted of verbal and physical abuse, denial of medical treatment and unwarranted arrest based on sexual orientation.

Coley Verbick, 20, a Columbia student and member of Q-Force, a student organization that promotes awareness of the GLBT community, was not surprised to hear the news.

"Granted, Chicago is liberal, but there are still people who protest the Pride Parade," said Verbick. "I'm sure [GLBT abuse] really does happen in small, conservative towns, but it still upsets me [that it happens in Chicago]."

However, the CPD cannot prevent abuse if cases are reported anonymously, said David Bayless, department spokesman.

"We tell anyone, regardless of the community they're in, if they feel that they were mistreated, if they feel that their treatment at the hands of the police wasn't professional, they need to let us know about it so we can take the proper investigatory action," Bayless said. "If that doesn't take place, there's nothing we can do to address it."

However, it's not always that easy, said Robert Schultz, field organizer for Amnesty International's Midwest Regional Office. Many cases of abuse are reported anonymously, if at all, because some victims may consider the situation an isolated event or don't believe anything could be done.

"We wanted to look at this issue and see what the states of things were," Schultz said. After reviewing the report, nothing struck him as new or unusual. However, he did say "there's certainly a lot to digest."

Although the CPD was aware of the report, it was disappointed to discover that the report did not fully acknowledge its effort to improve its relationship with the GLBT community, Bayless said.

"One issue that has come up in the transgender community is pat-downs," Bayless said. "Some members of that community would prefer a male or female to do that, and officers need to be sensitive to those concerns."

According to Bayless, some police officers in Chicago's Lakeview neighborhood, which has a large GLBT population, act as community liaisons who are sensitive to the community's specific concerns.

Chicago police officer Jose Rios, a GLBT liaison in Lakeview, described the CPD's relationship with the GLBT community as "a working partnership," and said officers who identify with the GLBT community instruct others how to properly interact with gays, lesbians, bisexuals and transgender people.

"You're not going there as a black, straight or female officer," Rios said. "You're just an officer and have to deal with [the situation] as a police officer should."

However, Schultz doesn't think that the abuse issue can be solved with training.

"You can do all the training in the world, but if someone's going to disregard what they learned, then there needs to be other ways to hold that officer accountable," Schultz said.

However, the CPD is working to strengthen relationships and trust in areas like Lakeview with programs such as bicycle patrols. When crime rose along Halsted Street, the Police Department adjusted its patrolling hours to deter further activity in the neighborhood, Bayless said. After the first year of altering policing hours, violence in the area dropped by 50 percent.

"There are police officers throughout the city who tailor their policing to specific needs of other communities," Bayless said. "We recognize that there's a need to do the outreach and strengthen relationships, and we've done that, and we do it every single day."

The surveyed departments also received a written pledge, which Amnesty hopes will commit police officers to end and prevent future abuse, as well as review other recommendations made by Amnesty.

"We're using this as a campaigning tool," Schultz said. "We want the report to help bring attention to this issue and hopefully institute some policy changes."

Case in point

Amnesty International received reports of GLBT individuals being targeted for sexual and physical abuse by law enforcement officers. Abuse by officers often includes homophobic slurs and physical abuse, according to Amnesty. Here are a few Chicago cases reported.

- In December of 2004, a gay African-American woman claimed police officers responding to a domestic dispute broke her wrist by throwing her against a wall and to the floor. Despite the injuries, the arresting officer handcuffed her.
- A 22-year-old gay African-American man was walking through a park when he was stopped by two Chicago police officers who reportedly called him a fag. The man was handcuffed and spent the night in jail.
- After being arrested following a dispute with his landlord in 2000, a 31-year-old gay African-American claimed an officer pulled down his pants and rammed his billy club up his rectum.

Source: Amnesty international

Eric Davis/The Chronicle

A police car patrols the 3300 block of N. Halsted St. on Oct.. 13 in Lakeview, a community with a large gay, lesbian, bisexual and transgender population. Police officers serve as community liaisons to increase communication between residents and the department.

Paper cart attempts getaway from Chronicle delivery man

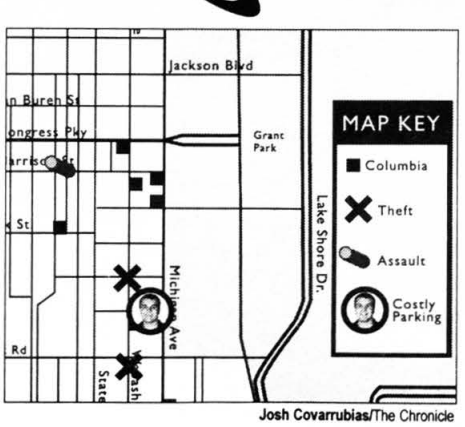
On Oct. 10, police responded to a non-criminal damage complaint after The Columbia Chronicle's delivery cart rolled into the side of a parked vehicle in front of Columbia's 72 E. 11th St. building. A 21-year-old deliveryman parked the cart containing newspapers outside the building but when he returned, he noticed it had rolled into a nearby parked car, causing minor damage. The vehicle's owner, a 35-year-old man from Tennessee, was feeding the parking meter at the time of the incident and requested a police report for insurance purposes.

Smash and grab anything

After returning to their vehicle at 900 S. Wabash Ave. on Oct. 8, a 24-year-old man and 25-year-old woman found their passenger side window smashed. Items including pictures and frames, four T-shirts and about 20 CDs were also removed from the vehicle. The loss was valued at $340.

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

Off the Blotter



Josh Covarrubias/The Chronicle

Robbery note too long, confusing to read

Officers responded to an assault in progress on Oct. 7 at 555 S. Dearborn St. A 25-year-old woman told police an unknown offender entered the store and gave her a note demanding money or else he would "slice her up." The offender then fled on foot. Eleven officers searched the area and found the man at 850 S. Michigan Ave., carrying a box cutter in his left hand.

Officers also found the note in his front left pocket that said, "Give me all your money now. The big bills too, or I will jump over the counter in start slicing ya ass up. You can lock that door if you want to, I'll leave you all fucked up." Officers read him his rights and placed him under arrest.

Handbag vanishes from passenger seat

After returning to her vehicle at the BP gas station at 1221 S. Wabash Ave. on Oct. 8, a 46-year-old woman observed her brown handbag missing from the front passenger seat. Inside the bag were four credit cards, a checkbook, a cell phone, insurance information and five medications.

'Ad'-ing to your daily commute

CTA expands ad campaign to help balance budget

By Alan J. Baker
City Beat Editor

Chicago Transit Authority passengers are walking all over them, barreling past them and pushing them out of their way.

Stepped-up campaigns launched by two of the CTA's advertisers are sticking ads to the floor, sliding sleeves over turnstile bars and placing motion screens in tunnels in an effort to increase revenue for the cash-strapped transit system.

On Oct. 6, CTA President Frank Kruesi presented his 2006 budget recommendations, outlining the need to increase the operating budget by $40 million, 4 percent more than 2005.

"We had to find ways to close a projected $90 million shortfall this year," Kruesi said in a statement. "Shortfalls will continue to worsen until there are changes to the way in which we are funded."

As part of the proposal, CTA fares for cash-paying customers would rise from $1.75 to $2. However, riders who take advantage of the Chicago Card would keep the $1.75 fare.

Projected fuel costs for 2006 are close to $48 million, quadruple the amount they were in 1999, and the fare increase would help offset that price, according to the CTA.

Officials are also looking elsewhere to increase non-fare revenue, said Robyn Ziegler, a spokeswoman for the CTA.

"Innovative advertising is one way for the CTA to generate additional advertising revenue to support CTA operations," Ziegler said.

New York-based Sub-Media, a firm hired by the CTA to sell ad space, placed a tunnel ad between the southbound Clark/Lake and Washington Blue Line stations consisting of hundreds of still images. As trains pass, the images resemble a video to passengers.

"I had never seen anything like it before," said Angel Krull, a lawyer who commutes daily into the Loop on the Blue Line. "It's very unique, and you can tell other people on the train think so, too."

Sub-Media also has tunnel ads in New York, Atlanta, Tokyo and Hong Kong, and it has more American cities in its sight.

The CTA expects to generate $100,000 annually from the Blue Line ads, Ziegler said.

A two-month pilot program placed nearly 300 ads for Geico, a car insurance company, on turnstiles throughout 12 CTA stations, aimed at getting more commuters to look at ads.

"They are unexpected, so they are more noticeable," Ziegler said. "They represent new and different ways to attract more eyes."

The turnstile ads are blue tubes with Geico written in white letters, and passengers must walk through them when entering or exiting the station.

Many sports arenas have turnstile advertising, Ziegler said, but to the best of her knowledge, The CTA is the first transit system.

MJ Gilhooley, vice president of the American Marketing Association, said the market for creative forms of advertising is on the rise.

"The new advertising is defiantly going to work, and if the tunnel screens hadn't gotten a good response they would have already pulled it," Gilhooley said. "They don't keep investments unless they start to pull in a return."

The CTA hired global advertising company Viacom to sell ad space throughout the transit system. The CTA then generates revenue from ads placed on buses, trains, stations, billboards and, now, turnstiles.

According to Ziegler, in 2004 the CTA generated over $22 million in advertising revenue.

The Washington Blue Line station has also seen an increase of large floor ads commuters must walk over to exit the station.

"They are really big and noticeable," Krull said. "They take up a lot of room so you can't miss them when you leave."

New York's Metropolitan Transportation Authority has similar ads on platforms and stairs.

"Customers have told us they have taken notice of the ads because they are new and unique," Ziegler said. "They have responded to the ads positively."

Besides increasing ad revenue for 2006, the CTA is looking to transfer $29 million in capital funds for the operating budget for next year.

The 2006 budget proposal also includes $1.8 billion for the capital improvement program over the next five years. The program would help fund stations projects like the Brown Line expansion, renovations on the Howard Red Line station and upgrades to the bus fleet.

In June state legislature awarded the CTA with $54 million after fare increases and train and bus service was threatened to be cut or eliminated because of lack of funding.

According to the CTA, the last time it raised its fares was in January of 2004, the first time in 12 years.

The CTA's board will consider the proposal next month before submitting the budget to the Regional Transpiration Authority by Nov. 15.

"If fares and more advertisements is what it takes then do it," Krull said. "I would rather see that than have my service cut."

Eric Davis/The Chronicle

A woman walks across a floor advertisement as she exits the Blue Line's Washington Street station. The Chicago Transit Authority began using more creative forms of advertising this year, including selling space on turnstiles and installing tunnel screens and floor mats.

Mauricio Rubio/The Chronicle

Crossing to remain closed

Temporary fence along Lake Shore Drive to be replaced

By James Ewert
Assistant City Beat Editor

The metal and wood fence that lines Queen's Landing and boarders Buckingham Fountain and Lake Shore Drive will be removed by the end of the month. In its place will be 230 feet of bollards and chains, according to John Yonan, project director for the Chicago Department of Transportation.

The bollards, rounded concrete pillars linked together by thick chains, are an interim solution for the pedestrian crossing at Queen's Landing, said Yonan, who gave a presentation Oct. 11 at the Grant Park Conservancy meeting. At the meeting, he presented possible plans for a pedestrian overpass or underpass spanning the length of Lake Shore Drive. Yonan said the fence at Queen's Landing will be removed as soon as possible, and bollards like the ones at Congress Parkway and Michigan Avenue will be installed until a more permanent solution can be decided upon.

"A commitment is being made to get rid of the snow fences and get an aesthetically pleasing solution, and the openness of this, we felt, was the best solution," Yonan said.

Erin Mash/The Chronicle

John Yonan, project director for the Chicago Department of Transportation, presents a proposal for the Queen's Landing Crossing along Lake Shore Drive on Oct. 11.

This past summer the city chose to remove stoplights and a crosswalk at Queen's Landing that allowed pedestrians to stop traffic and cross Lake Shore Drive. The city's move, coupled with proposed legislation to more strictly enforce jaywalking laws, has riled many area pedestrians and bicyclists to say that the city is moving away from being pedestrian- and bike-friendly to being more focused on traffic and cars.

However, Bob O'Neil, president for the Grant Park Conservancy, said he disagreed. O'Neil cited the new bike station by Millennium Park, and several other pedestrian bridges located within Grant Park as examples of pedestrian and bike friendly design.

"The reason they took out the

See **Crossing**, Page 37