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Columbia Chronicle (04/15/2002)

Columbia College Chicago

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COLUMBIA CHRONICLE

Volume 35, Number 23

Columbia College Chicago

Monday, April 15, 2002

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P-Fac contract now up for member, trustee OK

Salary increase is the main focus of the contract

By Georgia Evdoxiadis

Copy Chief

A new contract for Columbia's part-time faculty has been presented to the Board of Trustees and to members of the Part-time Faculty Association. The previous contract expired at the end of February and negotiators have been working to come up with a replacement. The proposed contract details governance procedures, workload and salaries.

Highlights of the contract include salary increases, stricter grievance and governance procedures, an increase in the amount of credit hours that may be taught by part-time faculty and a lower standard for membership in the unit of teachers.

P-Fac President Joe Laiacona named salary increases as the teachers' top priority.

Under the proposed contract, part-time teachers' salaries will be higher than they are currently. For example, a teacher who has taught 49 credit hours will be paid \$3,000 per three-hour course, up from \$2,470.

"We also wanted to attain parity, or equal pay for equal work," Laiacona said. He also said many Columbia part-time teach-

ers taught the equivalent of a full-time schedule. Between teaching classes at both Columbia and other colleges, teachers were still living on less than \$20,000 a year. According to the Office of Planning and Institutional Research, 78 percent of Columbia's faculty is part-time.

Previously, teachers had to have taught at least eight hours, effectively two semesters, to become unit members. Now any teacher who has taught at Columbia for even one semester will qualify for the contract. The unofficial change was made about a year and a half ago, according to Laiacona, but this is the first contract to reflect it formally.

Another important issue for teachers was job security, Laiacona said. Under the old contract, not renewing a part-timer's contract was as easy as leaving a voicemail. Cancelling a class taught by a part-time teacher was also easier.

The proposed contract lays out more specific rules for such procedures. For instance, if the college wishes to discontinue a teacher's employment for unsatisfactory performance, the teacher must first be offered an opportunity to remedy his or her teaching deficiencies.

Additionally, it would be easier under the proposed contract for teachers to move up in the pay scale. But teachers who have taught 200 or more hours will no longer

See P-Fac, page 5

\$100,000 grant brings cancer lab to Columbia

New lab's director will conduct basic prostate cancer research

By Kevin B. O'Reilly

Assistant Editor

Columbia's Institute of Science Education and Science Communication will open a cancer research laboratory April 30 with \$100,000 from the National Science Foundation.

"It's really an anomaly to give a high science grant to an arts and communications college," said Science Institute faculty member Kenneth Ilio, who will direct the research facility. "But we're doing solid research, and this is important for students too. There is a real lack of science communicators out there."

The lab will primarily support Ilio's prostate cancer research. Ilio's work, which is part of a larger research project based at Northwestern University's Urology department, will utilize lines of normal and abnormal cells to study the development of prostate cancer.

"This is a small part of cancer research," Ilio said. By establishing a line of undifferentiated cells, Ilio and student researchers will be able to study how growth factors affect the paths of normal and abnormal cells.

Ilio stressed that this work alone would not yield any major breakthroughs in prostate cancer treatment, but that it would serve as a basis of knowledge for other researchers to use

in the quest for better treatments.

The lab will also be used to teach Columbia students how scientific research is done and will further integrate artistic concepts into the study of science. In addition, the lab will be available for use by Chicago Public Schools teachers who study and do research at the Science Institute during the summer.

"Columbia's art and communications students will be called upon to intelligently communicate research results concerning cancer, the immune system, reproduction, etc.," said Science Institute head Zafra Lerman, who was out of the country and responded to questions by fax.

"There is no better way to learn how to report results in these fields than by conducting research and learning to communicate the results through video, DVD, CD-ROM, film, illustration, script writing, journalism, etc.," Lerman said.

"Columbia students who are interested in enhancing their professional portfolios," Lerman added, "will now be able to produce projects combining their major and scientific research, greatly improving their chances for exceptional career options."

One of the laboratory devices students may find especially useful, said Ilio, is a state-of-the-art image-capturing microscope, which would provide image modeling of cellular biology concepts. The lab would also provide a back-

See Lab, page 5

Photo essay: Rays of Hope



Michael Schmidt/Chronicle

Chronicle photographer Michael Schmidt recently visited New York City. His work is featured in this week's photo essay, found on pages 16 and 17.

Choices final for bands headlining at Mayfest

Ozomatli one of main acts at college's month-long festivities

By Jillian Helmer

Managing Editor

Throughout May, Columbia will showcase student work and talent to the Chicago community during a month-long festival, Mayfest. Plans for this high-profile event have been in the works for months, but with May drawing nearer, plans are now being finalized.

With the help of the House of Blues, one of the main sponsors of Mayfest, Columbia has finally named the headlining musicians who will perform at the event.

According to Mark Kelly, vice president of Student Affairs, the headliners will be Ozomatli, Fred Anderson, Oliver Mtukudzi and Thornetta Davis.

The first headliner, the Grammy Award-winning Ozomatli, is a Latin fusion band, whose current album, *Embrace the Chaos*, blends Mexican and Cuban influences with

hip-hop.

Fred Anderson, who is the "renowned giant of Chicago jazz," according to Kelly, will also be one of the big names playing at Columbia.

Oliver Mtukudzi, the popular artist from Zimbabwe, was a hit performer at the 2000 Chicago World Music Festival.

Thornetta Davis, the fourth headliner in the Mayfest lineup, is a blues singer.

All events will lead up to the event's May 23 climax, when the Columbia community will overtake Wabash Avenue from Harrison to 11th streets.

Mayfest is really about two things, Kelly said—the month-long series of events showcasing student work, and then May 23.

"May 23 is what we hope will become the major student event of the year, every year, for the college, and not just for students, but for the college community," Kelly said.

The May 23 festival will include the recently chosen headlining acts, along with six galleries of student art, a screening of the best work out of the Film and Video department, a showcase of theater students, and

See Mayfest, page 2

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APR 16 2002

Briefly News and Notes

Early fall and summer registration to begin

Registration for the summer 2002 semester will be held from April 22 to 25, 10 a.m. to 6 p.m. Continuing degree-seeking undergraduate students will register in the Hokin Annex with academic and freshman advisers. Undergraduate students-at-large will register during open registration in June.

There will be a second registration session from 10 a.m. to 6 p.m., June 3 to 6 and June 8, from 10 a.m. to 1 p.m. New freshman and transfer students will register at this time.

All graduate students will be eligible to register during these two weeks.

Early registration for Fall 2002 will be held April 30 to May 9. All registration will take place in the department offices. Class schedules for both semesters are available now in various campus locations. Contact the Records Office with any questions at (312) 344-7224.

Film and Video department hosts festival of student work

This week the Film and Video department will be hosting "Take 1," a juried festival of student films created in the Production I and Production II courses. "Take 1" will be held on Wednesday, April 17 at 6 p.m., 1104 S. Wabash Ave., Room 302. Awards will also be presented. For more information, contact Sandy Cuprisin at (312) 344-6708.

Multimedia event to be held

A performance event sponsored by the English department will be held Tuesday, April 16. The event, entitled "Genremel (t/d)," will be an intersection of various art forms including dance, video, intermedia, poetry, fiction and music. "Genremel (t/d)" is free and will be held from 5 to 7 p.m. at the Hermann D. Conway Multicultural Center located at 1104 S. Wabash Ave. For more information call (312) 344-8125.

Talent exchange encourages more student collaboration

The first annual Columbia Talent Exchange will be held on April 18 from 11 a.m. to 3 p.m. The event will give students an opportunity to show each other their portfolios, talk about concepts and find collaborators from other majors to work on their individual or school projects. The Talent Exchange will be held on the first floor of 1104 S. Wabash Ave. building. Students will also have an opportunity to set up booths to display their projects, portfolios or works-in-progress. For more information contact Doug Bonner at (312) 344-7344.

Panel to discuss GLBT issues

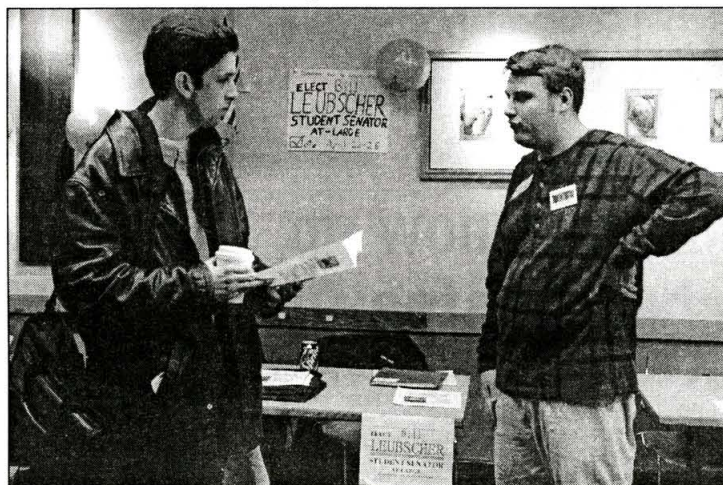
This week a panel discussion will be held on "Gays and Lesbians in the Arts." The event sponsored by Columbia's Gay, Lesbian, Bisexual and Transgendered Concerns and the Freshman Center will be held Wednesday, April 17, 1 to 2:30 p.m. at the Hokin Annex, 623 S. Wabash Ave. For more information call (312) 344-8594.

Visiting poet reads his works

David Trinidad, visiting poet in the English department's poetry program, will read his works on Thursday, April 18, 5:30 p.m. at the Conaway Center, 1104 S. Wabash Ave. Also, on Tuesday, April 23 at 5:30 p.m., Trinidad will be at Hokin Hall, 623 S. Wabash Ave. for a lecture entitled, "Holding Our Own: The Selected Poems of Ann Stanford," based on his editing, with Maxine Scates of a book of the same title. Both programs are free and open to the public. For more information call (312) 344-8100.

If you have an upcoming event or announcement, please call the *Chronicle's* news desk at
(312) 344-8568.
To reserve ad space call
(312) 344-7432.

Around Campus



Joe S. Tamborello/Chronicle

Tom Patzelt, interactive multimedia student (left), talks with Bill Leubscher, at-large candidate for the Student Government Association.

Climbing the ladder to an audio arts career

○ In this week's series: What to know when breaking into the sound industry

By Melissa DiCianni
Staff Writer

The sound industry is small and, like all industries, very hard to break into—although many have. But becoming successful in the sound industry actually starts before college ends.

"As soon as you make the commitment to work in the sound industry you begin learning who to connect with and where you should go to get a job," said Benj Kanter, director of recording for the Audio Arts department (formerly known as the Sound department).

Students trying to break into the sound industry should know some basic facts before starting out.

"There are three basic elements to make it in the sound industry," Kanter said. "You must have a solid math and science background, have an understanding of the music world and the client you are dealing with, and have fabulous people skills."

Step one: Know that audio is a science and understand the science behind it. Understand the science and mathematical theories that are dealt with when it comes to sound.

Step two: To create sound that is suitable for clients you must understand the clients. Each sound system is unique, and every client is different.

Step three: Have people skills that will help get you noticed. Be personable and easy to talk to, and be able to accept a client's criticism or comment with ease.

"Sound is a service industry, and those with fabulous people skills can do more to ensure their own success

than those that just have great technical skills," Kanter said.

Step four: Network as much as possible. Join the EARS Association, which is based in Chicago and hosts events that often have successful sound industry personnel as guests. Networking gets your face and name known in the field and will help you make connections that could lead to a future job.

Step five: Search audio engineering Web sites like www.audioengineering.com for jobs. Positions in the sound industry are not typically found in the want ads of a local newspaper. Your job search will be easier if you start directly with an audio engineering Web site.

"Audio Engineering Web sites are the first place to look for a job, but nothing surprises me anymore," Kanter said. "Sometimes I'll hear a story about someone going through a temp agency to find a someone who can work with audio equipment rather than come to a college that specializes in sound."

Audio engineering Web sites usually give listings of current employment opportunities, and tips on how to set up sound for different environments such as schools, churches, amusement parks, and sports arenas.

There is also a Chicago chapter of the Audio Engineering Society that holds monthly meetings. The AES often has guest speakers at the meetings from the sound field and publishes an online newsletter to keep its members up to date. AES offers annual student rates of \$40. You can apply for an AES membership online at www.aes.org.

Kanter said that the sound industry is very competitive and that, no matter where you go when you first start out, you will be assisting someone.

Kanter also offered four words for all sound people to remember: "Be great. Be known."

Mayfest

Continued from Front Page

several other street events, according to Kelly.

The parking lot across Wabash Avenue from Columbia's 623 S. Wabash Ave. building will hold two stages where headlining bands will play. There will be three stages at the event; the third will be located in the sculpture garden on the northeast corner of Wabash Avenue and 11th Street, and will feature spoken-word and dance performances, according to CarolAnn Brown, director of student galleries and performance centers at Columbia.

Several student bands, all of which have at least one Columbia member, will be performing at Mayfest as well. The bands were selected by a combination of students and staff, according to Brown. "The three student bands chosen out of all the submissions were Radio Hour (alternative), Blues Monks (rock, blues and funk), and Tina Blumberg (hip-hop/rap)," Brown said.

Other student bands, the Columbia College Jazz Ensemble, Ikkyu, the Jazz Guitar Ensemble, and Helen Seo, were selected by the Music department to perform at Mayfest, Brown said.

Another major feature of the May 23 festival will be the Art Walk, which will consist of six galleries located throughout Columbia's campus. The galleries will include the Glass Curtain Gallery in the Luddington Building at 1104 S. Wabash Ave., the Center for Book and Paper Arts, also at 1104 S. Wabash Ave., the Hokin Galleries, at 623 S. Wabash Ave., the 11th Street Gallery, located at 72 E. 11th St., the Narrative Arts Center, at 33 E. Congress Pkwy., and the Auxiliary Gallery, located at 1130 S. Michigan Ave.

According to Kelly, trolleys will be available to transport people who do not wish to walk to the different galleries.

Another feature of May 23 will be a "town square" in the parking lot at the corner of Balbo and Wabash Avenues, where approximately 15 student organizations will be represented, according to Micki Leventhal, media relations associate at Columbia.

Not only are Columbia students and faculty working to make Mayfest a success, many local businesses are also participating. Buddy Guy's Legends, one of the sponsors of Mayfest, will be closed to the public for several hours and will feature events catered to Columbia alumni, according to Kelly.

Even local businesses not directly involved with planning Mayfest are taking part. According to Brown, Harold's Chicken Shack, Thai Spoon, Chicago Carry-out, and Charming Wok will all feature "Mayfest specials."

"There are very few all-college events that bring everyone together. In fact, you could say there's the convocation for new students, and there's the commencement for those who are leaving. And in between, there's a slew of events—it's not like we're this dull-state place and there's not much going on—but it's very localized, and there's no way to get a sense of the scale or the comprehensiveness of what we're about," said Kelly. "It's a chance for freshmen to see what seniors are doing. It's a chance for a sense of community spirit that sometimes is difficult to locate."

Mayfest is not only an event for the Columbia community, but for the local professional arts community as well, according to Leventhal. "It's exposing our graduating students to hopefully their future employers," she said.

"This is the chance for the entire community—this is not just for students or just faculty or staff; it's for all of us, and for those who care about Columbia. I think the challenge is to make sure that students understand this and attend. I mean, we want 5,000 students there that night," Kelly said.

Visionary filmmaker to visit Columbia

○ Douglas Trumbull, Photography and Film and Video department guest, will present his works to students

By Candice Zei
Staff Writer

Legendary filmmaker and visual-effects pioneer Douglas Trumbull is coming to Columbia and will be in residence from April 22 through April 25. He will be giving two free public talks with screened examples of his work. He will also teach classes for advanced students as the guest of the Photography and the Film and Video departments.

Trumbull has an extensive background of accomplishments. He was one of four special photographic effects supervisors for "2001: A Space Odyssey." He was also the visual effects supervisor for films such as "Star Trek: The Motion Picture," "Close Encounters of the Third Kind," and "Blade Runner." Each of these movies earned him an Academy Award nomination for Best Visual Effects.

He directed "Silent Running," "Brainstorm," "The Andromeda Strain," "Secrets of the Luxor Pyramid," and many other special-format films. Trumbull received an Academy Award in Scientific and Technical Achievement 1993 for the concept behind the Showscan Camera System. He was also given the International Monitor Award and the American Society of Cinematographers' Lifetime Achievement Award for his outstanding contributions to the field of filmmaking.

Using virtual, digital sets and electronic cinematography, Trumbull is actively involved in the exploration of the future of visual-effects photography. His company, Entertainment Design Workshop, has recently completed a series for Disney including 52 episodes of "The Book of Pooh." Each episode was shot in his studio, the most advanced digital virtual-studio in the world. He is also preparing for an upcoming Broadway play that will involve advances in the integration of digital media and live action.

Trumbull finds a common ground between the disciplines of film and video and photography. Peter Thompson, a professor in the Photography department said, "I can't think of anyone better equipped to deal with both disciplines, and therefore what our students—as well as our teachers—are dealing with on not only a daily basis, but, prospectively, into the future."

Trumbull said he is very excited about teaching and that this will be the first time he's accepted a school's invitation to do a residency. Thompson also stated that, "He is considered to be a virtuoso on a set, able to handle a huge number of competing demands simultaneously, and to come up with not only effective but hugely imaginative solutions."

Trumbull has digitized all of his films—as well as film clips and photographs of models and behind the scene shots—onto a new laptop. He wants to take his computer with him wherever he is, along with a portable projection device so that he can access his own experience instantly, for use while teaching. He will also be bringing photographs that he shot on the set of "2001: A Space Odyssey," which are among the few shots ever taken.

In addition, he has created the Douglas Trumbull Scholarship for students in both the Film and Video and Photography departments. He is also willing to have a documentary film of his residency shot by faculty and advanced students within the Film and Video department. T.W. Li will produce the documentary. Advanced students from the Michael Rabiger Documentary Center will also be involved. The film and video and audio studio will shoot and record sound.

Trumbull will be teaching classes for advanced students in the Photography and Film and Video departments such as Special Studies in Cinematography and Visual Effects and Digital Cinematography. He will give one-on-one critiques to the student winners of the "Take One Festival." Three professors from the Columbia Film and Video department—Peter Hartel, Ninoos Bethishou and Robert Buchar—will accompany him in teaching.

Trumbull's first talks are scheduled for Monday, April 22, 12:30 to 1:30 p.m. in seminar rooms 1109-1111, 600 S. Michigan Ave. He will screen work and speak on "The Jupiter Machine: Deconstructing the Camera, Solving Extreme Problems and Digitizing for All Media." A reception featuring digital creative work by Columbia students and advanced practitioners from outside the college will follow in the Digital Imaging Lab, room 1107 from 1:30 to 3:30 p.m.

Trumbull's second talk will be on Wednesday, April 24, from 6 to 7:30 p.m., in Screening Room 302, 1104 S. Wabash Ave. He will screen work and speak on "Film as Experience: Special Formats and Breaking Through the Proscenium Arch."

30-year veteran cop hired as new security director



Dwayne M. Thomas/Chronicle

(Left to Right:) Captain Ron Dorsey, new security director José Gallegos and former campus security director Derrick Nelson pose for a farewell picture.

○ Former director leaves to pursue PI work

By Kevin B. O'Reilly
Assistant Editor

José Gallegos, college director of security for nine years, has left to pursue his private investigations business. A new director of security, Derrick Nelson, took over the job April 8.

Nelson was director of security at Dawson Technical Institute, which encompassed a much smaller campus area and whose student population numbered around 1,500. Nelson worked for 30 years in the Chicago Police Department, retiring with the rank of watch commander in the Youth Investigations Group, which was responsible for investigating cases involving missing, abused and molested children.

Columbia contracts out its security services through SDI Security Inc., but the college chooses who is hired as director of security. The position's duties include overseeing and training security officers, conducting investigations into any reported on-campus crime incidents and compiling incident data for the crime report brochure.

The director of security also coordinates celebrity visits, schedules opening and closing times of campus buildings and cooperates with the Chicago Police Department on investigations.

"I think Derrick will really help us out a lot in dealing with the Chicago Police," said Martha Meegan, director of campus safety and security.

Executive Vice President Bert Gall made the decision to hire Nelson. He could not be reached for comment by press time.

The biggest differences between his job at Dawson Technical and his new task at Columbia, according to Nelson, are "more property, more students and a more diverse student population. All you're dealing with is people," he said.

Gallegos has been briefing Nelson on the job over the last three weeks. Briefing sessions have included walking through campus buildings to review structures that may be more vulnerable to security lapses than others.

Nelson retired from the Chicago Police Department at age 50. "I told myself at 40 I'd be retired at 50—that I'd financially be able to retire. Fifty was a milestone for me." Nelson does admit to missing "some of the action of being on the force," especially when he hears or reads about a particularly heinous case involving a child. "I think, 'I should be the one on that case,'" Nelson said.

But, Nelson said later, "I look forward to it being nice and quiet here."

Nelson said that, ideally, he would like a bigger budget so that better-trained security officers could be hired. "No matter where you work," Nelson said, "you're going to have these pipe dreams."

Before leaving Columbia, Gallegos did private-investigating work part-time. He discussed why he decided to pursue the work full-time.

"The demand for security since 9/11 has really grown," Gallegos said. "I just felt that it was the right time to move on and try new things." The new things include more field investigations and covert operations such as dressing up as a construction worker or as a student. Gallegos will handle both corporate and private clients.

A farewell reception for Gallegos was held April 11 from 3 to 5 p.m. About two dozen security officers, staff and faculty bid Gallegos adieu in the 33 E. Congress Pkwy. Narrative Arts Center.

New cultural studies major proposed to council

○ Request for full-time faculty by third year of program causes debates

By Jillian Helmer
Managing Editor

Columbia may soon gain a cultural studies major, pending approval at next month's College Council meeting.

Stephen Asma, acting chair of the Liberal Education department, Teresa Prados-Torreira, assistant acting chair of the Liberal Education department and Carmelo Esterri, faculty member of the Liberal Education department presented the Cultural Studies proposal to the council on Friday, April 12.

During his presentation to the council, Asma discussed the need for the major. He said that for several years, there has been student interest in such a program. He also discussed highlights of the proposed major, one of which will be a mandatory internship program.

The council, for the most part, enthusiastically supported the major, but with a few stipulations.

The proposal's request to add a full-time faculty member by the third year of the program spurred debate in

the council. Barbara Calabrese, chair of the Radio department, questioned this aspect of the proposal because established departments have been waiting to add new full-time faculty positions for years.

Prados-Torreira explained that the request to add a full-time faculty member is to ensure the possibility of adding a position in the future. She said they would be required to go through the same hiring process as all other departments.

In other council news, Vice President of Student Affairs Mark Kelly reported that the number of students whose work will be showcased on May 23 as part of Mayfest has reached 600.

Kelly also announced that there will be a student health center on the first floor of the 731 S. Plymouth Court residence center by the fall semester.

Kelly reiterated that Columbia's student center will not be paid for with tuition funds.

"It is not in competition with the needs of any departments. It will be built with a capital campaign brought by our trustees, and if that doesn't happen there won't be a student center," Kelly said.

Another topic discussed Friday was the proposed student code of conduct, which will set standards for student behavior. The council is scheduled to vote on the proposal when it reconvenes next month, Friday, May 3.

O.A.S.I.S.

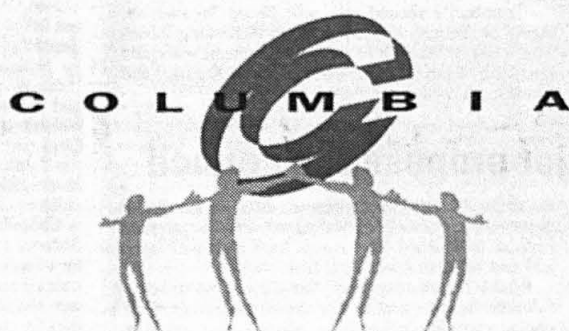
Selected by Columbia Students as the Name for the Student Services System

Columbia College students recently voted on the name for their new student services system. The naming marks the beginning of a two-year project to implement online applications, registration, degree audit, and a student portal.

The name chosen was OASIS. OASIS is an acronym for OnlineAdministrative Student Information System.

The portal is a component of the overall system. The college is looking to implement the portal as soon as possible and will be working on it during the summer. At the present time Art and Design students are designing logos for OASIS. A logo will be selected by a vote of the student body during the Student Government election on April 22. The Columbia College MIS Department is working with the Student Government Association to use computer checking of voters.

VOTE HERE:



Student Government Association

SGA ELECTIONS: 10:30AM-6:30 PM APRIL 22-26

Undergraduate:

623 S. Wabash & 1104 S. Wabash

Graduate:

Grad. School Office, 600 S. Michigan

R.H.A.: Lobby, 731 S. Plymouth Ct.

S.O.C. : During April 26th Meeting

Carter hosts first brown bag luncheon

○ Faculty and staff given an opportunity to discuss college issues with president

By Candice Zel

Staff Writer

The first brown bag luncheon scheduled by Columbia President Warrick L. Carter's office was held April 8 at the Hokin Hall, 623 S. Wabash Ave. Staff and faculty of Columbia were invited to listen and ask questions and voice their concerns. The attendees—as well as Carter—brought lunches to eat during their discussion of important issues. Among the topics covered were the committees and task forces that will be involved in different conversions, particularly in plans for the new student center.

A group called Vision 2010, one made up of students, staff, and the Board of Trustees, will be looking at what situation the college is in now, and what needs to be done for improvements in three-year increments. Carter talked about how Columbia has been the “conversion king,” in the past and showed excitement about the opportunity to start from scratch concerning the new student center.

According to Carter, the school is 87 percent tuition-driven, but no tuition dollars will be used to build the student center. The federal government has granted \$75,000 in funds. The building will be 150,000 square feet and will cost somewhere between \$30 - \$35 million. Carter said he hopes to have competition from many architectural firms and to attract one that will build a bold and brassy building, keeping the history and spirit of Chicago architecture in mind.

Urging as many people to come out as possible, Carter said he wanted it to be a participatory project. Depending on the fundraising, he said he hoped the student center will be ready by 2005 or 2006. He talked about how Illinois is in a different financial state now, but there is still money. Carter said he is in the process of talking with state representatives and senators about possible funding.

When asked how he sees the school in the next three to five years, he stated, “I clearly see us aiming toward 12,000 students in this period of time.” He also said, “Within the next five years, we should have our student center—which should greatly improve the lives of students outside the classroom.”

He discussed the Graduate department and how he sees the most room for growth in that area, as well as the possibility of adding new majors. The plan is to focus on the strengths at Columbia and build on them. Columbia's alumni are also involved in the planning and participation for the college because the fields served are always changing, and that needs to be incorporated.

Carter gave an example of the convergence of film, television and radio and how more media outlets are coming together, requiring more knowledge of different fields. He stated, “It has been that newspapers hire journalists, television hires broadcast journalists and radio hires announcers, but now things are changing and that needs to be incorporated with what the industries are looking at.”

The ratio of faculty to students has changed with rising enrollment. Carter said, “We have a commitment to the hiring of full-time staff and faculty.” There are no new full-time positions for faculty or staff in next year's budget. He added that, “The budget itself is to ban, but the parameters within it may not be.” Once the budget

is built in September, there will be money that can be spent on full-time faculty depending on the enrollment increase.

Also discussed was that a large number of full-time faculty are doing things that they shouldn't have to do. Carter said he would like to relieve faculty of staff-related work. When asked what he expects from Columbia's faculty, Carter stated, “I expect them to be on the leading edge of the material in their fields, to be brilliant in the classroom, to care about the students and to nurture them.”

Carter also said that, “Sept. 11 created unusual expenses—such as security—which changed the budget, as well as shortfalls that might exist with retirement plans. Other institutions cut jobs and salaries, but all we did was cut supplies and services. We are very healthy; we are a profitable institution and will return.”

On the subject of how large the Columbia student population can become, Carter said the college owns three lots but lacks the money to develop them, which is why fund raising is so important. He also discussed the need to be more effective.

When asked about possible enrollment caps, Carter said “There are no classes on Friday, but other days of the week it's packed.” He said enrollment is increasing but the average class size is decreasing, which means Columbia is not using the present facility effectively enough. He also said, “Just increasing the average class size by two students saves the college \$1 million. It's important to work on recruitment and target programs.”

The brown bag luncheon discussion lasted from 11:30 a.m. to 1 p.m. This was the first in a series of discussions scheduled by president Carter's office.

Lab

Continued from Front Page

ground in cellular biology for journalists, Ilio said.

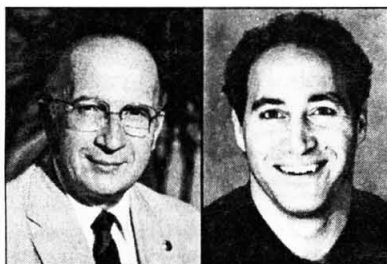
The new lab will also house polymerase chain reaction equipment. PCR is used to multiply unique fragments of DNA, which is valuable because it allows scientists to detect them in large genomes. PCR is a leading method used to conclusively identify the source of a genetic sample in forensic science, as seen on popular television shows like “CSI: Crime Scene Investigation” and HBO's “Autopsy.”

The Science Institute, founded by Lerman in 1991, has previously received \$2 million in funding from the NSF for various projects.

Lerman said an important factor in NSF's grant decision likely was the hope that “Columbia students will, through the use of this facility, have an understanding how real research is being conducted, and these future communicators will be able to communicate scientific research from an intelligent and knowledgeable point of view.”

A Science Institute symposium dubbed “How Advances in Science and Art Enhance Your Life” will run April 25 through May 2 to celebrate the opening of the research lab.

Symposium guests will include Dr. Roald Hoffmann, Nobel Prize winner for chemistry,



Dr. Roald Hoffmann (Left) and Dr. Todd Silas (Right) will speak at a week-long symposium marking the opening of the new research lab.

and a poet, playwright, essayist and *New York Times* reporter Claudia Dreifus, who is known for her penetrating interviews with scientists, and Dr. Todd Silas, a visual artist, writer, inventor and educator who is the first recipient of a doctorate in visualization from the Massachusetts Institute of Technology.

The thinking behind the symposium, Lerman said, was to demonstrate “the importance of developments in science and art to our lives.”

P-Fac

Continued from Front Page

enjoy higher pay than those who have taught as few as 140 hours.

Increasing mobility through pay levels was explained by college officials as being a move to hold on to good teachers.

“We have an interest in keeping experienced teachers. It's in both [the college and the teachers'] of our interests,” Director of Human Resources Paul Johnson said.

The P-Fac organization mailed ballots concerning the proposal to its members last week. Those ballots, marked with a simple yes or no, must be mailed back by April 30. Prospects for the contract's adoption look good, Laiacona said.

“This is just a guess—but my educated guess is that it will overwhelmingly pass,” Laiacona said. The last time a contract was submitted to members, Laiacona, who was also a negotiator then, said that only about three votes out of over 200 were not in favor.

“Frankly, I'm confident that it is a very good contract,” said Executive Vice President Bert Gall, who was a member of the college's negotiating team.

“I think it's a good proposal for both sides,” Johnson said.

The only disappointing issue for faculty negotiators turned out to be health insurance. “Unfortunately,” Laiacona said, “insurance companies don't want to insure part-timers.”

According to Johnson, college negotiators met with the Board of Trustees committee April 12 to have a conversation and answer questions about the proposal. Ratification of the contract is expected to happen at the end of the month.

Web site promotes Chicago independent film community

○ Columbia alumni create a place to address problems faced by independent filmmakers in Chicago

By Rudolph Sanchez

Staff Writer

Chicago has a strong independent film community. A group from Columbia is looking to make it stronger with a new Web site that aims to help everyone from actors to screenwriters and directors.

Wojciech Lorenc, Andre Magnuszewski, Mark Anderson and Dan LaCloche created www.IFVChicago.com, which stands for Independent Film and Video Chicago.

In February 2001, the group had a meeting to decide how they could address the problems faced by independent filmmakers in the Chicago area. They decided to create a Web site that would promote the Chicago independent film community.

“We wanted to have a place where everyone involved in the independent film process could meet,” said IFV co-founder Lorenc, who will graduate from Columbia this

summer. “I was in that situation and, most times, when you meet someone to work with it was accidental,” Lorenc said.

The four put together the plans for the site and launched it in May of last year. The IFV Chicago Web site contains a database where people can post resumes to be accessed by directors and others looking for talent. The IFV Chicago database is currently stocked with Columbia graduates and students from the TV and Film departments.

The IFV database is broken up into every category in the filmmaking process so you can better find your area of expertise. Posting resumes on the Web site is free. This is a feature not found on similar sites. “Most let you post a resume for no charge but they will charge you a fee to maintain it. Our service has no charge,” Anderson, a Columbia alumnus said.

The other primary component of the site is the creation process link, which assists you in all aspects of creating an independent film. You can find out how to finance your film, or you can get help in writing the script. Here you can even download screenwriting templates. “This site is really about helping and promoting people,” said Magnuszewski, who teaches Video Multimedia Production at Columbia.

Once a film is finished, filmmakers are faced with the task of distribution. IFV Chicago allows you to submit your film or music video so they can screen it on the Web site for free. The site has categories for dramas, comedies, music videos—and if you feel your film doesn't fit into one of these, the site allows you to describe it yourself. Films by Columbia students are currently being shown on the Web site.

The site also includes other features, such as links to movie reviews and information on films currently being shot in Chicago. Audition announcements for films in pre-production will also be posted on the site. In addition, the site has an “In the Spotlight” feature that profiles a resume from the IFV Chicago database.

The Web site has received a lot of positive feedback, prompting the founders to create a TV version of the Web site. “We plan on producing a television show that will complement the Web site,” Lorenc said. “It will start out on public access but we plan to approach Channel 26.”

The TV version of IFV Chicago will spotlight actors and directors and provide movie reviews. It plans to feature all the local film festivals and help promote anything that has to do with independent film. The members of IFV Chicago are currently finishing the script and plan to tape the pilot for the show within the next week.

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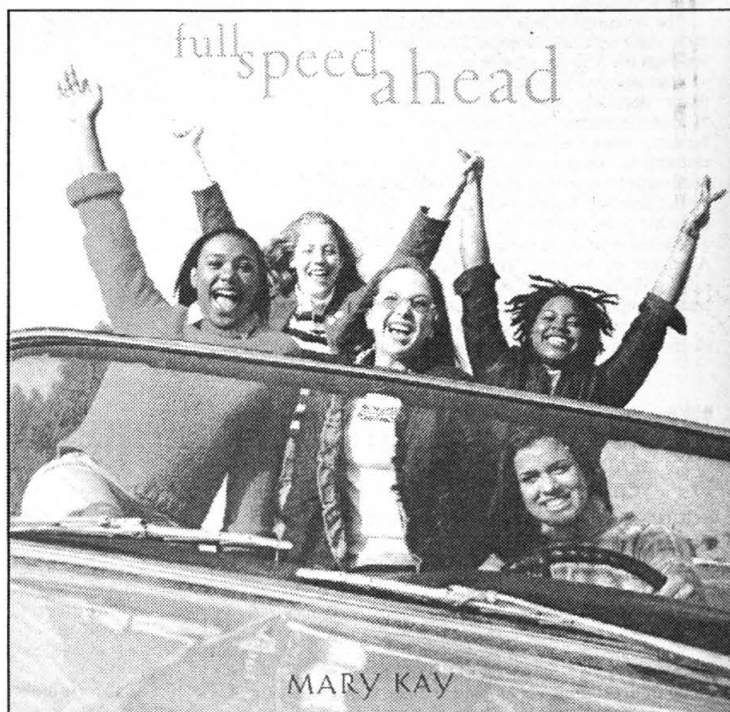


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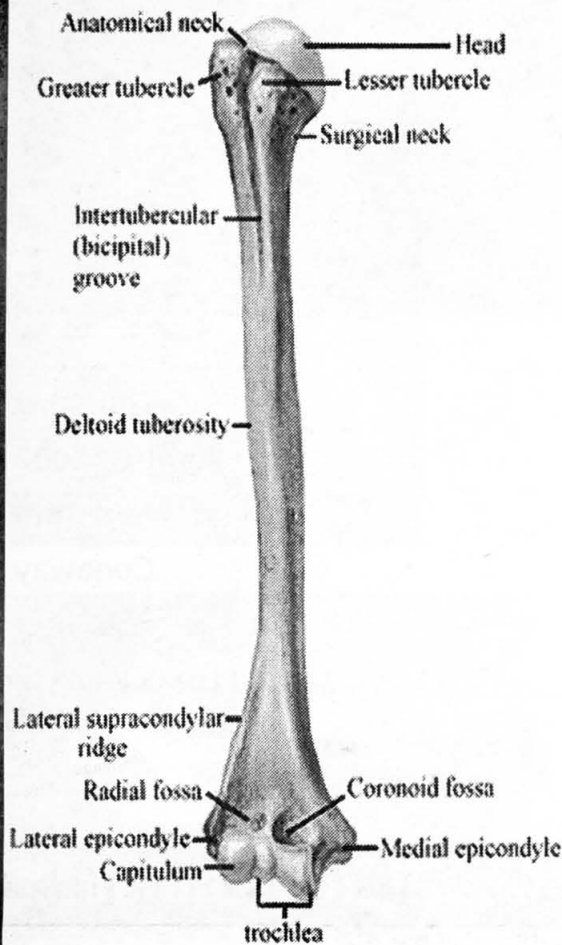
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Fusion lights fashion on fire

By Bridget O'Shea
Staff Writer

Last weekend, Fusion, a multicultural student organization at Columbia, held a fashion and talent show entitled "Fashion Euphoria." The show included students from almost every department.

Fusion Vice-President Gabrielle Watkins explained that this year's show featured what she described as mystical, fairy-tale fashions. "Things you wouldn't see every day," Watkins said. "Kind of whimsical."

The talent show featured students performing R&B, hip-hop and dance. It included students who are members of local bands such as Drunken Monkee, World Famous and Thump. The show also featured Jameisha Trice performing R&B, Latin dancers Anabel Ortega and Anthony Quintana as well as music by DJ Spider. The show also featured spoken word poetry.

Watkins said the show consisted of six talent groups and three model runs. The talent groups consisted of anywhere from one to five people. The show featured 35 models representing eight designers. Columbia students designed all fashion in the show, and Watkins said the models themselves were all Columbia students.

"This show gives many students a chance to showcase their talents and also provides them with an outlet to express their creativity regardless of their grade level," said Laila Al-Chaar, president of Fusion.

Watkins said she knew the show would have a good turnout. She said last year's show was only one day long and it sold out right away. She added, this year was a little tougher to get people to come on the first night, but the Friday show was sold out by Tuesday.

"Last year's show had a hip-hop theme,"

Watkins said. Some of the fashions last year were not as tame, so this year they were toning it down a little, she said. There were a lot of experimental fashions this year, many of which had a mystical quality to them, Watkins said. She described the fashions as extremely unique, particularly the outfit with a Barbie doll theme.

Watkins said, although this show has been held before, this was the first year that Fusion hosted it. Last year the show was held under ASIA (Asian Students In the Arts) and entitled "01 Fusion."

Watkins said she believes the show very strongly represents the cultural richness and diversity of

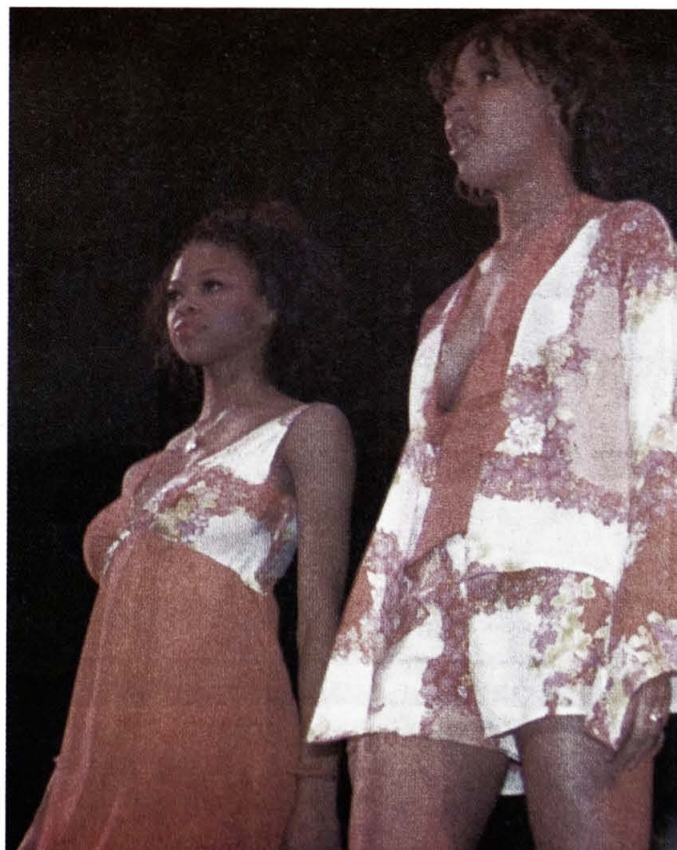
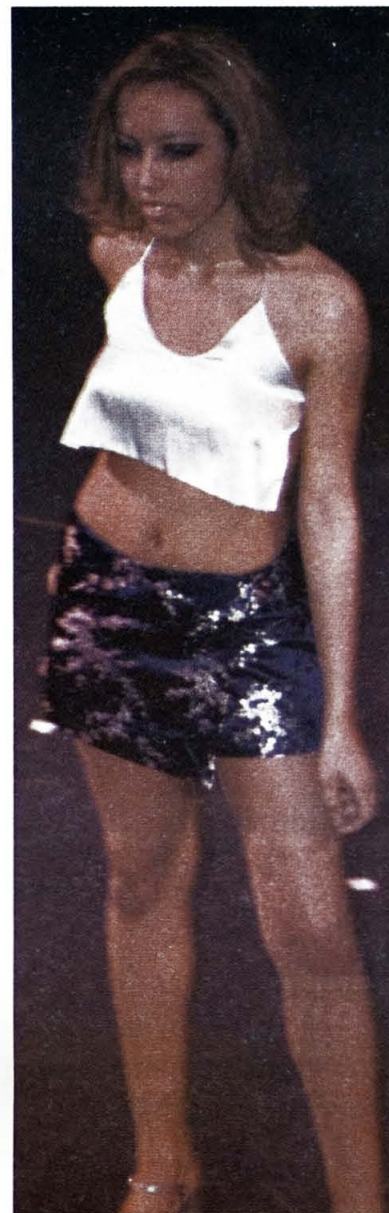
Columbia. "Just the board [of Fusion] within itself is extremely diverse," Watkins said. "That is basically what we stand for." Al-Chaar agreed that the show represents the diversity in Columbia students.

Fusion, which is an acronym (For Unifying Students In Our Network), define themselves as a multicultural organization. Watkins said their goal at Columbia is to bring students together.

"We unite Columbia's diverse community," Al-Chaar said. She said Fusion strives to unite students of different races, backgrounds, majors or any other aspect.

Watkins pointed out that, because Columbia is a commuter school, sometimes there's a lack of a sense of community. Watkins said Fusion tries to create more of a bond between Columbia students by hosting various events throughout the year.

Photography by
Dwayne M. Thomas





Summer Registration Information

Summer Registration for **Continuing Degree-Seeking** Students will be held from April 22 thru April 25, 2002 from 10:00 am to 6:00 pm

- All undergraduate students can pick up a Summer Schedule of classes from the student services offices.
- Graduate students can pick up Summer Schedules in the Graduate Office.
- Summer registration will also be held from Monday, June 3 to Thursday, June 6 from 10:00 am to 6:00 pm and Saturday, June 8, from 10:00 am to 1:00 pm
- Students-at-large register during Open Registration, Thursday, June 6 and Saturday June 8.

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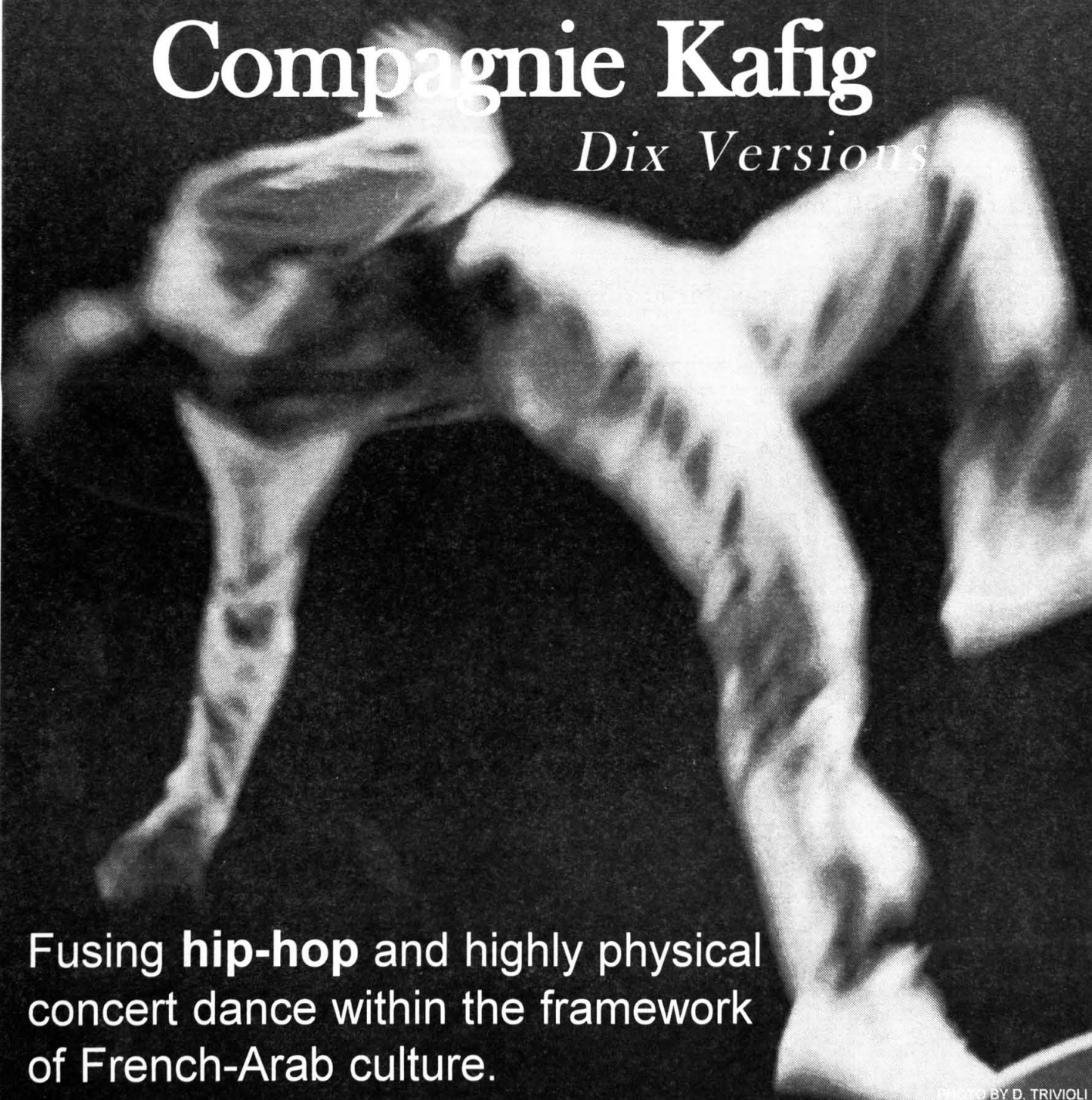
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COMMENTARY

Government waste is out of control, and so are America's taxes

By Katie Walsh
Commentary Editor

Tax day has finally arrived. To most of us hard-working, low-earning students that means it is time to see how much we've paid Uncle Sam and how much more we need to be paying Uncle Sam.

The entire tax system of which we partake here in America beguiles me. The amount of money the government takes from the average working American is astounding. What is even more astonishing is how much the government wastes—and I really mean wastes—of that tax money.

But let's get back to the actual dollar amount of taxes before we talk about where the money goes. According to the Tax Foundation, Americans pay out an average 35 percent of our income to the government in the form of taxes. If you live in Illinois, your combined tax burden is 34.6 percent. Think that's a lot? Trust me, it's not. If you live in Connecticut you pay a whopping 39.9 percent in combined local, state and federal taxes.

The government taxes you for nearly everything you buy. The average gas tax is 43 cents per gallon. Feel like driving to Wisconsin? That'll cost you a toll tax. If you smoke, your cigarettes are taxed. There is a federal, local and state tax placed on every automobile you buy. In addition to the annual income tax on the house you may buy someday, you will pay a closing tax the day you actually buy it.

If you live in Chicago, you know in the winter you need heat. The government knows it too. The feds take 25 cents for every gallon of heating oil. And next time you are having a big bash for all your friends, you might want to remember that the government takes a whopping 58 percent duty on all bottles of hard liquor.

I could go on and on about the taxes everyone must pay, but you get the picture. It is out of control.

What is more amazing—and more repulsive—are the ways in which the government wastes this tax money. Now, I'm not talking about the war or the defense budget (which I'm sure college students think is wasteful); I'm talking about the little



things—the things that the government doesn't want you to know are going on with your money.

The government has spent your money in some truly laughable ways. As unbelievable as this may seem, former President Bill Clinton supported a Housing and Urban Development program taught at public housing centers in 26 U.S. cities. The program, with a budget of \$860,000 taught tenants to wear feel-good colors like peach to reduce stress.

In 2000, \$17 billion of farm subsidies (63 percent) went to the highest earning 10 percent of farmers and farm owners, which included wealthy people like Scottie Pippen and Ted Turner.

In 2001, the Immigration and Naturalization Service could not account for 61,000 items that totaled \$70 million. The missing items included 539 weapons, 12,000 computers 39 automatic rifles and a gas-grenade launcher.

The Department of Education failed three consecutive audits from 1999-2000 and reported losing at least \$450 million dollars. Think about that next time you read about under funded city schools.

I saved the most ridiculous for last. The National Institute of Mental Health, a government-funded research project on severe psychiatric disorders, currently gives out 33 grants for research on birds. Fourteen of those grants, totaling of \$1.2 million, are relegated to research on pigeons.

Other grants they fund include a \$505,862 grant to study peer rejection of girls and \$68,208 to study sentence processing in Japanese and English.

At the start of 2001, taxes in America were at the highest since World War II. In case you've forgotten, at the start of 2001, we were not at war. That is the highest they have ever been in a time of peace.

Americans should be outraged at the taxes they pay and by how little they actually benefit from the tax money collected. This government waste should not be tolerated and we should demand that our money be used appropriately.

Unless of course, you like to see your paycheck depleted so some scientist can learn about pigeons.

Exposure



Photo by Michael Schmid/Chronicle

AOL Instant Messenger a college must

By Ethan Fry
Fairfield University

The social phenomenon that is AOL Instant Messenger is bizarre and unnerving. Never before has there been—and there probably never will be again—a software program that harnesses the oxymoronic convivial ennui of such a generation as ours. Utilized by so many—depended upon even—like some sort of sick narcotic, students every day wake up to get their fix of humorous away messages or overdone "SubProfiles."

You really would have to be living under a rock to be in college and not know what AOL Instant Messenger is. Consequently, I refuse to waste a paragraph explaining it. If you don't understand, then just stop reading. Now.

Perhaps it is a mark of the average student's dependency on AIM that earlier in the year, when Internet connections in residence halls were not able to connect to the AIM servers, there was as close to a student rebellion at this university than there probably ever has been. People just didn't know what to do without it—I myself actually had to blow the dust off my phone and use it! Ludicrous!

Sometimes I try to think what life was like for people before AIM. In this age of pinhead sized microchips and gene therapy, asking such a question is akin to wondering what life was like for primitives before the wheel. All that's missing is a booming recording of Also Sprach Zarathustra playing in the background.

I don't mean to really bash AIM, I probably use it as much as anyone. Its benefits are many and valuable. It certainly cuts down on my phone bill when I can issue missives to my family

members via this splendid program rather than relying on MaBell. There's also a certain non-intrusiveness to AIM that you can't get on a phone. When taking a nap, the bleating ringing of a phone waking you up from a pleasant slumber is offensive and wrath-incuring, and half the time its one of your roommate's odious acquaintances.

But who can be angry at that splendid bubbly sound when someone IMs you?

"Someone wants to talk to me!" it screams. "To me!"

OK, so maybe that's going a little overboard. But I don't think anyone can quibble with the fact that AIM is some sort of Gen X juggernaut, rumbling relentlessly toward complete and utter global domination like Louie Anderson staggering toward the donut cart on the set of "Family Feud."

This is a revolution, a paradigm shift of the most epic proportions, norm-shattering in its significance and scope. And the whole time nobody is thinking of the children, the millions of kids left behind in this whole thing, orphans of the Space Age, parentless pods debauched at the will of heartless monsters like Rupert Murdoch and Alexander Haig, kids who will never know what it was like before all this, who will never know what it was like to live in a society, a community, a civilization!

We are all living in the bad district, associated with a lower class of people.

We're poor, sniveling guttersnipes preying on one another for sustenance and well-being, obsessed with neo-capitalistic slogans of "Come and play, come and play!" all the while forgetting about any real movement. Oh well, someone just instant messaged me; I should really get back to them.

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Israeli offensive does more harm than good

By Georgia Evdoxiadis
Copy Chief



Israel has gone too far. As of today, the 14th day of the Israeli offensive on the West Bank, no one knows how many Palestinians have died. Israel has closed off most of the areas to journalists and humanitarian workers, preventing independent confirmation of the army's vague reports of "terrorist casualties."

Civilian homes and private properties have been razed. An estimated 3,000 Palestinians are homeless in the city of Jenin alone. Children and teenagers are killed every day in a battle they did nothing to start.

Hundreds of Palestinian men between the ages of 15 and 45 were herded together in Nablus on Thursday for Israeli questioning. Yasser Arafat remains imprisoned in his compound in Ramallah, while the rest of the Palestinian people in the area are kept in their homes due to an Israeli curfew.

As international outcry rises to a fever pitch, Israeli Prime Minister Ariel Sharon—previously implicated in the massacres of Sabra and Shatila, and removed from his military position and disgraced—blatantly defies the desires of the United States, the U.N. and the world, by sending more tanks into the West Bank village of Ber Zeit.

Sharon scolds the United States as if it were a recalcitrant child because it planned a visit with Arafat—the undisputed leader of the Palestinian people—calling it a "grave mistake."

Suspected terrorists are not arrested, tried or judged—they are summarily shot. All of these crimes have been committed in the name of one thing—stopping suicide bombings.

It is bitterly ironic that the offensive has done just the opposite—inspired more killing. Thirteen soldiers were killed Tuesday in fighting touched off by a suicide bombing. Wednesday's suicide bombing on a crowded Haifa bus was the fourth terrorist attack since Israel began the incursion.

If there is a point to all the violence and the shame to which Israel is subjecting Palestinians—Sharon would say there is—it is to prevent attacks on innocent civilians. The likelihood, however, is that the civilian deaths that Palestinians are suffer-

ing will make them more—not less—radical.

Again and again, those who choose suicide missions, say the reason for their choice was made because they felt they had nothing left to lose. Humiliation, anger, frustration and a daily exposure to violence turns those who feel they have no other recourse to justice into murderers. How does increasing death and warfare alleviate this situation?

The clear answer is: It doesn't. Sharon's offensive in the West Bank has a retaliatory tone that is frightening in its rage. According to National Public Radio, even Israeli soldiers have expressed concern that once the fighting is over, the destruction will come back to hurt Israel.

The United States has always been a friend to Israel. More foreign aid pours from our coffers into their country than any other. So, when President Bush joins the rest of the civilized world—and two unanimous U.N. resolutions—in telling Sharon to pull out of the West Bank, it is not the time to rebel.

It is increasingly obvious that the Israelis and Palestinians cannot be left alone in the Middle East. They have proved, like two violent children, that they cannot play nicely. It is time for the United States and the rest of the world to step in and take control of the situation.

The first step should be an immediate

declaration of neutrality in Jerusalem. Although Jerusalem is the Jewish peoples' most holy city, it is one with great importance to two other major religions. Like the Vatican, it should be a city of peace and worship, not one of never-ending violence.

When land was originally given to the Jewish diaspora in 1945, Jerusalem belonged neither to Israel nor Palestine. It was only after the Palestinians lost the land in 1948 that it became part of Israel. Although governance would be a challenge at first, the United Nations, the organization that originally controlled Jerusalem, would be the best equipped to usher the city into peace.

President Bush and the United States no longer have the luxury of non-involvement. The Middle East conflict will influence all future foreign policy issues, including any decisions countries might make about aiding an effort to depose a certain Persian Gulf dictator. The United States must lay down the law to Sharon in a way that makes potential consequences clear. If he still refuses to comply, our country should not hesitate to punish violence and human rights violations.

Few can deny that the Jewish people deserve a place to live, but so do the Palestinians. There must be a way to reconcile the two. Now is the time for action if that goal is ever to be reached.

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Commuters shouldn't pay 75 cents a toll

By Allison Clark
Staff Writer

Seventy-five cents might not seem like a lot to most people, but for a college student, 75 cents can be the difference between a dirty load of laundry and a clean load; it can also be the difference between a bagel during class or starvation. Heck, 75 cents at a bar is the determining factor between a domestic beer and an imported one.

It is no surprise Chicago commuters are upset over the Illinois State Toll Highway Authority's proposal to increase tolls from 40 cents to 75 cents this fall. Seventy-five cents spent about twice a day, five days a week, is steep.

The increase supposedly will be used to fix or widen roads, not tollway extensions, the agency said.

The increase would also finance a 15-year capital plan that includes widening parts of the Tri-State Tollway, according to the *Chicago Tribune*. The project would create a four-lane road from O'Hare International Airport to the Indiana state line.

The increase will affect many Columbia students who commute to school.

The agency should settle for the annual \$354 million it already receives from tolls and not demand more from commuters.

The 35-cent increase would give the agency an additional \$5.5 billion over the next 15 years. That seems an absurd amount of money for road improvements. We're talking cement, gravel and yellow paint here.

Inflation is another reason for the increase, the agency said. Commuters realize tolls can't stay 40 cents forever, yet they deserve to know where the extra money will be spent. The country is recovering from a recession and citizens are holding

onto their money more than ever.

Rep. Jeff Schoenberg (D-Evanston), told the *Chicago Tribune*, "This ill-advised toll increase only underscores why we need greater accountability over this agency's spending practices and policies."

The state has the right to raise tolls on its own but must first have public hearings in all 12 counties served by the tollway. The hearings will be a convenient time for commuters to speak out on this issue.

Along with the commuter's opinions, the agency's spending proposal should be discussed at the hearings. Questions, such as how much money is needed to improve the roads, how many roads need to be repaired, and when construction will take place should be addressed.

If the state must increase tolls, it might be better received if it's gradual, such as a ten-cent increase every other year.

In a recent interview with the *Chicago Tribune*, Joseph Schofer, professor and chairman of civil and environmental engineering at Northwestern University said: "People don't want to pay the tolls." He also said any toll increase proposal is bound to be controversial.

For some authorities, a 35-cent increase isn't enough. Gov. George Ryan, for example, proposed a plan last year to raise tolls an obscene 95 cents. The plan included both improving roadways and adding highway extensions. State lawmakers, however, did not support the cost hike.

Commuters should voice their opinions on the agency's proposal at the public hearings. Seventy-five cents is a lot to college students and Columbia is mainly a commuter school. The Metra and the Chicago Transit Authority may be an option to many students but not all.

During the hearings, the agency should determine whether the increase is necessary. They should state ample reasons as to why commuters should pay the extra 35 cents. More commuters might respond positively to the increase if the reason

COLUMBIA'S VOICES

Carter's new house comes at a bad time

While I understand that it is important for the school's president and his family to have a comfortable living space as a home and a meeting place, I feel that this house is overly decadent.

We have students who are struggling to pay rent, tuition, and buy school materials while the school is spending \$1.35 million for the building and who knows how much to renovate and decorate it. And yet we are getting another tuition increase in the fall.

Somehow, this does not compute. I've heard several sound bites where the president has stated that he wants Columbia to be the "best student-centered arts and communications college in the world."

How, with the recent budget cuts, is lavish spending on living spaces considered conducive to achieving the president's goal? When students cannot afford to attend Columbia because of tuition increases and cuts in scholarship funds, being the best is a moot point.

Yes, this house will be a great place to woo potential funders. But when do we get the payoff, and is it even certain that the payoff will come? It seems like a distorted trickle-down economics in college administration form.

—Piriya Vongkasemsiri/Graduate Student

DJ Maeda deserves praise

Miles Maeda is the most underrated DJ in Southern California. His music is so amazing. I thought the article you did on him back on January 14 was great.

—Jim Yahazim/Reader

Hussein should be removed

I just wanted to take the time to respond to Kevin B. O'Reilly's column in the April 8 issue of the *Chronicle*. In his column, O'Reilly states that Saddam Hussein never used chemical or nuclear weapons during the Gulf War, based on information from a *Chicago Tribune* article.

Hussein used Scud missiles during the Gulf War and according to the U.S. government, no other biological, chemical or nuclear weapons were used. Many of Gulf War Veterans, however, have either come down with mysterious ailments, died as a result of them or have conceived children with severe birth defects.

During Senate hearings several years after the war strong evidence points to the fact that some sort of chemical weapons were used.

Almost all branches of the military involved in the conflict were equipped with devices that detect chemicals in the air. According to veterans of that war, the alarm sounded more than once for "unexplained" air born chemicals that forced many men to sleep in their gas masks night after night.

According to the Department of Defense, Hussein also has built up his chemical and biological weapons in the years since the Gulf War and has even used them on the people of his own nation.

Although I do think that if the U.S. goes into Iraq during this war, an unfortunate wake-up call will beckon our troops as U.S. fatalities in this Middle Eastern country will surely be the result of a sick and twisted "leader."

—Michelle Tarrant/Junior

President's house will benefit the college

I would like to thank the Carters for all the time and effort they put into this project. It has been going on for a long time now. This will be a big benefit to the college. I'm sure they're glad the construction is finally over and they can settle in to make the house a home.

—Irv Meyer/Staff

Mest is not like the punk bands of the '70s

I cannot even begin to describe how far from the truth your article, "Mest makes mess of second album," published in the Dec. 10 issue, is. Just because Mest is not an exact replica of bands like the Sex Pistols or the Clash, you automatically seem to think this makes them not a "punk" band.

Punk today is not like the original '70s punk. The issues of today are different than those of the time period in which those bands were making records. And how is it exactly that because they have tattoos, piercings and like to drink and use drugs, the punk tag gets thrown on? The original punks you speak of didn't even use drugs, so that statement you made doesn't even make sense.

In your article on Mest you also assume a lot by saying "But unlike the Clash or X, their songs have no deeper meanings." There are no political ideas behind what Mest is doing. They probably have no stance on any major issues, outside of the timeless "Tastes great, less

filling debate."

How would you know anything about them? I find it hard to believe from reading your article that you have ever spent any time with the guys, so who are you to judge what they do or don't believe in? Also, to limit punk to such a narrow category is a very narrow-minded thing to do.

And anyway, to label their music as punk-pop or pop-punk, whatever you want to call it is just stupid. It is music. If you would actually listen to the CD with an open mind you would hear that the songs are not all alike. Apparently you must have just skipped over the songs that have reggae influence, or been quick to make your opinion that you didn't even listen to the additional secret song.

And what is it exactly that makes you feel that Mest "so obviously desires fame." They are just out there doing what they love to do—making music. And I think it would be a good idea to possibly think about what you are saying before it's printed, if you didn't notice you contradicted yourself in the article.

First you say about the song Cadillac: "But since the whole rock-song-with-a-DJ trend has been completely beaten to death, resurrected, then beaten back to death again—all within the last few years—the song sounds stale and just comes across as an attempt to cash in on the success of other bands using the same formula." But two paragraphs later you claim that "Outside of 'Cadillac,' is really the only unique-sounding song on the whole CD, everything has a feeling of sameness." It's pretty interesting that you consider the same song to be totally overdone but yet at the same time be so unique sounding.

It also sounds as though you don't even listen to the lyrics or know their meanings because you seem to think they are all alike. Maybe if you could step outside of your little mainstream world you would begin to appreciate other types of music the world has to offer.

—Leah Pichtel/Reader

Chronicle paintball article way off target

After reading an article in the April 8, edition of the paper I stumbled across the headline, "NIU, WIU hit target with paintball clubs" by managing editor Jillian Helmer. As president of Columbia's paintball club (which has been in existence since October 2001) I was very surprised to read the sub-headline: "Despite no Columbia paintball club, many opportunities available to students in Chicago-land area." I find it fascinating that *Columbia Chronicle* is unaware of the paintball club at Columbia.

Now, given the fact that Columbia does have a paintball club, I'm disheartened to see that the paper would rather promote other universities' clubs rather than research their own school's organizations. This could have all been avoided if you would have just walked up one floor to the Student Life and Activities Office, Room 313 of the 623 S. Wabash building. You would have clearly seen a "paintball club" mailbox on the wall.

One thing that makes this more ironic is that even people at NIU know that Columbia has a paintball club. I have been in contact with some people at NIU and this is how I know. When I came to Columbia I was told that Columbia's communications programs were among the best in the country, but I suppose I was wrong. An article like this could have been a great asset to my organization, but now the opportunity is wasted as this letter will be seen by far fewer students than read your article. By not doing your basic research you are leading students to other places when what they already have is in their backyard. You could have simply looked on the Internet or at the wall, seen paintball flyers and found out about us. Our meetings are on Tuesdays from 2p.m. to 3p.m. and Thursdays from 1 p.m. to 2p.m. in the 623 S. Wabash Ave. building, Room 315. We have already had an event and are planning the next one. The main thing we are doing now is planning fund raisers to make paintball more affordable for all Columbia students.

Also, who is this Gregory Fandl and why are you interviewing people from other schools and not Columbia. If he is from Columbia you should have stated that. I could have given far more info about the sport than appeared in your article. As a writer of a paintball magazine, *PaintballXtremes*, I should know. For example, the Chicago Paintball Factory that was located at 1001 W. Van Buren Ave, is no longer in existence. If you had called the place you would have heard "Sorry, the number you are trying to reach 5-6-3-1-7-7-7 is no longer in service." By things like this, students here couldn't have an advantage over people in rural areas because they would be running around trying to find a place that's really open so they could play.

Also from one of my "sources" this is not the first time this has happened. I'm pretty sure that the same editor did not do the same thing twice (because if they did, then it is time for some demoting). But, the simple fact of it happening more than once should have made you stricter with reporting procedures.

How would you like if all the student organizations got together and asked "Why doesn't Columbia have a newspaper?"

—Curt Flowers/Paintball Club President

The Columbia Chronicle photo poll

Question: Do you prefer Coke or Pepsi?



Mike Heller
Junior/Graphic Design

"Coke because I like it better, I don't know it just tastes better."



Alina Braica
Junior/Journalism

"Niether. I don't drink pop because it is bad for you."



Anthony Hall
Freshman/Illustration

"I like Pepsi because Mountain Dew is part of their company."



Chris Land
Senior/Graphic Design

"Coke, I just like the taste better."



Kristina Felix
Sophomore/Fine Arts

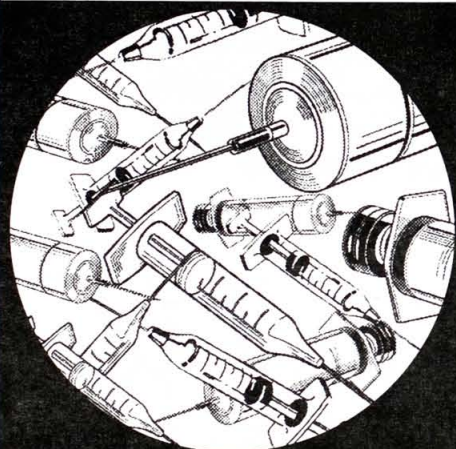
"Niether, I don't like pop in general."

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*ID required.



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April 30, 10-2
May 1, 1-5

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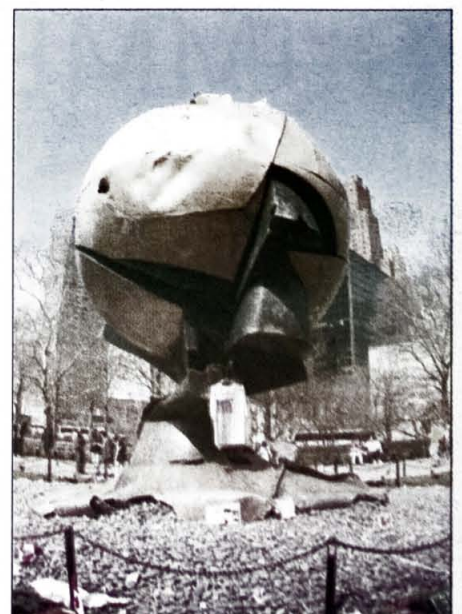
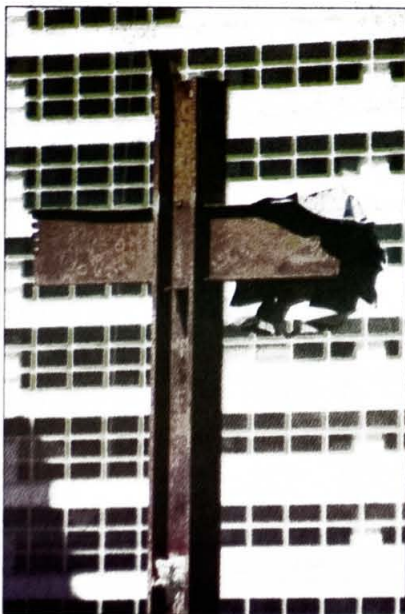
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NEW YORK

Rays Of Hope



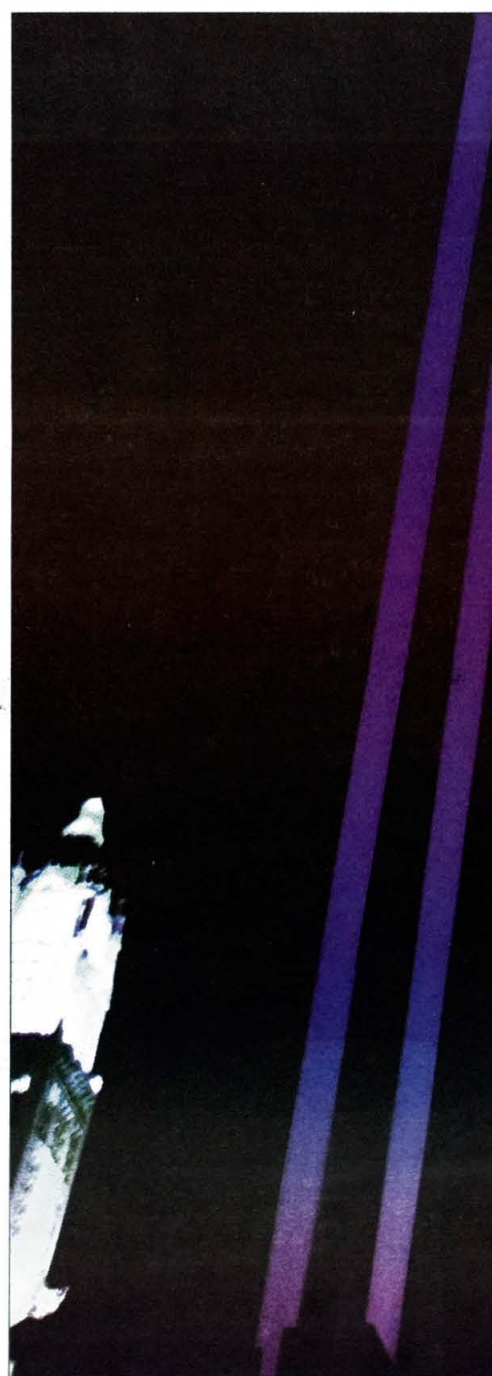
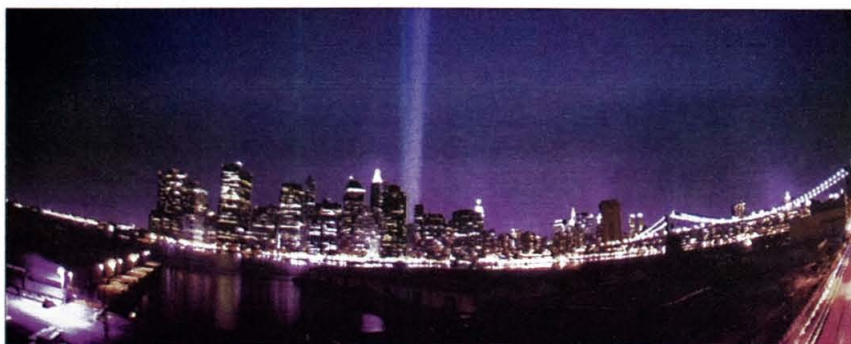
Photography by Michael Schmidt



Six months after the Sept. 11 attacks, the New York skyline re-emerged with a streaming ray of hope. On March 11 the so-called towers of light, two radiant beams of light reaching infinitely skyward, were lighted in commemoration of the lives lost in the now-missing World Trade Center towers. The rays could be seen throughout the city for 34 nights. The memorial lights were easily viewable from nearby Brooklyn and as far away as the distant New Jersey Shore. The memorial was designed to resemble the Twin Towers.

There is only one word to describe the vision—awesome. Awesome in the purest sense of the word. The presence of the lights seemed to unite the people of the city, as well the people of the nation. Strangers recognized strangers as fellow victims as they remembered the attacks. The aura in the city was surreal, creating an eerie sense of awe that seemed to leave onlookers with a feeling of loss—an empty feeling, a feeling of vulnerability. But as the beams continued to shine, it seemed as if feelings of hope and renewal persevered.

As work on Ground Zero continues 24 hours a day, soon the area will be cleansed of the fallen debris, leaving a poignant and stark reminder of the attacks. As we move forward, beyond the terror, memorials like the beams of light will have served as reminders of the value of human life and the tragedy that united our nation.





COLUMBIA CHRONICLE

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PRODUCED BY STEPHEN SOMMERS SEAN DANIEL JAMES JACKS KEVIN MISHER STORY BY STEPHEN SOMMERS AND JONATHAN HALES SCREENPLAY BY STEPHEN SOMMERS AND WILLIAM OSBORNE AND DAVID HAYTER
ALPHAVILLE PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13 INTENSE SEQUENCES OF ACTION VIOLENCE AND SOME SEXUALITY SOUNDTRACK ON UNIVERSAL RECORDS/UMG SOUNDTRACKS DIRECTED BY CHUCK RUSSELL A UNIVERSAL PICTURE © 2002 UNIVERSAL STUDIOS

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Chicago Palestine Film Festival April 18-26 2002

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Thu. 4/18	Fri. 4/19	Sat. 4/20	Sun. 4/21	Mon. 4/22	Tue. 4/23	Wed. 4/24	Thu. 4/25	7:00 PM
7:00 PM Chicago Premier Quintessence of Oblivion dir. Najwa Najjar Palestine/2001 45 min	7:00 PM Going Home dir. Omar al-Qattan Palestine/1995/48 min	7:00PM Satellite Shooters dir. Annemarie Jacir USA/2001/15 min A Thousand and a Thousand Nights dir. Hady Zaccak Lebanon/1999/15 min	1:00 PM Waiting for Salah Al-din dir. Tawfik Abu-Wa'el Palestine/2001/52 min	7:00 PM Near Death dir. Abdel Salaam Shehada Palestine/1997 30 min	7:00PM Satellite Shooters dir. Annemarie Jacir USA/2001 15 min Rock, Paper, Missiles dir. varied Palestine-USA/2000 15 min	7:00PM Gaza Ghetto: Portrait of a Palestinian Family dir. Joan Mandell Palestine/1984 82 min	7:00PM Going Home dir. Omar al-Qattan Palestine/1995 48 min	Tale of Three Jewels dir. Michel Khleifi Palestine/1995 107 min
8:00PM Looking Awry dir. Subhi Zobaidi Palestine/2001 34 min	8:00 PM Light at the End of the Tunnel dir. Subhi Zobaidi Palestine/2000/50 min	7:30 PM Chicago Premier Gaza Strip dir. James Longley/Palestine-USA/2002 76 min	2:00PM Bethlehem 2000 Project: The Last Five Short Films of the 2nd Millenium <small>(www.palestinefilmfest.org for film listing)</small>	7:30 PM Gaza Strip dir. James Longley/Palestine-USA/2002 76 min	7:30PM Chronicle of a Disappearance dir. Elia Suleiman Palestine/1996 80 min	8:30 PM Song on a Narrow Path: Stories from Jerusalem dir. Akram Safadi Palestine/2001 52 min	8:00PM Little Hands dir. Abdel Salam Shehada Palestine/1996 30 min	
8:40 PM Palestine is Waiting dir. varied USA/2001 9 min		dir. James Longley will lead discussion following film	Jerusalem's High Cost of Living dir. Hazim Bitar Palestine/2001/52 min	dir. James Longley to lead discussion following film		9:30 PM The Dupes dir. Tawfik Saleh/ Syria/1972 107 minutes	8:30 PM Palestine is Waiting dir. varied USA/2001 9 min	
9:00PM Children of Fire dir. Chamoun Mai Masri Palestine/1990 50 min	9:00PM Chicago Premier Souha: Surviving Hell dir. Randa Sabbag Lebanon/2000 57 min				9:00PM Naji Ali: An Artist with Vision dir. Kasim Abid UK/1999/60 min		9:00 PM News Time dir. Azza El-Hassan/Palestine/2001 50min	

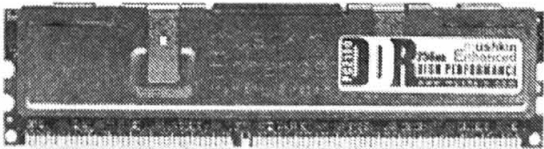
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Please visit www.palestinefilmfest.org for film synopsis and further information

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Robert De Niro has a date with Queen Amidala

By Jack Matthews

New York Daily News

New York—On May 12, the closing day of Robert De Niro's Tribeca Film Festival, he will host showings of the eagerly awaited premiere of George Lucas' "Star Wars: Episode II: Attack of the Clones." Two private afternoon showings will be held for children and families affected by Sept. 11. An evening screening—with tickets going for \$500 to \$1,000—will be a fund-raiser for the Children's Aid Society.

"As a father and filmmaker, it's my pleasure to offer the film in support of the children of New York City," Lucas said Wednesday. New York Mayor Michael Bloomberg added, "This promises to be a truly great movie experience for the hundreds of children and families who attend."

Organizers were still working out details, including where to screen the movie for the children of 9/11 victims. Tickets for the afternoon showings were being handled by the Children's Aid Society and other city agencies.

De Niro and director Martin Scorsese established the Tribeca festival as a way to revitalize downtown following the attacks.

Curious "Star Wars" fans can already get a glimpse on the Internet of what's in "Episode II." Four trailers—and an enormous amount of other online detail about the movie—have worked the "Star Wars" faithful into a frenzy and made them even more desperate for the film's opening.

The first words spoken by Natalie Portman's Padme Amidala upon her reunion with Anakin Skywalker in "Episode II" are "Anny? My goodness, you've grown." And he has.

While Amidala, played again by Portman, looks the same, Anakin is an entirely different person—he's a foot taller, his voice is an octave lower and he is cockier than ever.

It has been 10 years since the events in the 1999's "Episode I: The Phantom Menace," and Jake Lloyd, who played Anakin as a 10-year-old, has been replaced by 21-year-old Hayden Christensen ("Life as a House") as the future Darth Vader.

The trailers, entitled "Breathing," "Mystery," "Forbidden Love" and "Clone Wars," were carefully designed to whet audience's appetite for what appears to be a faster-paced, more character-driven and darker installment than "Phantom Menace."

"Menace," actually the first chapter in George Lucas' planned nine-part series, was panned by many critics and some "Star Wars" fans for its obsession with digital effects and its giddy theme-park action. Nonetheless, "Phantom Menace" went on to gross \$431 million in the United States and Canada, and did \$925 million worldwide. Only "Titanic" and "Harry Potter and the Sorcerer's Stone" have done better in this solar system.

But judging by the trailers, which are surprisingly revealing and detailed, Lucas, who before "Episode I" had not directed a film since the original "Star Wars" in 1977, has finally gotten his creative muscles into shape.

According to everything you can see and read online, "Attack of the Clones" begins to shift the emphasis from Ewan McGregor's Obi-Wan Kenobi to Anakin Skywalker, whose psychological demons—as indicated in "The Phantom Menace"—begin steering the headstrong Jedi phenom toward the Dark Side.

At the same time, Anakin is falling in love with Amidala, to whom he and Obi-Wan are sent to protect from assassins—and will be challenged to break the Jedi's priestly vow of chastity.

Growing tensions over the leaders of the Republic and the revolutionary separatists who threaten the stability of the celestial union.

All of this is included in the four trailers posted on the official "Star Wars" Web site (www.starwars.com). "Breathing," so named because of the humid respiration of Darth Vader on the soundtrack, is a slick montage showing the main characters and an assortment of views from new landscapes and action sequences.

"Mystery" introduces the peril Amidala will face as she is downgraded to senator in this chapter along with a side mission that will have Anakin attempting to rescue Obi-Wan.

In "Forbidden Love," we see youthful attraction and playfulness grow into romance between Anakin and Amidala—and the distance it puts between him and his fellow Jedi. Complaining that Obi-Wan is holding him back, Anakin declares, "Someday, I will be the most powerful Jedi ever."

"Clone Wars," which can also be seen in theaters playing Fox's animated hit "Ice Age," sets up the climactic war between the forces of the Republic and the separatists. It introduces the villain Count Dooku (Christopher Lee) and bounty hunter Jango



Anakin Skywalker (Hayden Christensen) and Amidala (Natalie Portman) in 'Star Wars Episode II: Attack of the Clones.'

Fett (Temuera Morrison).

For Lucas to give up so much of the story in the trailers suggests that he's either enjoying all-time confidence in the franchise's innate drawing power, or has simply surrendered to the prying nature of the Internet and decided not to fight it.

In addition to the trailers, the Web offers up reviews of the script for "Attack of the Clones" and at least one detailed review of the film itself, by an Internet movie geek whose site, www.aint-it-cool-news.com, has become a kind of pawn of savvy film marketers.

Its guru, Harry Knowles, claims to have been lured, cloak-and-dagger style, to a hotel room and shown a full-length video of "Attack of the Clones." Though he writes of his fear that "agents of Lucasfilm were going to knock down the doors" (and do what, make him buy a ticket?), one imagines that his facilitator was doing the good work of Lucas himself.

In any case, the first review of "Clones" is an unabashed rave. After noting a couple of reservations—one acknowledging the brief, obnoxious presence of "Phantom's" comic relief, Jar Jar Binks—Knowles said, "Lucas succeeds with the film beyond my wildest dreams" and went on to call it the most entertaining "Star Wars" film yet.

We shall see. In the meantime, may the hype be with you.

LATINO FILM FEST RETURNS TO CHICAGO

By Shannon McEntee

Staff Writer

This year marks the 18th anniversary of the Chicago Latino Film Festival. The festival is presented by the International Latino Cultural Center of Chicago and is being held April 5 through 17. The majority of the festival's screenings are being held at the Biograph Theater, 2433 N. Lincoln Ave., and the Three Penny Cinema, 2424 N. Lincoln Ave.

According to Veronica Vidal, the festival's public relations manager, the purpose of this event is to provide a vehicle to promote Latino culture and the understanding of Latino culture. "This is the only time to see a lot of Latin films from Spain, Portugal and Mexico because they don't get distributed in the U.S. So, this is the only chance the public may get to see some good cinema," Vidal said.

Pepe Vargus created the festival in 1986 to serve as a catalyst to improve enrollment at St. Augustine College. The festival's budget began at \$100,000 and showcased 14 films—which were projected on a concrete wall for an audience of 500 people. Today, its budget stands at \$1 million and the festival features more than 100 films from 20 countries and will bring in an audience estimated at 35,000 people.

Though the ILCC are the producers of the event, it seeks sponsorship from outside sources, one of which is Columbia. The school has been a contributor to the annual Chicago Latino Film Festival since 1987. Other long-time sponsors include American Airlines and the Claridge Hotel at 1244 N. Dearborn Ave., which serves as official festival hotel. In more recent years, HBO Latino has been added to the list of supporters.

"Representatives—whether they be actors, directors or producers—from about 80 percent of the films featured attend the festival. This is in addition to international journalists and media," Vidal said.

In addition to film screenings, a series of festivities are being held throughout the week, including a closing night fiesta to be held on Wednesday, April 17. There are 10 to 15 screenings each day of the festival, with general admission starting at \$9.

This year's festival will also include a special tribute to Paco Rabal and Anthony Quinn, two legendary Latino actors who both died last summer. "Both have contributed so much, they are both icons. They have done so much to pave the way for Latinos in Hollywood," Vidal said.

Quinn has more than 100 films under his belt, including "La Strada," "Zorba the Greek" and "Requiem for a Heavyweight." Rabal, deemed an icon of Spanish cinema, worked with some of the best in Hollywood and had a career spanning more than 50 years. Some of his films

include "La Lola se va a los Puertos," "El Palomo Cojo," "Truhanes" and "Hermano Bastardo del Dios," all of which will be shown during the festival.

The Audience Choice Award provides an opportunity for the viewers to voice their opinions. The annual award goes to the favorite film in the festival, as chosen by the audience. Last year's winner was a film called "Dust to Dust/Por la Libre," and was directed by Juan Carlos de Llaca of Mexico. It will shown at this year's festival for an encore presentation Monday, April 15 at the Three Penny Cinema at 9 p.m., and Thursday, April 18 at the Biograph at 7 p.m.

Some local talent will be featured at the festival this year, including the first, second and third place winners of Columbia's Student Latino Film Festival. Also, Columbia Film department faculty member, Ben-Hur Uribe, will showcase his film.

A statement written by Pepe Vargus sums up what the festival is all about. "The festival offers the public an opportunity to view films that are otherwise inaccessible, see Latinos in more positive roles that are oftentimes portrayed by Hollywood films, connect with their own cultural heritage and learn about the diversity of other cultures."

For a daily schedule of films and events call the festival hotline at (312) 409-1757.

Mies van der Rohe
in Chicago

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'Flaming Guns of
the Purple Sage'

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Rob Zombie at the
Aragon Ballroom

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Impressionist at
Boston's MFA

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Mies van der Rohe at the MCA

○ Prolific architect receives recognition in Chicago exhibit

By Matthew Kerstein
Staff Writer

Mies In America, an exhibition of the architecture of Ludwig Mies van der Rohe, shows the development of one of Chicago's most important architects through the presentation of more than 200 drawings, photographs and models of Mies' most famous works in America.

Mies helped create the concept of skyscraper architecture and in the process became known as a master of the modernist movement. Mies has gained global prominence for his use of modern simplicity and space in his buildings.

According to Dennis Sharp in *The Illustrated Encyclopedia of Architects and Architecture*, "Mies attempted to create contemplative, neutral spaces, through architecture based on material honesty and structural integrity and dedication to the idea of universal, simplified architecture."

The exhibit shows the refinement of his ideas and concepts over his career in America. As the BBC Web site points out, "As his work became more basic it attained discipline, purity and clarity."

Mies van der Rohe was born in Aachen, Germany in 1886. He worked in the family stone carving business and received no formal training in architecture until 1905, when he moved to Berlin and began working for various architects. One of the architects he studied under was Peter Behrens, who is considered a key figure in the evolution of German Modernism. From 1914 to 1918 he served in the engineering corps of the German Army. During World War I, he emerged as an original and competent architect and went into private practice.

In 1930 he became director of the Bauhaus, an important, modernist avant-garde art and design school in Germany. Under his direction the Bauhaus continued to be the main influence on all aspects of design in Europe, until the Nazi Party shut it down in 1933.

In 1937 Mies left Nazi Germany for America, where a new part of his career, his "second career," would start. The exhibit begins with Mies in 1937 when he was beginning work on designs for what was supposed to be his first American home, the Resor House in Jackson Hole, Wyo.

"This project was to be Mies' introduction to America. The project was a design for a summer home commissioned by Helen Resor, Museum of Modern Art trustee and advertising executive. Although the project was never built, some of the hundreds of sketches Mies did for the project are on display to show how he worked at solving difficulties as they arose between practical structures and concepts. The design was of a "glass box in the woods" that was supposed to be built over a stream. Because of continuous problems with site and design, the project was scrapped after a few years.

The exhibit is divided into four phases of Mies' career in America. Each phase can further be defined by a particular building.

Phyllis Lambert, curator and director of the Canadian Center for Architecture, said, "By looking closely at the buildings to which he devoted the greatest attention, we may understand that although Mies' work was always grounded in reason, ultimately he was an artist."

The first phase began in 1938. The defining work of this first phase was Mies' design for the Armour Institute of Technology, which would become the Illinois Institute of Technology.

Mies became the head of the Department of Architecture at the Armour Institute of Technology forcing him to move to Chicago permanently.



Mies van der Rohe in 1930

responding to a request by the school to design a new campus for the growing school, spent seven years working on the project that was to be built in Chicago's Near South Side.

Through his sketches and drawings, the exhibit shows how Mies' ideas for the campus evolved over the years. The evolution shows his deeper dedication to his axiom that "Less is More." He came up with a design in 1940 and then reworked it and simplified it for years.

Two ideas from the final design for the IIT campus would stay with Mies as defining characteristics of his architecture.

First, according to MFA Associate Curator and coordinator of the exhibition Staci Boris, Mies was trying to find, "A new language of openness and movement." The idea that architecture was a language and form of expression and that his buildings needed to be open and spacious, would be themes that Mies would spend the rest of his career trying to develop.

The second defining characteristic of the IIT project was the tools he would use to create this new language of architecture. Mies abandoned what the exhibition called the "picturesque strategy he had used in Europe," and began to use materials such as steel, brick and glass that were easily accessible in the industrial Midwest.

Mies would use these new methods of design and new materials to change Chicago's skyline and create a new modern skyscraper.

The second phase was from 1948-1951. This phase is represented by the high rise apartment towers located at 860-880 Lake Shore Drive. These buildings are significant because they are the physical reality of the glass and steel high-rise that had originally been conceived of in Berlin in the 1920s. With the space allowed for in the design of these buildings, Boris said, "Mies elevated structure to an art form, with the hope that architecture and technology would grow together to be an expression of one another."



The Seagram Building, located between 52nd and 53rd streets on Park Avenue in New York City, is one of Mies' most famous designs.

Photo by Ezra Stoller/www.whitney.org/mies

The third phase took place in the '50s. The defining building of this period was the Seagram Building in New York City. This expanded on and refined Mies' other high-rise conceptions. It was also during this phase that the model began to replace drawing as the most helpful and commonly used tool for the development of the design.

The building was to be the commissioned new headquarters for Seagram's and Sons, to be built between 52nd and 53rd streets on Park Avenue. According to Boris, "The success of Seagram lay in the discipline of structure and enclosure and the quality of materials." These materials included the normal steel and glass as well as the extravagant bronze and pink granite.

The fourth phase was during the '60s and was defined by the New National Gallery in Berlin. Mies was asked by the Berlin Senate to design a building for contemporary art. It is considered the design closest to accomplishing his goal of using the steel

and glass frame to build a structure that the exhibit states, "Freely articulates space, opening it up, and connecting it to the landscape."

The design consists mainly of a 213-foot square roof that sits on eight columns, two on each side. This allows for a 27,000-square-foot glass enclosed interior. According to Boris, with this building Mies, "Found the ultimate resolution to his long aspiration to marry space and structure."

The exhibit is held at the Museum of Contemporary Art until May 26. It was organized by the Canadian Center of Architecture and the Whitney Museum of American Art with the cooperation of the Museum of Modern art, New York.

Boris summed up the significance of the architecture of Mies van der Rohe when she said, "Mies' influence and sensibilities shape our idea of the modern city, it is not just the buildings he designed, but the enormous impact he had on architecture in Chicago."

Intimate 'Image Impressions'

By Michael Hirtzer
A&E Editor

The third annual Photo.Print.Media Studio Exhibition, which runs through May 8 and is entitled "Image Impression," highlights a variety of student works in the fields of experimental photography, printmaking and digital printmaking.

Curator of the exhibit, Jennifer Friedrich, said the works are displayed according to mood and color. Located in the front of the Hokin Annex, 623 S. Wabash Ave., the exhibit's works are delicate and thought-provoking. They mean different things to each individual. Photo major Rebecca An said the exhibit is "small, but intimate. With each work, you have to step back and take it in."

Sarah Duprey utilizes pinhole photography to capture an intimate moment in a series of five photographs printed on what looks to be black construction paper. Vanessa Sanchez has six series of three successive personal photos taken in a wooded area laid out filmstrip-style, matted on white paper and then splashed

with black paint.

Friedrich, who is manager of Photo.Print.Media and a puppetry instructor, said, "People are willing to experiment with printmaking." She added, "Printmaking is a very hands-on process. It's a very old art form. Aesthetically, it's different than photography—you're really using your hands—you're engraving, carving things, drawing."

The exhibit welcomed entries from all Columbia students, which allotted for a wide array of works. The title, "Impressions," is a pun based on the fact that, in addition to giving viewers different impressions, many of the works were also pressed on plates—such as the works of Chris Zinsler, who dry-etched his work and pressed it with a zinc plate.

Photo major Aaron Guice has two pieces in the exhibit: a Xerox transfer and a collagraph, which is a print made from a low-relief collage. He said, "My teacher encouraged us to enter work." He added, "It's a really impressive variety of works from the photo and print departments."

Another work, by Justin Lundquist, is



Curator Jennifer Friedrich is pushing for a printmaking major at Columbia.

Dwayne M. Thomas/Chronicle

a large wooden case incorporating diagrams, drawings and paintings of different aspects of the human body; it also contains a beaker and a tiny test tube. Many other works—such as small books made out of clay-like materials and an old wallet whose picture holders contained weathered black-and-white photos—evoke a delicate, nostalgic

feeling as if they all have a great past.

Friedrich said printmaking will soon be offered as a major at Columbia. "It took Columbia a while to grant masters in fine art," she said at the exhibit's reception on April 11. "Columbia is recognizing that there is an interest in printmaking, and we're trying to cultivate that."

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Columbia College Chicago

Defiant cowboys with 'Flaming Guns of the Purple Sage'

By Kristin Leonardi
Staff Writer

Upon entering the Viaduct, your eyes must adjust to the dimly lit parlor inside. The Viaduct is one room with a single pool table lying unused in its center.

From the ceiling hang Japanese lights in red and green that cast dark shadows. There is a bar nestled in the corner of the room where people chain smoke and drink imported beers.

We are all gathered here for opening night of Jane Martin's "Flaming Guns of the Purple Sage," a classic tale of good guys versus bad guys.

Big 8 (Kirsten Fitzgerald) is a retired rodeo starlet who can heal wounded cowboys. Unexpectedly, a young gothic-looking girl shows up at her doorstep, adorned with pink hair and army pants.

SheDevil (Joy Ronstadt) claims to be the bride of Big 8's son, and she is pregnant with his child. To make matters worse, an outlaw Russian biker looking for his stolen drug money is chasing her.

The Defiant Theatre, whose mission statement is to "strive to subvert the social, moral, and aesthetic expectations of mainstream artistic expression," is putting on the production.

"Flaming Guns" does just that. Fitzgerald, who teaches acting at Columbia, is wildly funny. The production is centered in Casper, Wyo. All of the characters have a white-trash yet chic feel to them.

Big 8 finds herself in real trouble since she needs \$6,000 to keep her house. Rob Bob (Kelly Cooper) is loveable and convincing as the dim-witted cowboy that Big 8 must heal.

When SheDevil shows up at Big 8's door, Big 8 reluctantly lets her stay the night—outside in the rain. The next morning, SheDevil must be gone by the time Big 8 and her sister Shirli (Jen Engstrom) get home.

SheDevil decides to steal whatever she can find before she leaves. Rob Bob, wearing nothing more than a jockstrap and a gun, stops her.

Big 8 and Shirli are the epitome of man-hungry, big-haired, white-trash riot grrrls. Big 8 collects buckles from every cow-



Photo by Krissy Shields/Defiant Theatre

Members of the cast of 'Flaming Guns of the Purple Sage': (Front to Back) SheDevil (Joy Ronstadt), Black Dog (Slava Vorobiev) and Rob Bob (Kelly Cooper).

boy she heals—after sleeping with all of them and treating them as her conquests.

The production is definitely low budget, but it fits in perfectly with the play. The set is modest. The entire play takes place in the kitchen, which contains a rifle rack and a poster from the film "Outlaw Women" on the wall.

The soundtrack to the production seems straight from a really bad country and western album. The opening song's lyrics went something like this: "We're so pretty / I'm so pretty / We're vegans / But now we don't care."

The music consisted mostly of acoustic guitars and was played in a western folk style. Each song was performed between the sets with satirical lyrics such as "I wanna be your dog."

"Flaming Guns" was written by Jane Martin and directed by Linda Gillum. The play is witty with sarcastic and somewhat sadistic humor.

Black Dog (Slava Vorobiev) is a Russian biker/drug dealer/psycho. He comes to Big 8's looking for his stolen money. Black Dog has only a few lines, like "I'm going to kill you, I'm going to eat

you!"

"Flaming Guns" is not a production for everyone. The good guys don't necessarily win. The plot takes you deeper into a sadomasochistic world of sex, lies and body dismemberment.

Audience member Zane Carter called the production "humorous, but in a devious and twisted way" and said, "It is not good-natured humor, but dark humor."

"Flaming Guns" does everything it can to be funny and entertaining—and it works. The plot is a little far-fetched, but the acting makes up for it. Kirsten Fitzgerald and Jen Engstrom are perfect in their roles as white-trash sisters.

Joy Ronstadt is wonderful as SheDevil. Even though she is the bad girl, you still want to root for her. "Flaming Guns" may not have an overall moral theme, but it is wildly entertaining.

Defiant Theatre said, "We dare to impassion our audiences and ourselves using any means necessary, limited only by our boundless imagination."

"Flaming Guns" runs through May 4. Tickets are \$15 on Thursdays and Sundays, \$20 on Fridays and Saturdays. Call (312)

Arts Around Campus

Piano and voice lecture/recital by Phillip Seward and Sebastian Huydts
Concert Hall, 1014 S. Michigan Ave.
Monday, April 15 at 12:30 p.m.

Lingua Musica World Music Ensemble
Concert Hall, 1014 S. Michigan Ave.
Monday, April 15 at 7:30 p.m.

Jazz Gallery in the Lobby featuring Columbia Jazz Studies students
Concert Hall, 1014 S. Michigan Ave.
Tuesday, April 16 at 12:30 p.m.

Gina Gray Independent Project
Concert Hall, 1014 S. Michigan Ave.
Tuesday, April 16 at 6:30 p.m.

Chicago Jazz Ensemble plays the music of Woody Herman
Concert Hall, 1014 S. Michigan Ave.
Wednesday, April 17 at 7 p.m.

Peter Lerner Ensemble in Chicago
Concert Hall, 1014 S. Michigan Ave.
Thursday, April 18 at 12:30 p.m.

Shoji Naito Senior Recital
Concert Hall, 1014 S. Michigan Ave.
Thursday, April 18 at 5 p.m.

David Trinidad Poetry Reading
Herman Conaway Center, 1104 S. Wabash Ave.
Thursday, April 18 at 5:30 p.m.

Hedwig Dances
Dance Center, 1306 S. Michigan Ave.
Thursday through Saturday, April 18 – 20 at 8 p.m.

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Corrections and clarifications

- The article about pop punk band PSG was written by Becky Crowe, not Ryan McGady.
- Rusted Root will play during WXRT's Rockin' de Mayo Street Festival on May 4.

Power Pop alive and well

By David Arter
Staff Writer

When someone tells you that a band performs power pop, do you imagine a group of skinny, sweater and spectacle-wearing hipsters with shaggy hair desperately teetering somewhere between the look of a model and a vagrant?

When the words power and pop are fused together in an ever-so-abused classification, we come to expect primitive-but-cute rock riffs that haven't advanced too far from the suburban family basement and have instead crash-landed somewhere in the college scene.

Power pop is the other "alternative" rock music from the 1990s. However, power pop rides the path blazed by the likes of rock geeks Weezer rather than that of grunge pioneers Nirvana—two totally different branches on the "alternative" family tree.

When a band's sound is cast away into a general category like power pop, it becomes a waste of emotion for any listener hoping for a sound that escapes the mundane constraints of the power-pop generalization. And why would anyone want to listen to a band that sounds just like that other band they like?

Such is the case with power pop because the time when simple over-driven rock riffs and cute melodies were fresh was about eight years ago.

Thankfully, Austin-based Schatzi (German for sweetheart) sticks its neck out a little bit further than most power pop bands do.

Schatzi's second full-length album, **50 Reasons to Explode**, was released on March 19 shortly after the band headlined with the Promise Ring at Emo's in Austin at this year's South by Southwest Festival.

The first thing that separates Schatzi from other bands is their consistent use of rigid, angular power-pop guitar rhythms. **50 Reasons to Explode** bobs up and down over the tight drum and bass muscle by Mark Ford and Marc Fort respectively.

"When it comes down to it, we're a pop band," said Schatzi's singer/guitarist Chris Kyle in the band's press release.

The other creative force behind Schatzi, singer/guitarist Monte Williams, offers a more graphic description. He explained, "If you had Led Zeppelin, and you had Superchunk, and maybe Sunny Day Real Estate or the Get Up Kids—somebody like that—and you gave them all [Ecstasy] and you put them in a big orgy scene, the spooze that would be left over in the room, the crazy sex smell, the vapors of the orgy in the room, would probably be Schatzi."

50 Reasons to Explode is the follow-up to the band's 1998 full-length **Joanie Loves Schatzi** and picks up right where the 2001 EP, **Death of the Alphabet**, left off.

The first four tracks on **Death of the Alphabet** are part of **50 Reasons to Explode**, which were all recorded at the same session at the Red House in Eudora, Kan. with producer Ed Rose (Get Up Kids, The Anniversary).

The second track of **50 Reasons to Explode**, "Death of the Alphabet," is where Schatzi hit their peak.

The song begins with a quiet ringing of the song's main theme on a xylophone or keyboard replication. After the fourth line, the entire band drops in with German precision and a wheelbarrow full of cinder blocks. The vocals ring with creative humor, "I started with ABC / Defeated my enemies."

The song's highlight is the sweet guest vocals of The Anniversary's Adrienne Verhoeven harmonizing the chorus' melody, "Sifting through the debris / How did I know? / Set those dead letters free / I should have never gone."

To Schatzi's credit, when stacked up against almost anything you can hear on the radio or see on television, they blow the rest out of the water.

"I want it to be an antidote to all the crappy metal that's on the radio right now," Kyle said. "There's a lot of really great pop bands that are coming out right now, and I just want to be another band that provides something besides negative, angry music."



Members of Schatzi include Monte Williams, Chris Kyle, Mark Ford and Marc Fort.

Zombie's dark noise wows fans

By Tina Spielman
Copy Editor

Rob Zombie has many fetishes—ranging from classic horror films to naked women to hotrods. Zombie embraces and caters to pop culture's dark side, banking in on both the comic and intense aspects of hardcore. Many people think Zombie's music is satirical and that it pokes fun at the hardcore ideology. But performing in front of a rowdy audience last Friday at the Aragon, it was apparent that, gimmicks aside, Zombie puts on one hell of a show.

The nu-metal band Sinistar, whose album **Future Shock** will debut in a few months, opened the show. Sinistar's members played the roles of defiant musicians by singing songs full of anarchical themes and angst as the black-clad guitarists and bassist crouched over their instruments. The audience was in for an extra treat—footage from the Aragon show will be used in Sinistar's upcoming video for the single, "White Noise." Though their performance proved to be more fluff than substance, their sound can be likened to a teenage version of KMFDM.

Zombie stepped on stage wearing his signature two-foot long dreadlocks, a hole-ridden skull tee shirt and his industrial, silver-buckled boots. Zombie looked every part the ringmaster of a debauched circus. The stage was covered in kitschy rock elements, with gas masks and gargoyles decorating the floor. A huge devil's face protruded from the center of the stage where the drummer played.

Covering the hits of both White Zombie and his solo act, Zombie played all the classics. "Living Dead Girl" frenzied the crowd, resulting in slam dancing in the mosh pit. The band followed up with "Thunder Kiss '65," "More Human than Human," and Zombie's latest single from **The Sinister Urge**, "Never Gonna Stop." Each song was energy-fueled and smacked of catchy hooks and chorus lines.

The band played loud, hard and heavy, feeding the appetites of the die hard fans and casual fans alike.

Each song came equipped with "Spinal Tap"-esque performances. Large skeletons, a mod dancer, and smoke filled the stage as footage from both a Bettie Page film and the cult classic "A Clockwork Orange"—in addition to other haunting images—played on dual movie screens behind the band.

Zombie ended the show with an encore including "Dracula," performed with the crisp fervor and raw energy most musicians can only hope to harness.

Zombie's concert expertise may be attributed to his 13-year run in the music business, which includes both his work the band White Zombie and his recent solo project, Rob Zombie. The latest album in Zombie's repertoire, **The Sinister Urge**, features Ozzy Osbourne, Tommy Lee and the Beastie Boys' Mixmaster Mike, and has a more theatrical sound than his previous works.

In his spare time, Zombie has also written and directed the film "House of 1000 Corpses." Clips from the movie were presented at the concert, and its graphically violent content will be hitting theaters this Halloween.

Sure, the Zombie musical cannon is steeped in giddy darkness, but it's a darkness without pretension. Rather, it's a fun-loving darkness that makes Zombie a fetish himself and his music a guilty pleasure.



Rob Zombie

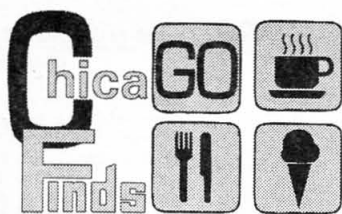


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By Laurie Salgado

Staff Writer

Falafel anyone? If your taste buds are asking for an authentic Middle Eastern meal they can be accommodated at Abu Nawas, 2411 N. Clark St., just north of Clark Street and Fullerton Avenue. The restaurant, which opened eight months ago, serves affordable and tasty food. In this family-owned establishment, patrons are greeted with friendly smiles and are asked where they would like to sit.

Although the restaurant bears an orange awning with black writing that specifies Mediterranean cuisine, it specializes in Middle Eastern food.

The orange, however, doesn't stop there. On the inside, the walls are deep tangerine, a color the owner, Souzan Warda said she used to create a warm atmosphere people would be comfortable in. The walls are decorated with pictures of Middle Eastern scenes, one in which two men are mounted on camels in the desert.

Abu Nawas is dimly lit by individual hanging lights and one chandelier—all decorated with strings of hanging multicolored beads. With blue vinyl chairs, white tablecloths, and a gray-tiled floor with green overtones. The variety of colors and the Middle Eastern background music bring the restaurant alive.

The atmosphere and prices are both attractive. Lunch specials are available weekdays from 11 a.m. to 3 p.m. and include your choice of three vegetarian appetizers for \$6.99 and soup and salad or soup and sandwich for \$5.99. Any other time sandwich prices range from \$4.50 to \$5.50.

The menu offers traditional Middle Eastern dishes such as hummus, baba ghanoush and falafel. According to Warda, unlike most other Middle Eastern restaurants Abu Nawas serves a delicious mango dipping sauce with its falafel.

Other appetizers include fatayir, a pastry stuffed with spinach; qibbee, cooked ground wheat filled with meat; and bata, potatoes seasoned with garlic, lemon and coriander.

The dinner menu offers cool or hot appetizers and kebab platters. The kebab platters are served with bean stew and rice, with the customer's choice of tender and juicy meat: chicken, beef or lamb. The platter prices range from \$10.95 to \$12.95. Portions, however, are large enough to make a meal for two.

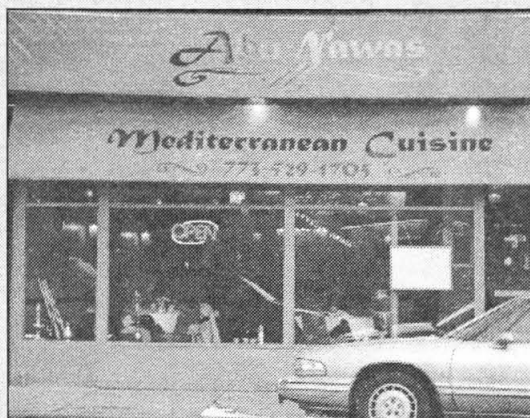
Other dinner items are titled "Abu Suggests" and include samag tawa, grilled catfish in a rich sauce with rice; sheikh mah'shi, eggplant filled with beef in tomato sauce; and others.

There are a dozen menu items suitable for vegetarians, signified on the menu by thumbs up.

Besides the beverages you can find on almost any menu, Abu Nawas also offers apricot, mango and tamarind juices. The iced tea is made from Middle Eastern tea. The Turkish coffee is served in small ornate mugs. The restaurant also serves shanina, a minty yogurt drink. Alcohol is not served, but customers can bring their own.

Those who have a sweet tooth should try the baklava. Warda said her restaurant is different from other Middle Eastern restaurants because people can tell what real Middle Eastern food should taste like and Abu Nawas' recipes provide that taste. A customer told Warda she went to another Middle Eastern restaurant and returned the food because it wasn't as good and rich tasting as Abu Nawas'.

Abu Nawas is smoke-free and wheelchair-accessible. Reservations are accepted, but not necessary. Carry-out is also available. Abu Nawas is open 11 a.m. to 11 p.m.



Jamie McNee/Chronicle

Abu Nawas (Above) is located at 2411 N. Clark St. An interior view (Below) shows the Mediterranean atmosphere you will see as you eat your meal.



Jamie McNee/Chronicle

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Impressionist renaissance exhibited at Boston's MFA

By Matthew Kerstein
Staff Writer

"Impressionist Still Life," an exhibit at the Museum of Fine Arts Boston, showcases 90 still life paintings created between 1862 and 1904. It is the first major exhibition done on the subject of Impressionist still life and includes painting by 16 impressionist painters.

In the late 1600s, The Royal Academy of Painting and Sculpture in France set the standard throughout Europe on suitable topics for artists to paint. The most important paintings depicted religious images and stories from history and mythology. Of lesser importance were portraits, landscapes and scenes from everyday life. Still life was considered the least valid of the painting genres.

The theory was that still life, which is the representation of stationary inanimate objects like flowers and fruit, required only a technical ability to imitate and that it left no room for emotion and interpretation.

By the late 1800s, a different view of still lifes had taken shape. "Still Life painting became a fitting vehicle for artistic experimentation, improvisation, and innovation," said Gillian Shallcross, the manager of MFA exhibition resources. According to Shallcross, this change occurred because by "painting intimate and closely focused views of objects that neither move nor makes demands of any kind, artists were able to concentrate on composition, light, color, brush work, and the inherent qualities of paint."

The *American Heritage Dictionary* defines impressionism as a style of painting that tries to capture "the immediate visual impression produced by a scene." Beginning in the late 1800s, impressionist painters featured in the exhibit—such



Edgar Degas' 'A Woman Seated Beside a Vase of Flowers.'

H.O. Havenmeyer Collection

as Jean-Simeon Chardin, Edouard Manet, and Edgar Degas—used the still-life as a mode of artistic exploration instead of using the more common impressionist themes of landscape, everyday scenery and portraiture.

The exhibit begins in the 1860s when still life painting was making its resurgence in France. The exhibit gives two reasons for the rise in popularity. First, there was a rising interest in realism at the time. The second inspiration was the work of the French painter Jean-Simeon Chardin. Shallcross said, "The impressionists, in their formative decade of the late 1860s, began their exploration of still life with his [Chardin's] work." One of the main reasons for Chardin's popularity, according to the Shallcross, was his "unparalleled skill at composing humbled objects so that they never appeared contrived."

When impressionists started to paint still lifes, they expanded the art in a few ways.

First, they varied the subject of the painting more than in the past. Not only would they paint the typical fruit, flowers and meats, but they also painted random items like shoes, hats, tea sets and bird's nests.

Secondly, they changed the setting of the typical still life

by using varied backgrounds, placing arrangements in the studio and painting the items from unique angles.

The impressionists also helped add personal meaning and feelings to the once mechanical and sterile still life painting technique.

Edouard Manet, as shown in the exhibit, had an important role in adding meaning still life art. Shallcross singled out the painting, "Branch of White Peonies with Pruning Shears," as an example of Manet's ability to use still life as "a means of both transcribing reality and also asserting personal, associative meaning." The guide to the exhibit states, "Manet's intimate images captured the heartbreaking fragility of nature and it's ability to communicate joy." All of the paintings in the exhibit, like the works of Manet, concentrate on what these inanimate objects could communicate.

For some of the artists, creating still lifes provided a break from painting conventional subjects. They used still life to communicate a change in its perception as a traditionally unimportant art form—an opinion that originated from the French school of the late 1600s. For instance, Degas used his painting, "A Woman Seated Beside a Vase of Flowers," to

question the old traditions and values of artists. The overflowing vase of flowers takes over the painting and leaves the portrait of the woman to its side. The interpretation is that the still life of flowers can be just as artistic and important as the portrait of the woman. The painting causes its viewers to question their perception of suitable subjects for serious art.

Displaying so many still life paintings—created by artists including Manet, Monet, van Gogh, Gauguin, Renoir and Cézanne—in one exhibit showcases the uniqueness and personality of each artist's individual style. It may be difficult to understand this when you look at the paintings individually because each focuses on a different subject, but the exhibit expertly shows how such a variety of artists used still life to express themselves. "Impressionist Still Life" displays the distinction of each artist's work and emphasizes their importance in art history, the impressionist movement, and the effect their work had on the still life as an art form.

The still-life exhibition runs until June 9 and was organized by the Phillips Collection, Washington, D.C. and the Museum of Fine Arts, Boston.

WCRX's new hip-hop show

By Veronika Marcell
Staff Writer

Two students with different cultural backgrounds are sharing one vision—to express how they feel about the world of hip-hop in an attempt to educate Columbia students about its history.

Eric Bryant and Emmax Letshwit are hosting the new WCRX radio show called the "Blow Up." Airing every Saturday from 11 a.m. to 2 p.m., the show is a source for underground hip-hop.

Bryant and Letshwit have different styles. Bryant is a California native and Letshwit is from Africa.

Letshwit said he fell in love with hip-hop at a very young age while watching television back home in Africa. He said he didn't let troubles at home keep him down. Instead, he turned to hip-hop as an outlet to express himself and leave the blues behind.

Bryant said he grew up with U.S. hip-hop and that his brother educated him on the lifestyle, with which he is now actively involved.

"The name of the show is dedicated to young artists who use the phrase blow up, meaning 'I will make it successfully in the music industry,'" Bryant said.

Every week, Bryant and Letshwit feature new artists on their show, host interview segments and invite interested Columbia students to submit their own music.

They said that "Blow Up" gives them the opportunity to express themselves, yet not as much as they would like. "WCRX radio station doesn't allow us to fully express ourselves, but we break the rules anyway and follow the tradition of hip-hop," Bryant said.

Being a part of the hip-hop world means going against the norm, challenging society's accepted views and displaying originality. It also means pushing past any limitations and giving your best performance. According to Letshwit, "Blow Up" is a platform for aspiring music artists to strut their stuff and be informed about what's going on in the music industry. Audience members can also both participate in and listen to lively discussions on social issues.

"Blow Up" is different from other local radio shows because it is not formatted like Top-40 stations. Bryant and Letshwit are spontaneous. Bryant said, "We have different cultural backgrounds and sometimes we have cultural clash, instead of it being in the way we use it for our advantage. We are very playful with each other."

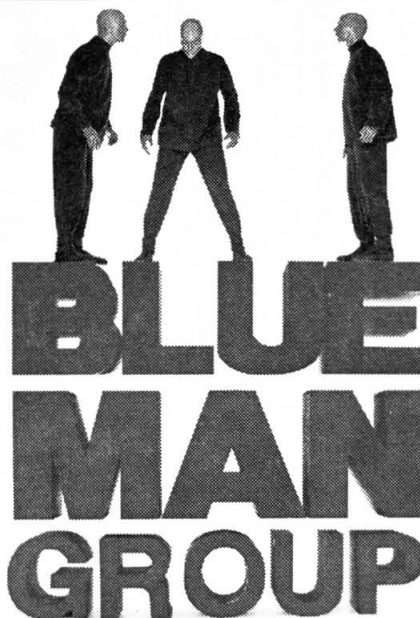
Tune in to WCRX on Saturdays to take part in their hip-hop adventure.

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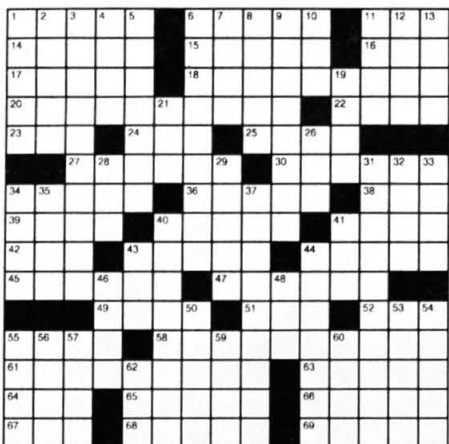
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- 1 Stirling citizens
 - 6 Skyline feature
 - 11 Actor Kilmer
 - 14 Tippy craft
 - 15 Of sound quality
 - 16 A Gershwin
 - 17 Pleasant smell
 - 18 Merchandise on hand for replacements
 - 20 Heart regulators
 - 22 Otherwise
 - 23 & so on
 - 24 Altar vow
 - 25 Bar bills
 - 27 Permits
 - 30 Interrupts
 - 34 "Beau"
 - 36 Carrier bags
 - 38 End of a sock
 - 39 Etcher's substance
 - 40 Predatory seabirds
 - 41 Cry out loud
 - 42 Sell-out letters
 - 43 Constructed
 - 44 Ethical
 - 45 India-Pakistan region
 - 47 Video recording
 - 49 ...and crafts
 - 51 Bill's partner?
 - 52 Ms. Gardner
 - 55 Prison knife
 - 58 Emphasizes with slanting letters
 - 61 Secluded religious community
 - 63 Slain civil-rights leader
 - 64 Coffee server
 - 65 Ken and Lena
 - 66 Chutzpah
 - 67 Dodge fuel
 - 68 Religious grp.
 - 69 Double curves
- DOWN
- 1 Land's end?
 - 2 Jewel weight
 - 3 From time to time
 - 4 Weighty book
 - 5 Marine distance
 - 6 U.S. conductor
 - 7 Church leader
 - 8 Inactive
 - 9 Plunders
 - 10 High RRs
 - 11 Orchestra member
 - 12 Parabolas
 - 13 Michigan or Ontario
 - 19 Tryout
 - 21 Pother
 - 26 Public transport
 - 28 Inc. in England
 - 29 Ste. Marie
 - 31 Observatory users
 - 32 Hawkeye State
 - 33 Foster film
 - 34 Fight to breathe
 - 35 Stocking shade
 - 37 Devastating disaster
 - 40 Caption's cousin
 - 41 ...mot (witticism)
 - 43 Tavern
 - 44 Epoch of the Tertiary Period
 - 46 Krakatau's neighbor
 - 48 Taro product
 - 50 Pewter mug
 - 53 Vitality
 - 54 Fools
 - 55 Complacent
 - 56 Round dance
 - 57 Lodges
 - 59 River in Tuscany
 - 60 Currier and
 - 62 Grassy ground



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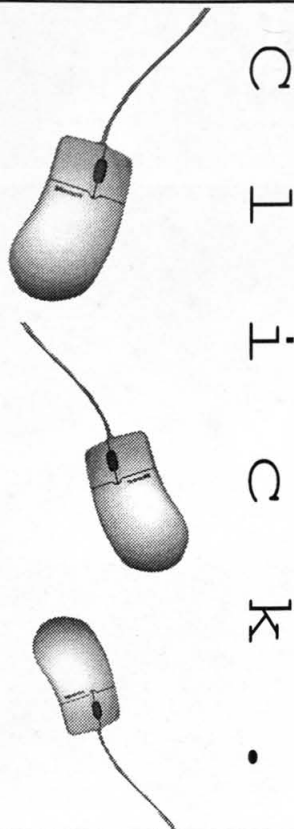
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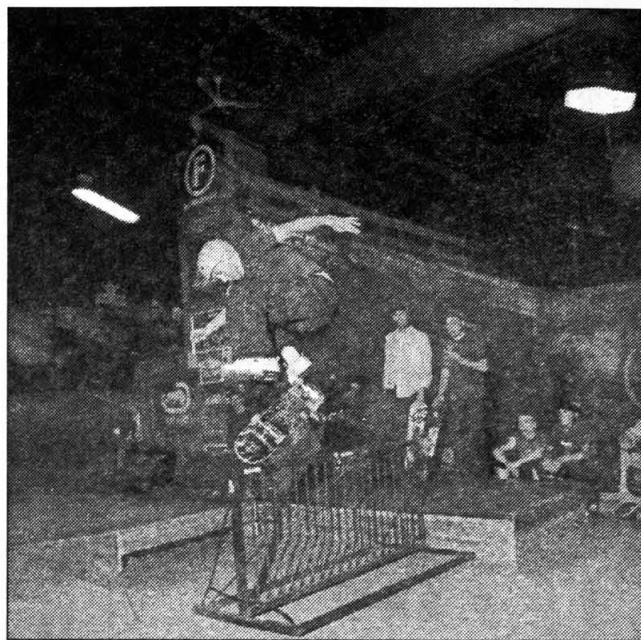
Boardin' With Bill

○ Beast of the East contest at WARP Skatepark



Marissa Del Santo pulls the best crooks of the day on this ledge.

Jeffrey T. Wahl/Chronicle



Winner of the Sponsored Division, Robert Fairbairn, backside flips the bike rack after the contest to celebrate his victory.

Jeffrey T. Wahl/Chronicle

By William Gorski
Contributing Writer

WARP Skatepark in Woodstock, Ill., financed a major reconstruction of its street course just weeks before the national circuit contest, the Beast of the East Amateur Championships, was held there on April 6 and 7. The old layout was given a nod of "good riddance" by skaters frustrated with its limited possibilities and inaccurate proportions.

The new layout, which is partially constructed in the model of Florida's popular Skate Park of Tampa, is an attempt to draw locals to a newly refreshed park and to help WARP offer

a contest at a park that is up to par with other parks around the nation. Judging by the surge of new skaters at the park after the reconstruction, it is obvious that more parks in the area need to change their layouts on a semi-regular basis to keep attracting local skaters (who have committed lots of time and money and are to credit for the scene's strength today).

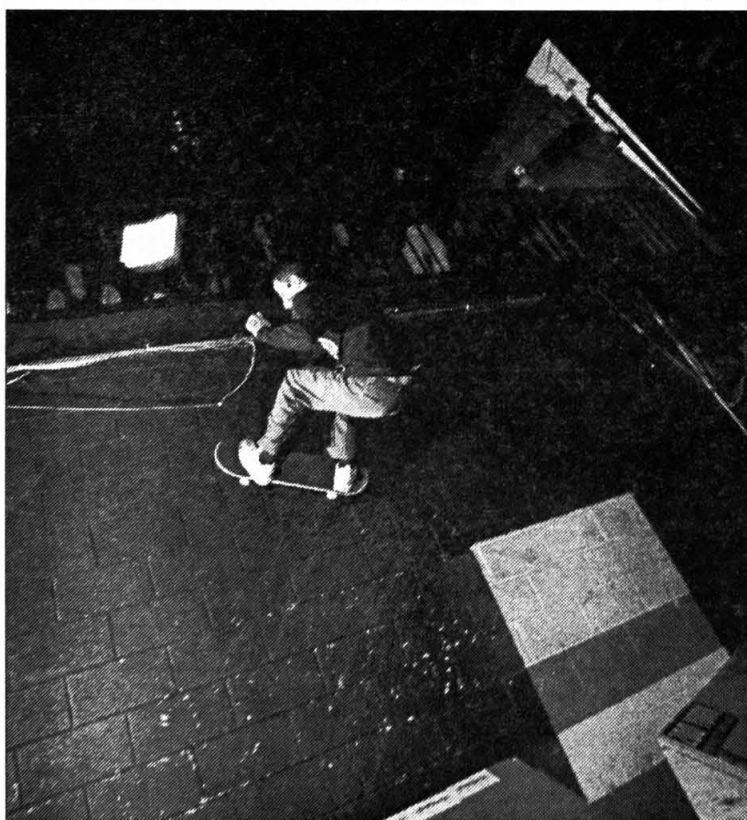
Last year, the closest the Beast of the East contest got to Chicago was Airborne Skatepark in Detroit. This year it was held locally and was more organized than ever. The addition of the Grom Series, a section of the contest for skaters age 13 and younger, which was held the day before on April 6, greatly reduced the contest's usual drag.

Another new feature, an intermediate division for the older skaters, helped divide skaters by skill level and gave the spectators more excitement. Last year's contest in Detroit had great potential, but did not effectively create an image of a serious, amateur-elevating contest. This year, the contest received more enthusiasm and attendance.

The United Skateboarding Association is the group behind the Beast of the East competition. Formed in February 1998, the USA was originally conceived as a skater-run organization that would give East Coast skateboarding a summer competition series and, in turn, serve as a focal point in creating a stronger East Coast

skate scene. Each year, the series has pushed west, broadening its spectrum and strengthening its reputation as a serious contest circuit.

Top qualifiers from the Grom Series and the Advanced and Sponsored portion of the Beast of the East now have the choice to compete in the international contest circuit and to attend the finals in New York. Exceptional skaters from WARP's Beast of the East contest include winner Robert Fairbairn, Steve Fauser, Pat Pasquale, and Eric Fletcher. To follow local skater's progress through the series and see how they place in the finals, visit www.unitedskate.com.



Sponsored Division

1. Robert Fairbairn
2. Steve Fauser
3. Chris Traven
4. Pat Pasquale
5. Zach Stuart-Fry
6. Randy Korwin
7. Joey Steadman
8. Drew Porter
9. J.J. Mace
10. Charles Stanley

Advanced Division

1. Eric Fletcher
2. Dave Witherspoon
3. Jarret Smith
4. Luke Standish
5. Dan Cardinell
6. Paul Haepner
7. Justin Smolenski
8. Nathan Porter
9. Andrew Gore
10. Adam Zareczny

Intermediate Division

1. Ryan Zareczny
2. Jason Pitner
3. Blake Madden
4. Joey Kukla
5. Travis Smith



Photos by Jeffrey T. Wahl/Chronicle

Left: Jarret Barry was one of the judges, but made fools recognize during free skate by performing a frontside wallride at nosebleed height. Above: Sponsored riders and their silly trophies.

Correction

In its April 8th issue, the *Chronicle* printed that Columbia does not have a paintball club. In fact, the college does have such a club. The *Chronicle* regrets this error.

Draft

Continued from Back Page

as high as No. 5.

John Henderson, Haynesworth's teammate, is an explosive player off the ball who could go in the top 15. Wisconsin's Wendell Bryant, who was double-teamed last season by every team except Penn State, is a possible top-10 selection.

Aside from Peppers, the defensive ends feature Georgia's Charles Grant, a 6-foot-3-inch, 282-pound speed rusher who could be a little stronger, and a pair of small fries, Syracuse's Dwight Freney and South Carolina's Kalimba Edwards, who might be moved to outside linebacker.

Freney and Edwards weigh around 265 pounds each, but Freney has run a 4.48 and registered 17.5 sacks last season. Edwards is a little slower at 4.75 but he benched 225 pounds 22 consecutive times.

Hey Columbia sports fanatics, the Sports Dudes would like to congratulate the Chicago Blackhawks on their first playoff berth since 1997. Coincidentally our question this week, from Kurt in Naperville, just happens to be about hockey. Kurt writes:

Dear Sports Dudes, there's a lot I don't understand about hockey, but more than anything, what is so coveted about the Stanley Cup?

Good question, K-man. The Stanley Cup was named after Lord Stanley of Preston, Governor General of Canada. For the price of \$50, he bought a gold plated silver bowl from a London silversmith in 1892. The bowl went to the best team in Canada.

Today, the NHL champions are rewarded with a replica of the trophy. The Cup is the only trophy awarded year after year with the names of the players who won championships engraved into it. New rings have to be added onto it when space runs out to ensure the tradition. The original Stanley Cup sits in a museum exhibit.

The true magic of the Stanley Cup, however, comes in its ability to survive the celebrations of drunken hockey players through the decades. www.mcq.org was full of interesting

Now, back to Jammer and the rest of the DBs.

"Quentin is probably at the top of the board as far as cornerbacks are concerned," Newsome said. "He has the size-speed ratio that you look for to be able to play against the bigger receivers in this league."

Some also consider Jammer to be the best overall athlete in the draft. He has a 36-inch vertical jump, can bench-press 345 pounds, and has a nasty attitude toward wideouts.

"Obviously, he's a very physical football player," said Texas secondary coach Dwight Akina. "He hits like a safety. I just came over from Arizona, and Quentin is very much like Chris McAlister," a former corner at the University of Arizona who plays for the Ravens.

Buchanan, who ran a 4.39 at his private

workout recently and has run as fast as 4.31, is also expected to go in the top 15. He has a 37-inch vertical jump and sticks to receivers like the goo that Oakland Raiders cornerback Lester Hayes used to rub all over himself.

Florida's Lito Sheppard and Ohio State's Derek Ross are also corners who likely will go in the first round, but the star of this draft's defensive backs—aside from Jammer—is at safety.

That would include Oklahoma's Roy Williams, who could go in the top five but almost certainly will be gone in the top 10. He has a nose for the football and is technically sound. At 6 feet and 219 pounds, Williams has strong safety written all over him, and his 101 tackles last season indicate a willingness to come to the line of scrimmage and hit.

Miami safety Edward Reed is a late first-round possibility largely due to his

ability to read plays quickly and make proper decisions. Also slated to go in the top 50 is Washington State's Lamont Thompson.

The linebacking corps in this draft is rated as average, with only Northwestern's Napoleon Harris projected as a first-round pick. At 253 pounds, he is big for an outside linebacker, but he gets to the football quickly.

Other linebackers who might make the top 50 are Alabama's Saleem Rasheed, UCLA's Robert Thomas, and North Carolina State's Levar Fisher.

Kickers and punters don't usually show up until the later rounds of the draft. The four who rate the highest on most charts are Florida's Jeff Chandler, Purdue's Travis Dorsch, Tulane's Casey Roussel, and Ohio's Dave Zastudil.

Why ask why?



Ask Dustin & Ry.

anecdotes about the Cup's adventures:

After Ottawa won the Cup in 1905, the champions were on their way back home. While crossing the frozen Rideau Canal, one player kicked the Cup into the canal. It was not until the next day that the team discovered the Cup was missing. The players hurried to the Canal to get the trophy, which was covered in snow.

On their way to victory celebrations after winning the Cup in 1924, the Montreal Canadiens had to stop to fix a flat tire. They set the Cup down on the side of the road when they got out.

After fixing the blown tire, they left for the parties. However, they forgot one thing—the Stanley Cup!

Fortunately, after realizing they forgot it, they did a U-turn and found it chilling in the same place.

During the 1961 playoffs, a Montreal fan named Ken Wilander travelled to Chicago to attend the game between the Blackhawks and Canadiens. After he realized that Montreal was going to lose and get eliminated, he went to corridor of Chicago Stadium and stole the Stanley Cup out of a glass case. He told a judge that he wanted to bring the Cup

back to Montreal, where the Cup belonged.

In 1977, the original ring of the Cup was found in a parking lot in Toronto. The ring was stolen seven years earlier from the Hockey Hall of Fame. It had the names of the first champions engraved into it.

After winning the Stanley Cup for the fourth consecutive time in 1979, Montreal's Guy Lafleur stole the trophy during a team celebration and hid it in the trunk of his car.

He drove it back to his home and left it on the front lawn for neighbors to look at. When he saw his son Martin filling the Cup with water with a garden hose, Lafleur decided to return it to the team.

A member of the Pittsburgh Penguins threw the Stanley Cup off of an embankment into the pool at Mario Lemieux's house after winning the 1992 championship.

"Luckily, it landed in the water without hitting the cement edge," said then Pittsburgh coach Scotty Bowman. "Otherwise it could have been the end of the Stanley Cup."

Sportsdudes@ccchronicle.com

SLAPSHOTS!

In this corner, weighing in at 134 pounds, the undefeated column of gossip: SLAPSHOTS! In the opposite corner, weighing in at over 800 words, the undisputed world champion: Athlete's Shenanigans! I expect a good, clean fight. Let's get it on!

Round one: Can the May 16 release of the next "Star Wars" film be overshadowed? In an "Attack of the Once-Knowns," Fox is rumored to be airing a follow-up to its super-popular "Celebrity Boxing" that evening. Though the network has yet to confirm any rumors, John Wayne Bobbitt and Joey Buttafuoco are expected to headline the bouts. Monica Lewinsky and Darva Conger have already reportedly declined Fox's offers, and the *Los Angeles Times* reports that the show may abandon its tabloid nature by approaching "more legitimate celebrities."

Round two: Riding the coattails of the celebrity boxing craze is radio "shock" jock, Howard Stern. The *New York Daily News* reports that Stern is organizing a pay-per-view boxing event that will pit Stern staffer Studdering John against fellow WXRK personality Crazy Cabbie. Stern announced on air last week that, to ensure the event happens, he would be willing to pay celebrities more money for their willingness to brawl than FOX did. And Stern's producer Gary Dell'Abate announced, "If

you're a celebrity and have a beef, call me."

Round three: If your uncle were a former world heavyweight champion would you burglarize his house? Neither would I, but I'm not Abraham Wright, nephew of Riddick Bowe. Wright, 25, and girlfriend Alicia Medina, 24, allegedly entered the boxer's home on Easter and stole two fur bedspreads, more than 30 fur coats and other property. Bowe told police that a vehicle was parked outside his home at the time of the robbery that matched his nephew's. The two have been arrested and charged with criminal possession of stolen property. According to New York police Detective Lt. Fran Martin more than \$600,000 of Bowe's furs have been recovered, though another \$600,000 remain missing.

Round four: Unable to wait for the previously postponed June 8 bout against Lennox Lewis, Mike Tyson allegedly started throwing punches early in a Phoenix topless bar last week. A 25-year-old stripper has filed a complaint against Tyson, claiming he punched her and her 23-year-old boyfriend in an altercation at the club. Tyson's attorney, Darrow Soll, stated that, "The allegations are patently false." Phoenix police released a statement saying, "There were no visible injuries to either victim," and several witnesses have con-

firmed that Tyson did not assault anyone in the club.

TKO: HBO has dropped longtime *Inside the NFL* hosts Len Dawson, Nick Buoniconti and six-year-vet Jerry Glanville. So far the network has added Bob Costas who will co-host with Cris Collinsworth and Dan Marino and has reportedly held auditions with salary-capped superstars Cris Carter and Shannon Sharpe. Carter and Sharpe are still unsure whether they will play next season, though Sharpe is reportedly talking to Seattle, Oakland and Denver.

Last week we reported that 5,000 Irish soccer fans were petitioning to synchronize Ireland's clocks and work days with those of Asian countries when they host World Cup finals matches. This week, in part two of "European soccer fans are insane," we go to Hartlepool, England, where G'Hangus the Monkey, Hartlepool United Soccer Club's monkey mascot, has been entered into the town's mayoral election set to take place in May. G'Hangus is running on the independent ticket and has promised free bananas to children in local schools if elected.

After a month of controversy surrounding the discarded piece of Luis Gonzalez' Bazoooka Joe bubble gum—put up for auction on the Internet to benefit the athletic depart-

ment of Lakeview High School in Cottonwood, Minn.—Gonzo has decided to chew and bequeath a new piece of gum to the charitable affair. The legitimacy of the original wad, which has received a high bid of \$3,275, has been in question since Ponytail John, a security guard at D-Backs spring training setting Tucson Electric Park, signed an affidavit denying he retrieved the gum for Jason Gabbert, the man behind the auction. Gabbert, who previously has been convicted of forgery, is reported to have picked up a random piece of chewed gum off the field and saying, "this will do." Gonzo's decision to re-chew a piece of gum means he will no longer have to submit a DNA sample to clear up the scandal.

"Gee, should I believe a magazine who spends 365 days a year researching finances, or someone with zero credibility?" That's Minnesota Twins player representative, Denny Hocking rightfully slamming Bud Selig. Commissioner Selig, whose MLB is currently in financial turmoil, recently denied a report by *Forbes Magazine* that claimed that 20 to 30 major league franchises were profitable last year.

And a belated happy birthday to Utah Jazz's John Stockton who turned 40 last month. Stockton is now the 10th player and third guard in NBA history to be more than 40 years old.

By Ryan Saunders
Sports Editor

Cubs get warm reception on chilly day

○ Cubs home opener draws sold-out crowd



Photos by Michael Schmidt/Chronicle

(Left) Under cloudy skies, fans bundle up in blue and red. (Right) The Cubs' pitching has to make up for lack of offense if they want to go to the postseason.

By Dustin Klass
Sports Editor

There is no question that Wrigley Field is a unique place—not only the park, but also the neighborhood around it. Sure, the character of Fenway Park is great, the history of Yankee Stadium is illustrious and the comfort of the new parks is nice, but none of them compare to Wrigley Field.

On April 5, the Cubs had their home opener. Wrigley was filled to capacity with loyal fans who braved the cold to watch their beloved team play. The temperature was in the mid-30s and the wind chill went right to the bone. The ivy had yet to cover the outfield fences, but the scene of baseball being played satisfied the appetite. The corner of Clark and Addison Streets was packed, and those not fortunate enough to get into the stadium crowded into the bars around the area.

Cub fans go to games simply to have fun. They know better than to expect a lot out of the team. The phrase "Wait 'till next year" can be heard on a regular

basis come June. It is very different than attending a game in Boston or New York where fans actually expect their teams to win.

Although the Red Sox have not won a World Series since 1918, their fans think that every season could be the year the Sox reach baseball's Promised Land. In New York, losing is not an option. If the Yankees or Mets lose, the local media will act like it is the end of the world.

On the West Coast, there are mostly fair-weather fans who support their teams when they are winning, but do not fill the ballparks when the teams are losing. They do not have the die-hard attitude of fans in the Midwest and Northeast. Cub fans show up no matter how good or bad their team is performing. Unfortunately for them, the Cubs are usually at the bottom of the standings.

There is a mystique that stands out about Wrigley. Part of the beauty of the park is that it is right in the middle of a neighborhood. Although some of the neighbors are not too fond of the noise and traffic a ballpark in the area brings,

the Cubs and Wrigley are an integral part of the community. Wrigleyville residents need to realize the park was there long before most, if not all, of the people moved there.

One of the great traditions of attending a ballgame at Wrigley is sitting in the bleachers or on the rooftops of the apartment buildings across Waveland and Sheffield Avenues. Wrigley might be the only ballpark in baseball where the bleachers are the first to sell out. As a result, bleacher tickets are also more expensive than upper-deck seats.

Singing "Take Me Out to the Ballgame" during the seventh-inning stretch is something that was popularized by Harry Caray at Wrigley, but most of the other parks have tried to mimic that tradition. Although Harry passed on a few years ago, singing "Take Me Out to the Ballgame" is still not the same at any other ballpark. It is a treat being able to take part in a tradition at such a monument to the great sport of baseball.

The construction of Wrigley Field took only seven months in 1914 and cost a total of \$250,000 (that is one per-

cent of A-Rod's contract). It was originally named Weeghman Park, after the owner of Chicago's Federal League franchise. Only 14,000 seats were included in the original ballpark. After the Federal League went bankrupt after the 1915 season, the Cubs moved in. The same year, the team added more outfield bleachers. The upper decks on the first base side and third base side were built in 1928, giving the Wrigley 40,000 seats. The legendary ivy was planted at the bottom of the outfield walls in 1937.

Expectations were higher than usual going into the 2002 season, but injuries to Flash Gordon, Moises Alou and Kyle Farnsworth have diminished any hopes of the Cubs winning it all for the first time in 94 years.

Although Cub fans have suffered through many of losing seasons, going to Wrigley Field provides an environment with little corporate sponsorship around the park. The scoreboard is still manually operated, and the smell of hot dogs and beer is certainly in the air. Baseball was meant to be played in a setting like Wrigley.

Defensive linemen lead the charge in 2002 NFL Draft

By Mike Bruton
Knight Ridder Newspapers

PHILADELPHIA—If this hadn't been the year that the expansion Houston Texans entered the NFL draft, many believe Julius Peppers would have been the first player chosen April 20.

Expansion teams typically start building with a quarterback, so the Texans likely will take Fresno State's David Carr with the No. 1 overall pick. Still, Peppers had to make the mouths of Houston general manager Charley Casserly and coach Dom Capers water.

Called the best overall athlete

in the draft by several scouts, the North Carolina defensive end hasn't played his best football yet. Don't be surprised if he's also drafted by an NBA team in June.

At 6-foot-6 and 285 pounds, Peppers is expected to be a terror of a pass rusher. He leads a group of defensive linemen expected to be taken in the top 50 of this draft, which also includes an unusually talented crop of safeties and a pair of shut-down corners, Texas' Quentin Jammer and Miami's Phillip Buchanon.

Ozzie Newsome, the Baltimore Ravens' senior vice president of football operations, called

Peppers "a big-time athlete. I think he'll become a great pro based on athleticism."

Peppers, who also was the Tar Heels' sixth man in basketball during the 2000-01 season before he devoted himself fully to football, is a cinch to be taken by the Carolina Panthers in the No. 2 position. It's a chance the Panthers are willing to take despite persistent criticism that Peppers doesn't always play hard.

"Peppers probably has got the most ability of anybody in this draft," said NFL consultant Gil Brandt, who was personnel director for the Dallas Cowboys for nearly two decades. "He

doesn't always play to that level. What you do when you look at players is throw out the bad stuff. We all have bad days. We're sick. The game plan is not right or whatever it might be. Look at the good stuff. He can come off the edge is what he can do. That's what you want with a pass rusher."

Not far behind is Jammer, whose name matches his coverage style. He's a big corner, just under 6 feet tall and 204 pounds, who physically defeats many receivers at the line of scrimmage. An expert at the bump-and-run technique, Jammer also covers with the best of them. His 4.34 speed in the 40-yard dash

allows him to more than make up for mental mistakes.

First, let's take a look at several of the extraordinary linemen in this draft. The majority of the talent lies at defensive tackle.

That starts with Peppers' Tar Heels teammate Ryan Sims, a Gibraltar-like figure who can bench-press 225 pounds 27 times in a row. He is expected to be a top-10 pick along with Tennessee's

Albert Haynesworth III., who just shot up the charts on everybody's board in the last few days. Some have Haynesworth, one of two talented tackles from Tennessee,

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