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COLUMBIA CHRONICLE

Volume 36, Number 16

Columbia College Chicago

Monday, February 10, 2003



Commentary

Columbia disaster: USEIV there a future for space travel? FFR 12 Page 12



A&E

Chicago jazz band Trio sheds standard tempo

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City Beat

Pacific Garden Mission sees a move in its future

Back Page

South Loop gets facelift

Part one of a two-part series: Construction woes

By Chris Coates

News Editor

The corner of Harrison Street and Wabash Avenue, a crossroads of sorts for Columbia's signature urban campus, is undergoing a major overhaul, turning what were once two public parking lots into three separate construction sites.

The trio of projects—one begun in the interest of education, one for transportation reasons and another for public housing needs—all occur at the same time and, in part, on top of one another.

another.

But they each mark continued steps—in this case, the biggest oncampus construction site in recent memory—in the gentrification of the

South Loop.

With more than a year and a half left in the \$150 million construction, crews have completed 25 percent of the University Center of Chicago—the new residence center on the southeast corner of State Street and Congress Parkway that will eventually house over 1,700 students from Columbia, Roosevelt and DePaul Universities. When completed, all 702,000 square

ture on campus, rising two floors higher than Columbia's 600 S. Michigan Ave. building—making it the largest student residence center in the nation, according to building's contractor.

The three schools-all private and with campuses near the Loop—formed a non-profit board, the Educational Advancement Fund, to manage the

The site was formerly a city parking lot with what the city said was a fair

market value of \$5 million. The city sold the lot to developers for one dol-lar. In its former state, the lot serviced area students and their cars—provid-ing Columbia students a parking spot steps away from campus. The second-ary lot will reopen in December of this

Now the lot is home to more than 150 personnel who, working five days a week, complete a floor every week and a half, said Columbia's Executive Vice President, Bert Gall.

In the past, crews have worked seven days a week, especially early in the construction, according to Pete Weeste, the site's project manager.

"We're working on a site that has had at least five different generations of buildings on it," Woeste said. "At the beginning, we got delayed coming out of the ground just with hitting all the existing foundations."
Across Congress

Parkway, Across Congress Parkway, Columbia students living in one of the two campus dormitories get a full view of the construction just outside their window. With an on-campus housing shortage, the school utilizes four floors of the seven stories in the J. Ira and Nicki Harris Family Hostel, 24 E. Congress Parkway. Congress Parkway.
Yet school officials maintain that

such a housing scarcity is purely temporary: 600 Columbia students will eventually be housed in the center and school officials said they plan to keep the two other residence centers—at 731 S. Plymouth Court and 18 E.

Congress Parkway—open.
In all, Columbia will offer roughly 1,050 students on-campus housing come fall 2004.

The plans for the center, which has been nicknamed the superdorm, call for a two-tower arrangement—with the south tower's construction current-

See Construction, page 3



Brian Morowczynski/Chronicle Construction of the new, 18-story dorm on the southeast corner of State Street and Congress Parkway is one of three projects that will keep Harrison Street closed through next year.

Audio Center moving out

Audio Dept. gets on-campus space

By Lisa Balde

Assistant News Editor

After years of waiting for a facility with larger space, Columbia's Audio Technology Center, located at 676 N. LaSalle St., will relocate to the basement and sixth floor of the 33 E. Congress Parkway building this

The new location will not only be closer to the rest of the campus, but it will also give students and faculty within the Audio Arts

and Acoustics Department 35 percent more space than what was previously available to them.

Just like the department layout in their former building, the basement will house all of the new center's studios and production

The sixth floor will accommodate any classroom and office space that the department needs. "First and foremost, the goal was to get all of the college's facilities into the South Loop," said Columbia's Executive Vice President Bert Gall. "But, we also need to respond to incoming technology."

Because the LaSalle studio was

set up like a professional recording studio, it was difficult for the department to satisfy each of its five concentrations within the major: recording, acoustics, audio for visual media, live sound reinforcement and sound contracting.

According to Brett Johnson, the audio and acoustics chief engineer/manager, the new space will contain rooms that will specifically cater to individual concentrations.

"There's a whole new space for the live sound program," Johnson said. "Students will be able to have concerts in the space like the

ones at small clubs in the city."

A new space has also been created for the acoustics concentration and a new vibration analysis lab will be included.

According to Gall, although construction has already begun on the 33 E. Congress Parkway basement, no equipment will be moved until the spring semester

moved until the spring semester is complete.

"No student will be inconvenienced by this move," he said.

In general, the audio and acoustics faculty is relieved that the move is finally here.

"We're over a mile away from the campus, so it'll be easier for [the students] to get there," said Elliot Scott, the assistant to the department's chair. "It's going to be a more state-of-the-art facility."

ty."
The faculty will also have more office space than they do on LaSalle Street.
"Before, it was really condensed, and there really wasn't a reception area," Johnson said. "There wasn't even a spot for stu-dents to wait for consultations."

Four specific rooms are sched-See Audio, page 3

Columbia collides with tech teaching

Number of courses stagnate as enthusiasm for online classes fades

By Angela Caputo

Assistant Editor

Columbia's push to join the "cyber-learning" movement is fading. Three years after the initiative was launched, its expansion and oversight have stalled, and the number of online course offerings has remained stag-

An official slate of virtual courses was offered at All official state of virtual courses was offered at Columbia through a pilot program developed in the 2000/2001 school year. The project sought to determine if the college was suited to ride the wave into the future of cyber learning. Eleven courses were offered and 300 students enrolled, according to the Office of Institutional

Since the inception of the pilot, the number of course offerings has not grown, remaining at about a dozen each

"Everyone saw this as the future place to be in higher education and it has shown not to be that," said Neil Pagano, associate dean of the School of Liberal Arts and

College administrators said that the principal reason for

CADRE to hold 1st meeting

The Creative Alliance Dedicated to the Reinvention of Expression (CADRE) holds its first meeting of the spring semester on Feb. 11. The media-minded group, which aims to meld original music with original works of art, meets in Room 205 in the music building, 1104 S. Michigan Ave., at 5 p.m.

TV Dept hails 'Simpsons'

On Feb. 12, the Television Department celebrates the 300th episode of Fox's "The Simpsons" with a behind-the-scene glimpse into the creative team behind the successful sitcom.

Sent via live satellite feed from the Museum of Television and Radio in New York, the event kicks off at 7:30 p.m. in Studio A on the 15th floor, 600

S. Michigan Ave.

SHC offers free STD tests

The Student Health Center Residence Life will be offering Columbia students free, anonymous screenings for sexually transmitted diseases on Feb. 12. The tests—for chlamydia, gonorrhea, HIV and syphilis—will run from 2 p.m. to 5 p.m. in the lower level of 731 S. Plymouth Ct.

Spring fellowships named

The Center for Instructional Technology has awarded the following faculty members with fellowships for the spring semester: Kay Hartmann for "Interactive Information Design," Brandie Heinel for "Introduction to Computer Graphics Intranet," Tom Nawrocki for "The Beat Generation," Constantin Rasinariu for "Visual Quantum II" and Peter Thompson and Tom Shirley for "Digital Take-Home Professor Tutorials."

Open House kicks off at Congress Plaza Hotel

The annual spring semester open house will be held March 22 on the second floor of the Congress Plaza Hotel, 520 S. Michigan Ave. The day starts with a welcome session at 9 a.m. for new students and their families. For more information, contact the Office of Undergraduate Admissions at (312) 344-7129.

Liberal Ed faculty member to teach in Cambodia

Dr. Stephen Asma, a faculty member in the Liberal Education Department, has been invited to teach at the Buddhist Institute in Phnom Penh, Cambodia this spring. Along with a group of inter-continental scholars, Asma will teach a graduate seminar focusing on Buddhist Philosophy to local

Fashion Association clothing drive continues

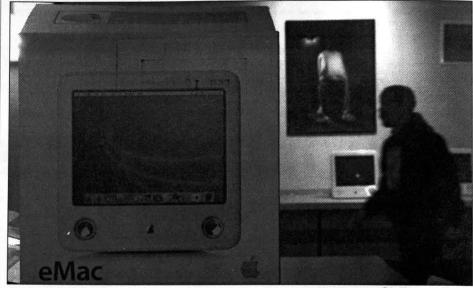
The Columbia College Fashion Association is continuing to collect garments for its clothing

Used clothing and accessories can be turned in to the Design Department on the seventh floor of the 623 S. Wabash Ave. building. The drive will be on Feb. 19, from 7 a.m. to 4 p.m., and Feb. 20, from 8 a.m. to 4 p.m., in the Hokin Annex at 623 S. Wabash Ave. S. Wabash Ave.

If you have an upcoming event or announcement, please call the Chronicle's news desk at (312) 344-7255.

VISIT US ON THE WEB AT WWW.COLUMBIACHRONICLE.COM

IN THIS ISSUE: Campus News, pgs. 1-5 The Editor's Desk, pg. 3 National Campus News, pg. 7&11 **Around Campus**



Nick Alvarez, a Columbia graduate, sets up computers and equipment at the Conaway Center, 1104 S. Wabash Ave., on Feb. 5 to accommodate the 50 new Macintosh computers purchased by the school for the spring 2003 semester.

Former chair, music legend dies

College memorial for Music Department chair in planning stages

By Ryan Adair

Co-Editor-in-Chief

"The highlight of my career was the performance of my Second Symphony as performed by Leonard Bernstein and the New York Philharmonic."
William Russo, the college's Music Department founder and long-time chair, spoke those words eight months ago. Those who knew Russo might disagree. Although it's no small honor to have your composition conducted and performed by such a world-famous group, some may point out Russo's life was full of memorable highlights.
Nearly a month after his death from pneumonia complications, the college is in the process of planning a memorial celebration to honor the life and accomplishments of one of Chicago's best-known and most respected jazzmen.

respected jazzmen.
Russo died Saturday, Jan. 11 at Rush-Presbyterian-

St. Luke's Medical Center. He was 74 The musician, composer and educator's career spanned more than 50 years, making Russo one of the most influential jazz artists in the country. He also performed right up until the end of his life, leading his band, the Chicago Jazz Ensemble, at the Jazz Showcase less than a week before his death, on

Monday, Jan. 6.

Russo's major accomplishments included composing the popular 1950s tunes, "23 Degrees North, 82 Degrees West" and "Frank Speaking," in addition to conducting and performing with legendary artists Duke Ellington, Billie Holiday, Dizzy Gillespie and

Cannonball Adderley.

Born and raised in Chicago, Russo graduated from Senn High School and soon became chief composer and arranger for the Stan Kenton Orchestra. He also lived overseas for some time, where he served as the founder and conductor for the London Jazz Ensemble.

Russo first came to Columbia in the mid-1960s, and helped put the college's fledgling music program on the map, and in the process, established the Chicago Jazz Ensemble.

"It's hard to imagine the college without Bill Russo. "It's hard to imagine the college without Bill Russo. His music and his public reputation was something, in particularly in the '60s and '70s, the college was a beneficiary of," said Bert Gall, Columbia's executive vice president. "His death is a great loss for the institution, a great loss for jazz, and a great loss for the Chicago area...he was a pioneer and legend in his field."

Those who knew Russo agree that his unique musical style not only became his signature, but also influenced and shaped his strength as an educator.

enced and shaped his strength as an educator.

"He was a real advocate for jazz be to a composer

Commentary, pgs. 12-14

Crossword puzzle, pg. 34

West of Center, pg. 13

Photo Poll, pg. 13

and conductor art form, as well as for the musician, said Albert Williams, artist-in-residence with Columbia's Theater Department, and Russo's long-time friend and colleague. "In his last years, his vision of jazz came back with the renewed appearance of big band jazz," Williams said. "He was a real believer in culture, not just music, and in no way was stuffy or academic in his view of art."

academic in his view of art."

Russo officially retired last May from his post as chair of Columbia's Music Department. At that time, he told the Chronicle he always wanted to start a music school for young children, saying, "I might still do it." Russo never got the chance, but continued his tenure as conductor for the Chicago Jazz Ensemble, which he founded in 1965. The jazz group is well-known for performing both traditional jazz standards and pieces never heard before.

Carol Loverde, a classical vocalist and faculty mem-

Carol Loverde, a classical vocalist and faculty mem-ber with the college's Music Department, met Russo in 1979 at an audition for the performance of a piece he composed. She credited Russo for bringing her into the world of academics soon after their meeting. Since that

See Russo, page 3



William Russo, founder and former chair of Columbi Music Department, on the eve of his retirement last May.

Arts and Entertainment, pgs. 25-32 In the Loop, pg. 38 Off the Blotter, pg. 39 City Beat, pgs. 38-40

COLUMBIA COLLEGE LIBRARY

RECEIVED

Audio Center

Continued from Front Page

uled to be developed on the sixth floor as a classroom/lab combo.

The rooms will include basic audio system labs, an advanced digital production lab and a picture

All students taking summer classes will do so in the Radio Department, which is on the first floor of 33 E. Congress Parkway, while equipment is being transferred

According to Johnson, the move should be com-plete, and the center should be open by September. Elsewhere in the 33 E. Congress Parkway building, the C33 Space, on the first floor which is typically used as gallery space and for art shows, will be closed for most of this semester due to construction.

struction.

"It's unfortunate it's being closed during the semester, but, when it opens again, it'll have new carpet and new furniture," Johnson said.

The C33 Space, which will be open again in time for Mayfest/Manifest, will still serve as a gallery area, but, according to Johnson, the new and improved C33 will have a more "lounge-like" atmosphere.

quently use the Red Line's Harrison stop to walk

around the block, using either Congress Parkway or Balbo Drive as alternate routes. The tracks,

however, will be in place and operational by June

The only shutdown will occur sometime before summer, said Robyn Ziegler, public relations manager for the CTA. She said the track's path will be altered slightly.

Construction

Continued from Front Page

ly under way. While crews work on concrete columns and rebar instillation, electrical and plumbing elements are being added.
"The south two-thirds of the building is going up

"The south two-thirds of the building is going up and the north portion has yet to come out of the ground," Gall said. Woeste said a second tower crane would be built in late February to construct the north tower. And Gall estimates that a year from now, all 18 stories will be in the air—capping off the structure at nearly 200 feet. From that vantage point, workers will be able to watch Green and Orange Line trains careen around the new tracks below. tracks below.

For now, the Chicago Transit Authority says its project to realign the elevated "s" curve at Harrison Street and Wabash Avenue is in its pri-mary stages. The construction, dubbed the mary stages. The construction, dubbed the Harrison Curve Project, occurs at the same time as the University Center's construction—forcing Harrison Street, between State Street and Wabash Avenue to be closed through the fall of 2004. The closure has forced Columbia students who fre-

ager for the CTA. She said the track's path will be altered slightly.

The current tracks sit above Wabash Avenue and turn west over Harrison Street before making another turn to the south above Holden Court, an alley parallel with State Street. That switchback, according to the CTA, cuts the speed of Orange and Green Line trains to 10 mph. The new abbreviated bend will permit trains to reach 35 mph, increasing the number of trains leaving the Loop and shortening travel time for the nearly 60,000 daily commuters who use the lines. New cement columns, which will eventually support the new trusses, have been set in a former parking lot just east of the University Center of Chicago's construction area and immediately south of the 33 E. Congress Parkway building. As of Feb. 6, crew were laying cement pedestals beneath the el tracks on Wabash Avenue—closing the street to all but local traffic. In all, roughly 900 feet of century-old track will be replaced, at a cost of \$20 million, according to the CTA. As a by-product, the CTA said the new cement columns and updated track technology would reduce the notorious noise generated from passing trains. technology would reduce the notorious noise genwith two parking lots out of service, another lot—this one on the southwest corner of Harrison Street and Wabash Avenue—will soon be home to

Street and Wabash Avenue—will soon be home to a building housing single room occupants.

The new \$12 million, eight-floor facility is part of Mayor Daley's SRO Initiative—offering 168 furnished units for residents with diminished income or disability, according to Kari Saba of the Building Solutions Chicago, the development manager for the project. The half-acre lot, at 600 and 620 S. Wabash Ave., will also feature retail space on the ground floor, an element similar to the University Center of Chicago's site across the street.

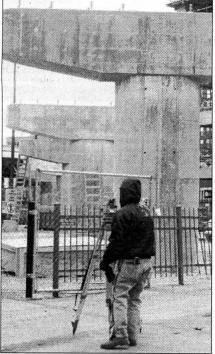
The city sold the public parking lot—with an estimated value of \$3 million—to the Chicago Christian Industrial League for \$10.

Saba said one half of the site's current parking

lot would be closed within the month, making room for the "CTA to begin their construction work." Indeed, the construction of the SRO is in limbo partly due to the el track relocation. Saba said the delay forces the SRO to be opened in the fall of 2004, around the time the superdorm across the street would be open to more than 600 the street would be open to more than 600 Columbia students.

More recently, the construction moves Columbia's annual MayFest/Manifest celebration to Grant Park.

Aside from the living units, Saba said the SRO "will add a commercial space, which will add retail jobs for folks living in the area and for students at the University Center."



Morowczynski/Chronicle

Technical engineer Nicholas Max of DLZ fine tunes ground measurements for the new student center. At rear are the new el tracks' caissons.

Russo

Continued from Page 2

time, the two remained close and often collaborat-

"He had a profound effect on my life in so many ways," Loverde said. "He will always be an integral part of my heart, both artistically and loving-

Long-time Theater Department Chair Sheldon Patinkin also praised Russo for not only establishing the college's Music Department, but also for

helping initiate him to Columbia.
"I've always respected Bill for his talent, intelligence and wit. I've always loved him for introduc-ing me to Columbia in the first place. For years we co-chaired what was then the Theater/Music Department, though Bill wasn't officially called a chair, he ran the music part of it," Patinkin said in a written statement to the Chronicle. "We've shared many times together over the years, sort of the yin and yang of the department. He'll be missed," Patinkin said.

Despite Russo's retirement from the college last year, those who knew him said it's difficult to sep-arate him from Columbia's music presence.

"It's impossible to think of the Music Department without thinking of him," Gall said. "Bill always took extraordinary pride and satisfaction in what his students went on to do, more than in his own work. Livill mise him deadfolls."

in his own work. I will miss him dreadfully."
Russo is survived by four children.
A public memorial will be held on Friday, Feb.
14 at 2 p.m. at St. John Cantius Church, 825 N.
Carpenter St.

The plans for a collegewide memorial are still

The Editor's Desk



Georgia Evdoxiadis

Remember back to that morning. More than a year ago, when your brother, father, friend or lover woke you with a

"Turn on the TV," your friend said, and so you did. And when you did, you saw the United States literally in chaos: Buildings exploding, firefighters dying and the whole world disintegrating.

Remember the reporter? The brave man or woman who had somehow survived the fire and brimstone, and was now telling you what had happened. You looked into his face for clues, listened to his voice for a hint of what to think or feel.

But, what was he feeling? You could see shock. Sadness, anger and confusion mixed.

But, what else?

Just under the surface, bubbling up slightly, was a strange emotion. You couldn't really put your finger on it, maybe didn't want to believe what you saw. Because in the face of that reporter, as he stood in Times Square, dusty with the ash of a thousand dead bodies, you couldn't help but see his excitement.

It was as if the entirety of his career was being condensed into those few moments, as if he could not possibly be fulfilling himself any more completely.

Did you see it?

Few members of the media admitted to, or even talked about, this feeling. This feeling that perhaps many of them had—that without tragedy and catastrophe, the media would be good for nothing but reporting the weather.

We all know that the majority of news is bad, and with good reason. Trauma sells. Trauma keeps your TV set turned on.

Want proof? What did you do Sept. 11, 2001? Watch TV? Read newspapers? Yeah, me too.

And what did you do a week ago, when the space shuttle Columbia crashed?

Yeah, me too.

Ever wonder why the space shuttle crash got the kind of massive news coverage it did? Ever wonder why, all of a sudden, the seven scientists and pilots who died were instantly declared heroes?

Those seven were no more or less heroes than your high school science teacher or the local firefighter. Their deaths were tragic, of course. But they were men and women who knew the dangers of their jobs, and now they have been canonized. For one simple reason: It made the situation that

much more tragic.

Newsweek and Time magazines plastered the explosion across their front pages with the same Spartan grief with which they treated Sept. 11.

That's the problem—now that we've seen real trauma, real tragedy, all that the news media can do is to call up the image of the worst disaster in our history. But don't worry,

real tragedy, all that the news media can do is to call up the image of the worst disaster in our history. But don't worry, they'll try and find something to top it.

So when the United States attacks Iraq, remember this. Remember while you watch the hawks beat the drums of war on Fox News that more than just the military will benefit from the deaths of our young men and women.

The media benefits, as well. And it behooves newsmakers to keep the fear coursing, to up the ante on every confrontation. Every discussion every report has been filtered.

to keep the rear coursing, to up the ante on every contronta-tion. Every discussion, every report, has been filtered through that news organization's inherent need for mayhem. History is proof—the media has been instrumental in dis-seminating war propaganda since our country's inception. They single-handedly started one war in particular (the War of 1812—you can thank William Randolph Hearst for that one). Other wars have also been huge boons for newsmak-

Current events are proof. Watch the evening news, and witness how they use the "fear tease."
"Coming up: The potentially *deadly* pill in your medicine cabinet." Scary stuff, huh?
Thirty minutes later, after you sit through the endless, tor-

turous anchor chit chat, you find out that they were talking about Tylenol. It turns out that overdosing on them can damage your liver. Newsmakers want you to be afraid. They know that if

you're afraid, you'll keep coming to them for the answers. It's undeniable: if we attack Iraq, more people will buy

copies of the Chicago Tribune.

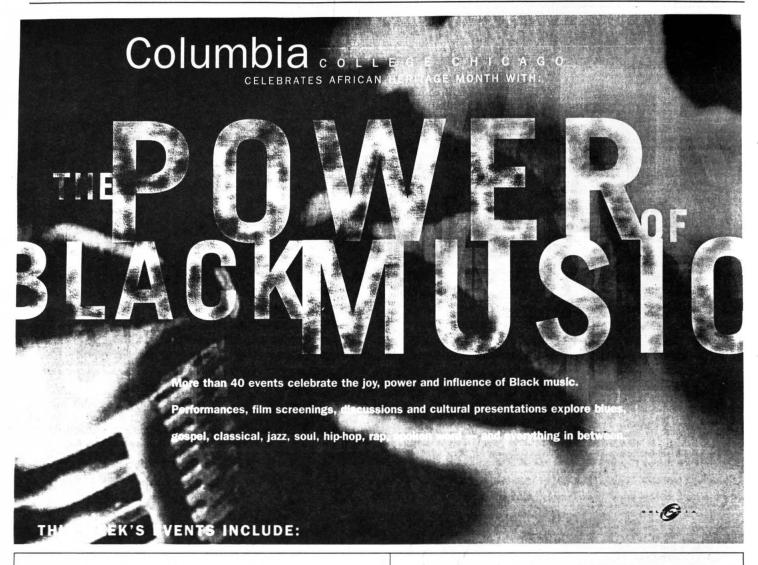
No, I'm not suggesting that the media is engineering this war—I don't think they have the capability or cohesion to do it. But they sure aren't doing anything to stop it.

I also submit that news organizations become so frenzied

by the thought of armed conflict because they know that it's what we all really want.

Oh, no, we don't want anyone to die, really. Unless it's one of those terrorist Iraqis or something.

But we'd sure like to see them shoot off a couple more of those Patriot missiles. And if they do, we won't punish CNN for showing live footage of it during prime time. Heck, we might even tape it.



GREAT BLACK MUSIC: ANCIENT TO THE FUTURE

The All Star Large Ensemble of the Association for the Advancement of Creative Musicians (AACM) performs. Musicians include Arl Brown (leader, saxophone); Nicole Mitchell (flute); Steve Berry (trombone): Malachi Flavors (bass): Ameen Muhammed (trumpet): Dushon Mosley, Art "Turk" Burton and Avreeayl Ra Amen (percussion); Taalib-Din Ziyad (voice, flute); Edward Wilkerson (saxophone); and Ann E. Ward (voice, piano). The concert will be preceded by an invocation to Eleggua (A Yoruba deity) by Grupo Okokan, sponsored by DanceAfrica, Chicago, a program of Columbia's Office of Community Arts Partnerships. (A partnership event with The Chicago Department of Cultural Affairs.)

WHEN: 7 p.m. Tuesday, February 11

WHERE: Chicago Cultural Center, Claudia Cassidy Theater, 78 E. Washington

AFRICAN AMERICAN WOMEN COMPOSERS

Classical compositions for oboe, piano and soprano voice from Undine Smith Loore, Florence

Price, Margaret Bonds, Betty Jackson King, Lena McLin and Dorothy Rudd Moore.

Patricla Moorehead discusses researching this music and meeting the women composers.

WHEN: 12:30 p.m., Tuesday, February 11

WHERE: Columbia College Chicago Concert Hall, 1014 S. Michigan

FREE

DANCE PARTY WITH DJ FELIX DA HOUSECAT

Refreshments will be served.

WHEN: 8 - 11 p.m., Thursday, February 13

WHERE: Hermann Conaway Center, Columbia College Chicago, 1104 S. Wabash, 1st floor

DON'T MISS...

TRADITION BEARERS SERIES

PRESENTED BY COLUMBIA'S CENTER FOR BLACK MUSIC RESEARCH

Visit with blues legends Billy Branch, Jimmy Burns and Tony Manglulio, and musicologist Johann Buls.

WHEN: 11:30 a.m., Tuesday, February 11

Visit with jazz masters Von Freeman, Jodle Christian and Dr. Burgess Gardner, and music critic Howard Reich. WHEN: 11:30 a.m., Tuesday, February 18

Visit with gospel queen Albertina Walker and cultural historian Dr. Margaret

WHEN: 11:30 a.m., Tuesday, February 25

WHERE: Feb 11 & 18 at Hermann Conaway Center, 1104 S. Wabash. Feb 25 at Hokin Annex, 623 S. Wabash FREE

(Made possible, in part, by a grant from the Illinois Humanities Council, the National End for the Humanities and the Illinois General Assembly.)

THE BIRTH OF JAZZ

The Chicago Jazz Ensemble, the internationally renowned jazz orchestra in residence at Columbia College Chicago, founded by the late William Russo, performs New Orleans-style jazz featuring Franz Jackson and Johnny Frigo. WHEN & WHERE: Various dates, times and locations around Chicagoland. Visit www.chijazz.com or call 312-344-6245. HOW MUCH: \$15

The Chicago Department of Cultural Affairs celebrates African American History Month with musical performances, discussions, and tours. All FREE.

Visit www.cityofchicago.org/tour/culturalcenter/ for a complete schedule of events. Phone: 312-744-6630.

Musical performances, dance, lectures and discussions throughout the month will be held at the DuSable Museum of African American History. um.org for a complete schedule of events. Phone: 773-947-0600.

SAVE THE DATE ...

RUSSELL SIMMONS AND THE DEF POETS

Co-Sponsored by Metro, Across the Board and Power 92, The Power of Black Music's feature presentation is a conversation with Russell

Simmons, founder of Def Jam Records, and a performance by the Def

Poets - including two poetry students from Columbia! sceeds to benefit a scholarship fund for Chicago Public High School students wishing to attend

(Proceeds to centerly a strokening had by Chooge Public Figh School students washing to attend Culumbia Cultinge Chingo.) WHERE: 8 p.m., Thursday, March 6 WHERE: Metro, 3730 N. Clark HOW MUCH: \$20 for Columbia College Chicago Students (\$30 general admission, \$50 VIP tickets)

Tickets for Columbia students only: 312-344-7459. Other ticket purchases at all Taketimister locations. Charge by phone 312-359-3212 or at www.ticketmaster.com Also available at the Metro Box Office (no service fee) in Clubhouse (3728 N. Clark St.).



VISIT HTTP://WWW.COLUM.EDU/BLACKHISTORY/ FOR A COMPLETE SCHEDULE OF EVENTS

Williams elected first African-American AWJ prez

Also becomes first academic president of organization

By Lisa Balde

Assistant News Editor

Lillian Williams, broadcast program director in Columbia's Journalism Department, became the newest president of the Chicago chapter of the Association for Women Journalists on Jan. 23, making her the first African-American president to preside over the group.

over the group.

This position was among six other executive board spots filled during the AWJ's 10th anniversary celebration at the Museum of Broadcast Communications. "She'll be fabulous," said Sandra Guy, Williams' predecessor. "Lillian has been the vice president for broadcast for three years, so she already knows the role she's going to do."

The typical duties of an AWJ president include directing the association's monthly meetings, promote-

directing the association's monthly meetings, promoting new membership, keeping track of existing members, creating panel discussions and producing the

newsletter.

But Williams says she has even higher expectations for herself, and hopes to complete not only the required responsibilities, but also wants to tackle some ideas she has had since she became part of the executive committee three years ago.

"This allows me [to have] an opportunity to organize and put forth a program to help media professors and students," Williams said. "I have a lot of ideas." For one, Williams wants to collaborate with other

journalism organizations, such as the Headline Club, to plan more in-depth, useful projects and panel discussions for the AWJ. She has already joined forces

with the Illinois Woman's Press Association in putting together a panel discussion, entitled "Stereotyping in the Media: Focus on Women and Minorities," scheduled to take place on Feb. 15 at the Chicago Athletic Association.

Williams also said she plans to "beef up the newslet-r," expand membership roles and attract more student members during her tenure.

"We exist to support the younger generation of jour-nalists," Williams said. "It's important to nurture and empower young professionals.... We invite anyone who empower young professionals... We invite wants to be active within the AWJ [to join].

Williams also stressed that men aren't excluded, even though the association title includes the word women,

though the association title includes the word women, and says they are encouraged to become members.

Because she is so closely involved with the Journalism Department at Columbia, Williams is also considered the AWJ's first academic president. That may act as an asset to the group, according to fellow board members.

"She brings a network of students that an association needs to thrive," Guy said.

Veronica Khachatryan, newly elected co-secretary of AWJ and senior broadcast major at Columbia, agreed. The connection Williams has with the AWJ will help students have access to a type of learning they can't get in

dents have access to a type of learning they can't get in the classroom, she said.

"Lillian's very passionate about AWJ and Columbia," Khachatryan said. "I think she's a good leader, and she's going to do a lot of good."

Williams received her bachelor's and master's degrees from Northwestern University's Medill School of Journalism and is currently working on her doctorate at Loyola University. She was a reporter for 20 years for the Chicago Sun-Times and WKYC-TV in Cleveland, covering news, politics and the courts. She currently directs the broadcast internship program and supervises Columbia's T.V. news magazine, "600 South."



Lillian Williams, director of the broadcast program, recently took over as the president of the Chicago chapter of Association of Women Journalists.

Online

Continued from Front Page

the stagnation in online offerings is that cyber class-

es are often inappropriate for arts-based learning.

Associate Provost Jan Garfield said the lack of expansion of online classes reflects a conflict between the college's teaching philosophy and the push to move into technology-assisted learning.

"Given Columbia's emphasis on a hands-on learning experience, where does distance learning fit?" she said.

Don Smith of the Film and Video Department has

been teaching online classes since the pilot began.

"There is no question, anything that involves a creative process doesn't work online," he said.

However, Smith said that the production management courses he teaches are well suited for an online

online classes offered during spring semester.

One possible hindrance to the expansion of online courses is the lack of administrative oversight needed to build a framework for the college's cyber pro-

gramming.

Upon the dissolution of the Academic Dean's Office two years ago, evaluation and statistics on online classes halted. Individual departments were left to monitor and evaluate the success of courses

after the restructuring.

"Any time an institution changes its structure, there are things that fall through the cracks, and this may be one of them," Smith said.

Despite a suggestion that the college develop a reliable measure of students' potential for success in online classes—identified in a follow-up report to the pilot project completed by Pagano—there is currently no collegewide evaluation of the courses.

There are only a dozen or so courses offered each

year, and there has not been a push by the school to put more emphasis on oversight of the classes, said administrators

administrators.

Administratively, the college only provides technical support to instructors through the Center for Instructional Technology.

The director of the center was unavailable for

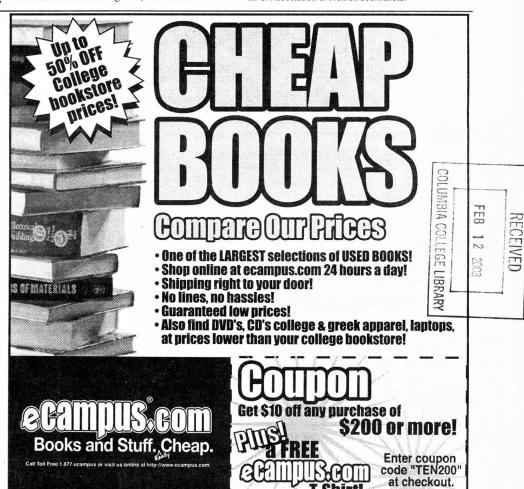
comment as of press time.

According to Garfield, the high cost of online courses—including licensing of the Web CT software that served as the template for designing courses, the \$1,500 stipends provided to 10 of the 11 instructions in the silety instructional costs and testing the state of the silety instructional costs and testing the silety instructional costs an instructors in the pilot, instructional costs and tech-nology expenses—has rendered them financially burdensome

"I really don't see savings for the college," said Garfield

Administrators and instructors say that online learning is viable, despite the college's sluggish

"Ten years from now is Columbia going to have online courses? Oh, yeah," Garfield said. "It's a trial-and-error process," she said.



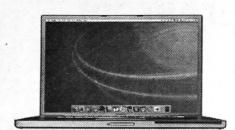


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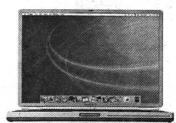
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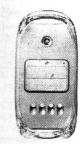
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NATIONAL CAMPUS NEWS

February 10, 2003

NYU professor says NASA runs shoddy program

Educator publicly criticizes space organization in wake of tragedy

By Justin Brenneman

Washington Square News (NYU)

(U-WIRE) NEW YORK-A New York University professor and aero-space historian lashed out against NASA and the Bush administration yesterday, criticizing the space program for a "perpetual lack of direction" and suggesting that the program's real purpose should be planetary defense.

William Burrows, a journalism pro-fessor in the Faculty of Arts and Science, charged that NASA has run "a very, very slip-shod program" since its

inception.

Burrows' comments were made dur-Burrows' comments were made during a Journalism Department presentation Feb. 5 at Carter Hall. The event was scheduled in response to the loss of the space shuttle Columbia on Feb. 1, in which all seven astronauts on board were killed. The shuttle broke up shortly after re-entering the Earth's atmosphere, showering debris across the southern United States.

Burrows, a nationally known writer on the space program who has

on the space program who has authored several books on the topic, said the Columbia space shuttle's mission was little more than a public relations event meant to disguise the fact that the agency had no viable research

"Seven people got killed on Saturday hauling spiders, ants and mosquitoes into orbit," Burrows said. "That happened because they were running out of missions for the space shuttle."

Many Americans do not know or care about NASA missions, Burrows said.

about NASA missions, Burrows said.
"The dilemma the space program has had since the beginning is that there is no large constituency for space travel," Burrows said. NASA administrators have recruited women, minorities and members of the general public to travel on the shuttle in an unsuccessful attempt to make people relate to space

When me and my colleagues see when me and my colleagues see these astronauts in outer space squirting water at each other, clowning around, we tend to think it is a drain on resources," Burrows said.

resources," Burrows said.

Factions inside NASA also hamper
the space program, Burrows said.

Among the agency's differing agendas
are opening space travel to tourists,
focusing solely on scientific experiments, mining resources from the solar
system and studying how to protect the system and studying now to protect the planet from catastrophic events like asteroids or nuclear war, he said. President George W. Bush shares part of the blame for NASA's problems

because his administration space program's budget and the United States' financial contribution to the International Space Station last year, Burrows said. Bush's promise this weekend that the space program would continue undeterred was hypocritical,

"What the president did with the space "What the president did with the space station is a direct reflection of this administration's unilateral policies," Burrows said. "The statement to other countries is, 'If you get into a deal with the United States, cover your back."

Financial support from Russia for the International Space Station is little more than "laundared" money paid to them

than "laundered" money paid to them by the United States for use of the space by the United States for use of the space station Mir, Burrows said. "We knew exactly what we were doing, but it allowed [NASA] to go to Congress [for financial support] and tell them that Russia kicked in," he said.

Burrows said misguided presidential support dates back to President Kennedy's push to put a man on the moon.

Kennedy was looking to pull off a really good political stunt, and Apollo 11 was it," Burrows said. Kennedy's administration ignored the more logical, systematic plan to begin space exploration proposed by scientists, he said. However, Burrows said one direction space travel should pursue is planetary

"There is one mission for space that is unarguable, and that is protecting

Earth—using space to protect Earth," Burrows said.

Burrows and colleagues from different scientific fields have helped establish the Alliance to Rescue Civilization

to serve this purpose.

The organization, which plans to tesa database on the moon that would include all the elements of Earth's civilization needed to aid or replicate our culture in a worst-case scenario, Burrows said.

Earth's cultural, scientific, historical, political and biological components would be protected in the event of an would be protected in the event of an asteroid strike or nuclear war, Burrows wrote in a Feb. 3 editorial in The Wall Street Journal. Such a system would require a "second generation" of reusable spacecraft that could travel to the moon frequently, Burrows wrote.

Burrows said the threat of an asteroid

or nuclear war was greater than most people acknowledged. Information gathered from Spaceguard, a NASA program that has catalogued 17 asteroids near Earth in the last five years, indicates that the threats are realistic,

he said.
"Everyone knows that if the dinosaurs had had a space program, they'd still be here," Burrows said. "We need to spread out or die." The alliance also pushes for satellites

The alliance also pushes for satellites in space to monitor military activity in a way similar to the reconnaissance satellites currently over North Korea, Burrows said. The space program could also work with the Air Force, perhaps to monitor Al Qaeda, he said. Burrows said the alliance is considering applying for funding from the government, philanthropic corporations and private companies. A company in Palo Alto, Calif., is currently working on a system similar to the one proposed by ARC, he said.

Students who attended the lecture generally showed enthusiasm for

generally showed enthusiasm for Burrows' ideas.

"I thought his vision for planetary defense was very inspiring, if a little idealistic," said first-year journalism graduate student Scott Lamb.

Scholars program to honor King

Internship opportunity for college students named for famed Civil Rights leader

By Angela Parla

The Daily Vidette (Illinois State U.)

(U-WIRE) NORMAL, III.—The U.S. Department of Education offers summer internships for students interested in education and public policy through the Martin Luther King Jr. Scholars Program.

Jim Bradshaw, a spokesperson for the Department of Education, said the program is designed to recognize the legacy of Dr. Martin

Luther King Jr.

"The people we select will have a chance to work with the Office of the Secretary," Bradshaw said. "There are public policy projects and activities on various issues like the 'No Child Left Behind' initiative."

Susan Amble, a senior at Princeton University, Susan Amble, a senior at Princeton University, participated in the internship program last summer. "I worked on grants. I attended grant processes and worked as an official note-taker. We decided which grants deserved to be funded,"

Amble was recently accepted into Harvard Law School and plans to work in state government. "I'm interested in doing any kind of public service," Amble said.

The internship spans 10 weeks more than the summer program and up to 10 scholars may be According to Bradshaw, the program is open to

continuing juniors, seniors and graduate stu-Students must be enrolled on a full-time basis and have plans to register for the fall semester.

"They must submit a resume or application form, proof of continuing enrollment, proof of academic good standing, two academic references and an essay," Bradshaw explained.

The 500-word essay must discuss the link the

applicant sees between the philosophies of King and the education policy or public policy and administration.

administration.

The application deadline is Feb. 21. The personnel office will screen the applications and refer all complete applications to a panel that chooses the top 25 students.

"The students are chosen based on their grades, will be a chosen based on their grades."

quality of thought put into the essay and the strength of their interest in education policy," Bradshaw said.

According to Amble, the application process is thorough for a good reason. "It was pretty selective but we should have the best and brightest

See Internship, page 11

College students suffer more from sleep problems, study says

Many students just not getting enough zzzzzzzzzzzzz

By Clynton Namou

The Daily Free Press (Boston U.)

(U-WIRE) BOSTON-Feeling tired? Well, you're not alone, according to a recent study by the Sleep Foundation of America, which found that college students as a group most have the most commonly occurring insomnia.

The study found that adults ages 18 to

29 are more likely to be sleepy during the day, more likely to take medication to stay awake and more likely to have trouble sleeping on weekday nights.

"I don't know for sure but I would be

shocked if [students] didn't [suffer from insomnia]," said Dr. Sanford Auerbach, director of the Sleep Disorders Center at the Boston University Medical Center.

"Insomnia itself is a very common problem," he said. "Lifestyle factors include stress and not maintaining a reg-ular sleep-wake cycle."

Lifestyle factors include many things that can contribute to sleepless nights, Auerbach said, including stress, caffeine use, alcohol use and an irregular sleep-

wake cycle.
"Not maintaining regular sleep patterns

is the second major problem," Auerbach said. "College students have a tendency for their sleep patterns to become delayed—by and large the average stu-

delayed—by and large the average stu-dent will have the bias to go bed later and wake up later."

The lifestyle of any college student tends to contribute to bad sleeping habits and can lead to insomnia, Auerbach said. The study also said people between the ages of 18 to 29 are much more likely to stay up late on weekdays and to sleep late on weekends.

"Young people tend to tolerate sleep deprivation better than older people,"

Auerbach said.

Auerbach said.

Caffeine and alcohol can also contribute to insomnia, Auerbach said. He cited caffeine-filled drinks students use to stay awake as a reason students have trouble getting to bed.

"Alcohol gives a false sense of securi-

ty because the average person who drinks gets sleepy...but the second half of the night of sleep doesn't go well," Auerbach

He said people do sleep well at first, but once the effects of the alcohol wear off, their sleep can be much less efficient.

"You have to allow yourself time to relax," Auerbach said. "You have to

allow proper prep time to fall asleep."
Auerbach said people need to relax
before going to bed and that many college students don't do that.

"I pull all nighters a lot, it sucks." - Franklin Williams

He said many college students have a habit of studying for hours at a time and then stopping and immediately trying to get to bed. Students who do that cannot get to sleep as easily because they usually end up worrying about their work and about getting to sleep, rather than simply being relaxed, he said.

But Auerbach said there are many different scores for income is and leaves the said.

But Auerbach said there are many different reasons for insomnia and a lot depends on the people themselves. He cited the prevalence of other sleeping disorders as possible contributions to insomnia, such as sleep apnea and "restless legs syndrome," both of which are surprisingly common sleeping disorders which can keep people awake at night. "As best you can adhere to some sort of schedule," Auerbach said. "[But] there's no such thing as one size fits all," he said.

Several Boston University students said

Several Boston University students said they sometimes have trouble sleeping, and pointed to many different reasons for their troubles.
"I do stay up and do work," said

College of Engineering sophomore Franklin Williams. "I pull all nighters a

lot, it sucks."

College of Engineering sophomore

Dave Fen said his lack of sleep stems
more from an overloaded class schedule than anything else.
"I took too many classes," Fen said. "I

Took too many classes, Fen said. If guess I'm not tired at night because I took naps during the day."

College of Communication freshman Lauren Hutchinson said she mainly has trouble with sleep after large amounts of caffeine, though sleeping during class is less of a problem. less of a problem.

less of a problem.

"I have experienced difficulty falling asleep here at BU, but the only times have been late at night when I've either had too much coffee, or am feeling anxious about something," Hutchinson said. "But oddly enough, I have no trouble falling asleep in class or in the middle of falling asleep in class or in the middle of

the day." When CAS senior

when CAS sentor Montal Laohakunakorn cannot sleep, school is too much on her mind, she said.
"Yeah, I just think about a lot of things, school basically," Laohakunakorn said.
"It makes me really tired the next day."
But other students said they have no trouble sleeping in college.

trouble sleeping in college.
"It's not more occurring in college," said CAS freshman Melissa Spencer.

She said students should simply read a book if they need to get to sleep.

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NATIONAL CAMPUS NEWS

Your local draft board is rested and ready

Department of Defense weighs draft with pending war

By Mike Conklin

Chicago Tribune

CHICAGO—As U.S. troops get deployed in greater numbers abroad and reservists are called to active duty every week, the Selective Service System is poised to do its job: Draft young American make into the still the second

males into the military.

It has been 30 years since Uncle Sam sent induction letters telling nervous recipients they're in the Army now, but officials say he can be as efficient as ever supplying needed manpower against Iraq, North Korea or whomever.

"We're a big system-in-waiting," said Army Lt. Col. Dianna L. Cleven, the service's Region I director for a 17-state area that includes Illinois. "It's 'be prepared' as

far as we're concerned."

A draft may be totally foreign to the lat-A draft may be totally foreign to the latest, coming-of-age generation, plus many parents, but mandatory military service used to be a fact of life for healthy, young American men both in war and peacetime. From 1940 almost continually through 1973, the Selective Service System kept the United States at full strength, filling managing in the armed forces not sustain.

vacancies in the armed forces not sustain able with volunteers.

After going into deep standby status following Vietnam, mandatory registration of 18-year-olds started anew in 1980.

Meanwhile nearly 2,000 local draft boards have been maintained at full strength throughout the nation, for any necessary rapid military mobilization. necessary rapid, military mobilization.

according to Cleven.

"When I tell someone I'm on a draft board, the usual reaction I get is, 'I didn't even know they exist anymore'" said board, the usual reaction I get is, I didn't even know they exist anymore," said Nancy Bruzzini, 58, Lincolnshire, Ill., serving on one of the four Lake County, Ill. boards. "We're like a shadow group just sitting there, waiting."

"I've always been a big believer in the draft," said Peter Silverman, 63, an Army externo CFO of a Chicago company and

veteran, CEO of a Chicago company and in his 12th year on another local board. "It's good for people to be in the service because it forces you to become more aware of people from all walks of life."

It will be the boards making decisions on the military-eligibility of draftees, who get classified on the basis of physical and mental health. They also have the power to grant deferments to conscientious objectors and other special categories, such as divinity students and hardship cases.

For young American males who don't see the armed forces in their future, all of this may have an ominous ring despite assurances from American military leaders, including U.S. Secretary of Defense Donald Rumsfeld, a draft is not necessary at this time. An act of Congress, plus approval by President George W. Bush, would be required for conscription to

begin.
The United States has maintained an allvolunteer armed forces since Gerald Ford was in the White House, and military leaders assert this has meant more motivated, better-trained soldiers. They also have contended there are enough volunteers for now to maintain American military strength.

But according to Cleven, who operates out of a command center on U.S. Navv property in North Chicago, the Selective Service System will be ready to swing into action if called. She has 12 full-time employees at her disposal, plus 142 reservists, to help administer responsibilities that include registration of 18-year-old males as well as the ongoing training of new board members.

"The Department of Defense is our customer," Cleven said. "Of course, before you could even start a draft, there has to be approval and there are no indications that I know of now that's likely to happen. There would have to be a lot of indicators of something serious happening before it would be instituted."

Which begs the question: Why maintain a selective service?

"It's all about being ready," Cleven said.
"The entire budget (\$26 million) for the
Selective Service System is a really, really small amount of money compared to what other agencies and programs cost in the federal government. The U.S. Postal Service spends a similar amount just to have a bicycle team that does the Tour de

"So, it's a really inexpensive way to ensure fairness and equity in a system that's had its problems," she added. "I think if you did away with the board program, you could do some serious damage to the ability to have a truly fair draft, if there should be reason to have one."

If the draft were activated, new federal guidelines require the service to provide draftees within 193 days from the onset of a crisis, and the first order of business

would be a national lottery.

Here is how it would work: In full view of observers, officials and media, one capsule would be drawn from a drum containing birth dates Jan. 1 through Dec. 31. One capsule would then be drawn from a drum containing the sequence numbers 1 through 365. The date and number then would be paired to establish the sequence number for each birth date.

After a lottery, registrants with the low-est numbers would be ordered to report for physical and mental examinations to deter-mine their fitness for military duty. Those who pass would receive induction orders and have 10 days to report to a processing station.

The process would continue until troop shortages are filled.

"I get men who come up to me all the time who say they can still remember their lottery number from 30 years ago," Cleven said, referring to the last time a lottery was

said, referring to the last time a lottery was held, which was during the Vietnam War. Unlike then, when 18-year-olds were the target group, this conscription would start with 20-year-old males and work upward to 25 years in age. Teenagers would not likely be called this time.

Another big difference from the Vietnam experience is the student classification. The much-coveted, hotly-debated 1-S ranking which then more or less meant

ranking, which then more or less meant avoiding military service, went to almost every student remaining in good academic standing.

"I know a lot of people who earned Ph.Ds that way," said Bruzzini, a retired high school history teacher.

In a future draft, a college student would have his induction postponed only

would have his induction postponed only until the end of the current semester. A senior could have his induction postponed until the end of the academic year. "It's all connected to the Vietnam legacy, really," Cleven said. "There were inequities with selective service then, and we've tried to adapt and modify the and we've tried to adapt and modify the way things were done before."

Internship

Continued from Page 7

people at the Department of Education." Selected students will be paid between \$10.86 to \$18.40 per hour depending on

Amble said the internship taught her many things. "I learned a lot about cognitive science and how to read everything with a critical eye."

"My advice for this year's scholars is to get to know the other scholarship.

to get to know the other scholarship winners," Amble said. "Take time to

hear what they're thinking about."

Bradshaw said the Department of Education will notify applicants by March 31 of their acceptance to the pro-

The Department of Education offered its first internship program last year after President George W. Bush announced the proposal on Martin Luther King Jr.'s birthday.

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COMMENTARY

Columbia Chronicle Editorials

Media Monopoly as the game of life

Remember the game Monopoly? The point was to buy a varied amount of property across the game board. Concentration of purchases would result in higher profits and, as a result, a higher probability of winning. This was obtained by avoiding filing for bankruptcy—an element so simple Monopoly remains a staple of dusty closets. And it seems there are no bigger fans of the game than the Tribune Company's board. Lately they've been having a few rounds with Rich Uncle Pennybags. And not one journalist, not even at the Trib, seems to care that even at the Trib, seems to care that they're winning.

That's because the Tribune Co., which owns nearly two-dozen television stations and 12 newspapers across the nation, is battling the Federal Communications Commission. The Communications Commission. The Tribune Company, which owns the Chicago Tribune, CLTV, WGN-AM and WGN-TV, wants to add another Chicago television station to its already

But FCC regulations stand in the way—for commission rules clearly forbid media monopolization. When penned in 1975, the FCC worried that a single company could feasibly own all of the media outlets in a single mark of the media outlets in a single mar-ket—limiting the voice of the people

and threatening the First Amendment.

However, the "cross-ownership rule" did not head off conglomerations rule" did not head off conglomerations completely. Newspaper and television station duopolies already in place could not be disbanded. The Tribune Company's WGN-TV and Chicago Tribune, for example, were grandfathered in and wholly exempt from the new policy. Exceptions also included stations acquired through mergers—case in point: CBS and Viacom. The rest, meanwhile, battled for deregulation—which may happen soon. With Michael Powell (son of Secretary of State Colin Powell) at its helm, the Republican-led FCC will very likely disband the cross-ownership plan by the end of the month—allowing the Tribune to purchase a second non-cable station. Heck, while they're at it, why not buy the Sun-Times? That way, every outlet in the city will be a Tribune production—a trumpet of the company itself.

What makes this particularly irk-

trumpet of the company itself.

What makes this particularly irksome is the utter lack of press attention from the hundreds of journalists under the Tribune umbrella. The Chicago Tribune—the flagship of the company—has avoided the deregulation debacle altogether—not offering a single editorial page supportion of criticism. editorial page supporting or criticizing the move. It seems the Trib doesn't care—which is difficult to believe. Thus, the implication is the Tribune Company itself is dissuading dissent. Perhaps this is not explicit, but the Trib is certainly not encouraging criticism from the editorial board—unknowingly proving the hitch with deregulation:

limiting the undertones of the populace.
Perhaps Jack Fuller, the president of the Tribune Publishing Company, put it best when he testified in front of Congress two summers ago. "Great newspapers can survive the information revolution, but not with a weight shack-led to their ankles," he told the Committee on Commerce, Science and Transportation. "The public interest and the Constitutional ideal of free expression demand that the shackle be removed." Fuller, it seems, is a master of Monopoly—if you overlook the RedEye, of course.

Sexual politics are politically incorrect

Sexual politics remain an issue in the United States. And in a few weeks, homosexuality will be back in the spotlight. The Supreme Court is scheduled to hear oral arguments on March 26 concerning a case of two Texas men found guilty of a misdemeanor count of sodomy. The Texas statute specifi-

of sodomy. The Texas statute specifi-cally references gays and lesbians. In this case, police broke into the men's home (allegedly due to a report of burglary), saw them having oral sex, and arrested the men for engaging in an illegal sexual activity. They were in the privacy of their own home doing what millions of men and women do every day across our country.

The only problem is they were doing it in Texas.

Sodomy, technically, is contact between the sexual organs of one person with the mouth or anus of another person. For two people of the same gender, it's virtually impossible to have sex without this form of contact. Although prosecution is rare, any offi-cer who wants to get technical can enforce it.

Texas isn't the only state where sodomy is illegal. Nor is it the only state that specifically targets same gender sex. Kansas, Missouri and Oklahoma still, according to their laws, prohibit oral and anal sexual contact between members of the same sex. The laws are designed to weed out homosexual sodomy. Otherwise, giv-ing or receiving oral sex would be illegal (that would cripple the pornogra-phy industry). And though you might

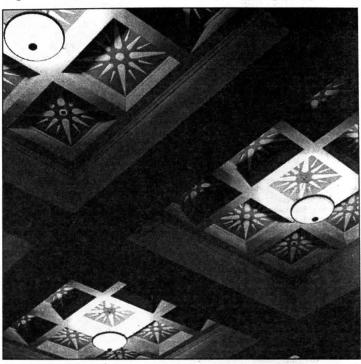
think the Supreme Court wouldn't rule on the issue, you'd be wrong. In 1986, the Supreme Court sup-ported a Georgia sodomy statute that outlawed consensual homosexual sex. The deciding opinion in the matter later said that he regretted the ruling, explaining that he thought the case so insignificant that he really didn't bother too much with considering it.

One of the main arguments for the court's decision is that all states should have the right to make their own laws concerning matters of "moral judg-ment." The big problem with sodomy is that it denies equal protection to

homosexuals engaging in what would be legal conduct if they were straight. It was just four years ago, after all, that the state of South Carolina formally legalized interracial marriages. At one time, such unions would have At one time, such unions would have been "morally offensive" to some. Yet the disparity of treatment was the real issue. If two white people can marry, then an interracial couple should be allowed to, as well. It's about fairness. The entire point of the Constitution and the way the Supreme Court interprets it is that no two Americans should be treated unequally.

If consensual sex between a man and a woman is OK, then consensu-al sex between two adults of the same gender should be acceptable as well.

Exposure



Iradication of war: Peace not impossible

By Georgia Evdoxiadis

Co-Editor-in-Chief

Make no mistake about it: we are headed toward war. And we, as a people, are forming through our actions and inac-tions an idea about how the United States will function as a power. Our role is being defined by how we view ourselves. What

are we here for, anyway?

The United States has always seen itself as the defender of freedom; and our actions abroad prove that we are forever trying to change the way other countries treat themselves and others.

If a nation treats its people poorly, we think the United States has some obligation to interfere. The level of interference varies with the friendliness of the country's leaders and the size of their purchasing power. But essentially, we are a missionary nation. We try to convert others to

Looking at recent events in that light. Looking at recent events in that light, it becomes clear why people are so divided over the impending war in Iraq. Some look at the situation as another opportunity to evangelize. Others fight against that possibility with ill-reasoned and simplistic arguments like "No blood for oil." The anti-war argument, at its essence, should be a disagreement about the fundamental

be a disagreement about the fundamental decisions our country is making.

The real argument against peace-through-war is that the United States should be leading the world in a very different way. The United States does, as long as it remains powerful, have an obligation to improve the world in which it exists. But the best way to improve the world is for the United States to create what the world has never seen before: lasting and permanent peace.

Before laughing yourself sick and throwing down this newspaper, please pause. And consider. Throughout our 200-plus years of existence, the United States has accomplished every goal it has ever set for itself. ever set for itself

We lost the Vietnam War, but in the greater fight against communism, we are the clear and overwhelming victors. We continue to fight fascism, racism, sexism and disease. And although our humanity keeps us short of perfection, it has not prevented us from seeking it. We will never be perfect, but our efforts have cre-ated some of the most magnificent miracles the world has ever seen. It is now time to seek out a new goal: the eradication of war.

If we do not compel ourselves in moral directions, our society will be lost. The time for sarcasm and cynicism has passed. We all know how horrible the world is: now let's set out to make it bet-

Our first challenge will be to create peace in our own nation. Perfect peace is the subject of almost every fantasy or science fiction creation. Any movie, any book that paints a picture of a positive future includes in it one thing: worldwide peace. If it is something that humans seem to want so badly, why is it that we have never sought it?

Most of us have, at one time or anoth-

er, wondered where our world is headed.
We have done so much, and progressed so
quickly, we think. Where could we possibly go from here? The answer is so sim-

Many of you will say that peace is Many of you will say that peace is impossible, that we cannot fight our violent nature with any success. To those of you with that argument, I offer our country as proof of your error. The United States was created with many ideals thought to be impossible to implement, such as democracy, freedom and justice. and justice.

There are clearly many flaws in our system, but even Al Qaeda does not quarrel with our democracy. No group or government has ever said that the

United States is not free.

We are still infants, and we are still learning. Now is the time to take advan-tage of our instinct to change and reform to make the world better. Now is the time for peace.

COLUMBIA CHRONICLE

Editorials are the opinions of the Editorial coard of the Columbia Chronicle. Columns are the opinions of the author(s).

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NASA moves further into the unknown

By Emily Smith

Commentary Editor

It isn't bad enough that we lost seven lives last Saturday when the Columbia shutthe vanished during re-entry, but now we have to suffer from the government's exag-gerated response to the accident. Now the question has emerged of whether NASA should continue manned exploration in

space.

The issue is man versus technology: if a robot or a piece of equipment can get the job done, then why take a chance with a human life? And to keep things safe for now, launches are on hold until the investigation concerning the Columbia is complete.

When the Challenger exploded during

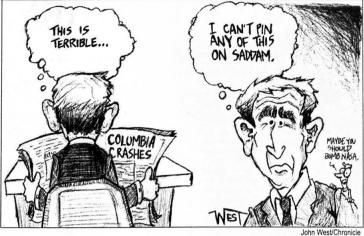
When the Challenger exploded during take off in 1986, a two-and-a-half year cessation on launches occurred. The pause resulted in 2,000 of the Space Center's then 13,000 employees being laid off. We don't realize that the Space Center has a direct economic impact on the central Florida region. When a flight is scheduled to region. When a flight is scheduled to launch, tourists emerge from the woodwork to watch. Shirts are sold, hotels are filled and money begins to fill an otherwise modest community. Each launch brings in an estimated \$2 million in tourist revenue to the Florida area. And now the upcoming March 1 mission has been cancelled.

So what now?

So, what now? In the 2004 proposed budget, President Bush gave rise to NASA's budget by 3.1 percent. The shuttle funding alone shot up to \$3.97 billion, an almost 24 percent increase over last year. It's about time, especially when you consider the fact that the Columbia shuttle was carrying out its 28th flight.

But now that future trips have been indefinitely delayed, the Bush administration is in limbo about what to do. It doesn't seem likely that the budget will be altered. But, if this "unmanned" question gets taken too seriously, our whole idea of space travel will be altered.

No more astronauts? No more men on the moon? That's ridiculous. The government is overreacting. And it's causing people to needlessly worry. The headlines will read "Men Never To Return To Space?" The public will panic, the media will eat it up and then it will be forgotten as the new



space shuttle funded by the 2004 budget blasts off into the sky, faster than the speed of

"America's space program will go on," said President Bush in Houston on Tuesday, Feb. 4, in a farewell to the lost astronauts. "This course of exploration and discovery is not an option we choose," Bush said. "It is a desire written in the human heart where that part of creation seeks to understand all creation.

As painful as it is to quote Bush (although comfort is found in the thought that a speech writer came up with them), these words capture the essence of our space travel program. We are curious people. The thought of the unfamiliar intrigues us. Not to mention our need to know all. We thrive on understanding ourselves, the planet and so on. We cannot "discover" and "explore" through machine alone.

Of course, pushing an object out into space, without the fear of losing a life, is exhilarating. It is assumed that more risks can be taken. The Mars Pathfinder mission in 1997 provided us with intriguing visuals and educational findings. However, even the Hubble Space Telescope required astro-

nauts to go up there and make repairs.

According to NASA, the seven-member crew aboard Columbia was conducting research in astronaut health and safety,

advanced technology development, and Earth and space sciences. The plan was to conduct experiments for 16 straight days, with the two teams alternating shifts. Although our technology is advanced I don't think a machine can "...use pressurized liquid xenon to mimic the behaviors of more complex fluids such as blood flowing through capillaries," as one experiment explained in the shuttle press kit. It's not likely.

Since we sent our first man into space in 1961, we have lost a total of 24 astronauts in flight and training combined. The loss of a life is always tragic, but 24 people in more than 40 years advanced technology development, and

ic, but 24 people in more than 40 years is not as extreme as expected, considering we send human beings into a dark abyss to search the unknown. It seems more likely that a marine would be acci-dentally killed in a training exercise.

During this time when devastation seems to be abundant and the possibiliseems to be abundant and the possibility of war is smirking in our face, our government can feel the spotlight beaming down. Their every move is carefully planned before a step is made. But they tried too hard with this. They overreacted. The loss of the Columbia crew and craft is unfortunate, but it dearn't mean the extrict. tunate, but it doesn't mean the extinction of astronauts.

COLUMBIA CHRONICLE

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The Columbia Chronicle photo poll

Question: Do you think the United States should go to war?



Allison Spangenberg Sophomore/Fiction Writing

No. Bush is just trying to continue his father's legacy.



Fallon McErlean Sophomore/Illustration

"Does it really matter? George Bush is going to do what he wants to do."



Floyd Davidson Freshman/Film

"I'm completely against the war in Iraq. And I believe the alliance with Israel should be abolished."



Zoriana Rypan Senior/Interactive Multimedia

'I think action should be taken. I believe Iraq is a tick-ing time bomb."

Speaking out against war: a personal protest

By K. Ryann Zalewski

Assistant A&E Editor

On Saturday, Jan. 18, two-dozen Columbia students joined several hundred Columbia students joined several hundred thousand others in Washington, D.C. to protest possible war in Iraq. The students were from three Columbia organizations: On The Ground, Not In Our Name and Amnesty International. The Chronicle asked me to keep a journal of our trip and my experiences during the demonstrations.

Friday, Jan. 17

1 n.m. Chicago

1 p.m., Chicago I'm about to leave my house to travel downtown, but first I wanted to write a quick note. I'm nervous and excited about quick note. I'm nervous and excited about our trip. I've been looking forward to this for the past month. I joined On The Ground last April after their trip to a Washington, D.C. protest. I always heard their stories of traveling and bonding. Now I get to be a part of it.

I'll admit I am scared. I've never been part of something like this. The protests and demonstrations I've taken part in here in Chicago have never had the crowd that is projected for this weekend. There is also some apprehension over protesting in as of some apprehension over protesting in a different city. I am familiar with Chicago, our police and our laws. I could easily get lost in Washington, D.C. or inadvertently do something wrong. I pray that everyone on this trip returns to Chicago

safely on Monday.

I don't know how often I'll get to write. We're traveling overnight, so I'll have the dark and the bumpy road to deal with I'll try to write whenever we stop for gas, but I need sleep too. We'll see how this goes.

Friday, Jan. 17

Around 4:30 p.m., Chicago, on Columbus Drive between Jackson **Boulevard and Adams Street**

There are so many people here! Not only is this Columbia's starting point, but only is this Columbia's starting point, but buses from different Chicago groups are here as well. I only know about half the Columbia group. We're taking two 15-passenger rental vans. From the looks of it, this is going to be a tight-packed ride. I looked online last night and discovered the trip from Chicago to Washington, D.C. takes about 12 hours, not including stops. This is going to be a long ride, but I feel more excitement and anticipation than I can put into words.

can put into words. Friday, Jan. 17

8:30 p.m., Indiana We left Chicago around 5:30 p.m., We left Chicago around 5:30 p.m., just in time to catch the tail of rush hour. If we had left any earlier, we'd get to Washington, D.C. too early. Any later, and we might be late. we might be late.

We've stopped now for a quick bite to eat. I don't know the majority of kids in my van, but I'm having a lot of fun meetmy van, but I m naving a lot of run meet-ing new people. Most everyone who went last April said that meeting new people was their favorite part of the trip. We're packed in pretty tight, so it would be hard not to get to know the people in your van. There are 14 people in mine and 15 in the other. So I'm sure they're a little worse off

We can't make many stops because we want to get there as quickly as possible. It's too dark to write anything. I may have

It's too dark to write anything. I may have to wait until morning.

Saturday, Jan. 18

Around 7 a.m., Washington, D.C.
The trip was long. Every time we stopped I jumped out and ran around. It felt good to stretch my legs. By the looks of everyone, we're all tired and stiff from trying to rest sitting up. Since we've recently finished finals at Columbia, most of us haven't been getting much sleep all

week.

We've stopped at a typical little diner.
We're here a bit early to get breakfast. It's nice to have real food after snacking on gas station food all night. What felt even better was washing my face and brushing my teeth. I'm not sure where we're staying my teeth. I'm not sure where we're staying tonight, but we may not have access to any showers. It was a long ride to Washington D.C., but if we don't get to take showers while we're here, the trip home will be

Saturday, Jan. 18

Around 12:30 p.m., Washington, D.C.
We're here at the rally preceding the march. We've been here for a few hours.
There are so many people that I can't tell where the crowd ends. It's amazing! We're about a block down from the Capitol and it looks as if the crowd stretches to the Washington Monument. I'c relate it to masses of people filling up two or three blocks of Grant Park.

When we got here, a group of kids started forming a drum circle. Wherever On The Ground goes, the buckets follow. When they started drumming, a massive circle formed of other drummers, noise-makers and dancers. Even though we're not far from the stage, I can't hear the speakers because of the drumming. I can feel the excitement and energy pulsing through the crowd. A few of us are going for a walk. Maybe we can get an idea of how many people there are. Saturday, Jan. 18

Around 2:30 p.m., Washington, D.C.

There is a more diverse crowd here than I've ever seen in any demonstration in Chicago. I've seen babies in strollers and older people in wheelchairs. There's a different kinds of organizations herewomen's groups, veteran's groups and church groups. I even saw a GLBT group called the Glamericans. Two young girls carried signs that read "Power Puff Girls want peace, not war." And an older woman carried a sign containing letter from emall. carried a sign containing letters from small

We've now joined the line to start marching to the Naval Shipyard. But before we moved, Patti Smith sang a song. I'm not too familiar with her music, but the main line in her chorus was "People have the power." And right now, looking at all the people who traveled to Washington D.C., I feel that her lyric



Protesters at the anti-war march in Washington D.C. on Jan. 18 hold signs to demonstrate their opposition to the president's contemplation of war with Iraq.

Saturday, Jan. 18 9 p.m., Alexandria, VA. I am at the house we're staying at

tonight. Because of limited space, some neighbors have taken in a few of us. Their kindness and helpfulness is so

Earlier during the march, Spencer Kingman and I got separated from the rest of the group. The march route was longer than I expected and it was cold, even for a native Chicagoan like me.

The crowd stretched as far as I could

see. I heard there was supposed to be a demonstration in Washington, D.C. in support of the war, but I only saw a hand-ful of counter-demonstrators. I saw a few people on a balcony with a sign that said, "College Republicans support our troops" and another that said, "Hippies, go home!" I dislike the insinuation that 'm un-American because I'm anti-war. but I wasn't surprised by it.

When we got close to the end of the

march, Spencer and I pulled away to find the rest of our group. A guy was telling people that International A.N.S.W.E.R.—the organization that planned the demonstration—was esti-mating the crowd at 500,000. I'm not

surprised at that number.

Sunday, Jan. 19
10 a.m., Alexandria, VA.
Last night, Rachael Perrotta and I stayed with an older couple. I felt bad that we didn't get much of a chance to talk with them, but we were so exhausted from the march and traveling. I fell asleep as soon as my head hit the pillow.

Today, we're going to a student march before we leave. I can't wait to get home and look at the Chicago papers. The march made the front page of the Washington Post. There were several pages of articles and great pictures. great pictures.

Sunday, Jan. 19 1 p.m., Washington, D.C. The student march definitely had a dif-

ferent energy than yesterday. There were a few hundred kids compared to the large

crowd yesterday.

The main difference is the police. Today there were a lot more. They all had their riot gear on and many were on horseback. The gear on and many were on horseback. The police force was not as overwhelming as the police presence at the Nov. 7 TransAtlantic Business Dialogue march in Chicago, but there was a more ominous tone today. It makes me a bit nervous, but I don't think anything will happen.

Sunday, Jan. 19

3:30 p.m., Washington, D.C.

We met up after the march on the front steps of the Main Treasury building. While deciding what to do next and talking about

deciding what to do next and talking about what we saw, we heard a helicopter. It was the presidential helicopter landing on the White House lawn next door. We couldn't tell who was getting out,

but we yelled and chanted anyway. It did-n't take more than a few minutes for White House security to come kick us off. This was a high point in the trip.

Monday, Jan. 20
11 a.m., Chicago
I just got home. Last night, I was the navigator for a few hours during a horrible snowstorm in Pennsylvania. I'm amazed that Spencer could drive for six hours in that weather. And then we hit another snowstorm in Ohio. It obviously took longer to travel home than to Washington D.C.

I had so much fun on this trip. I met a lot of new people from Columbia. I feel like I accomplished more than I thought possible. Maybe the war will still happen. But I went out there and voiced my disagreement. It was incredible to be a part of this demonstration. It's hard to put into words how it feels to be a part of something larger than yourself and to take part in history.

West of Center



The Columbia Chronicle would like to hear

from you.

Submit your thoughts on anything you read in a letter to the editor: E-mail us at chronicle@colum.edu or visit us on the web at www.columbiachronicle.com

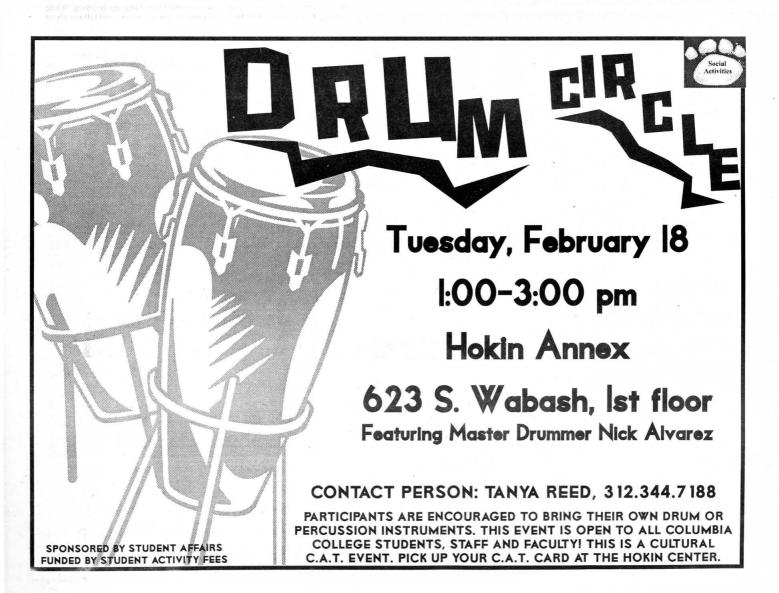


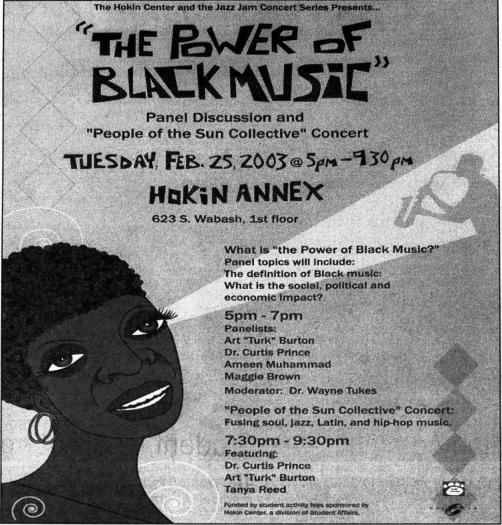
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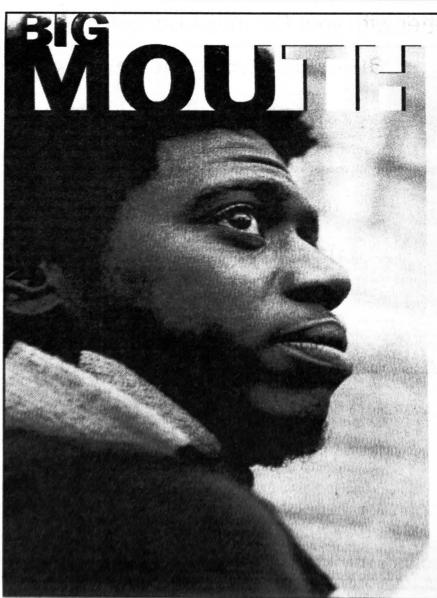
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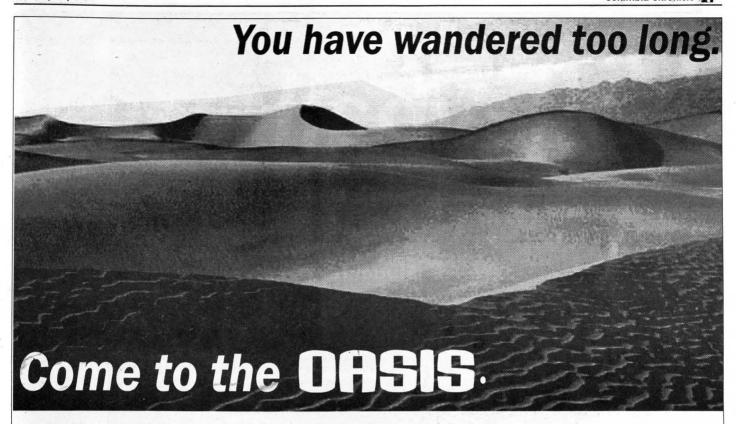
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The Online Administrative Student Information System, Columbia's new online portal, launches Monday, February 10.

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- •Open volleyball and team sign up will be Feb. 18th & 19th at 7pm.
- •Team Rosters Due: Monday, Feb. 24th. 10 players per roster. Rosters must be complete before submission.
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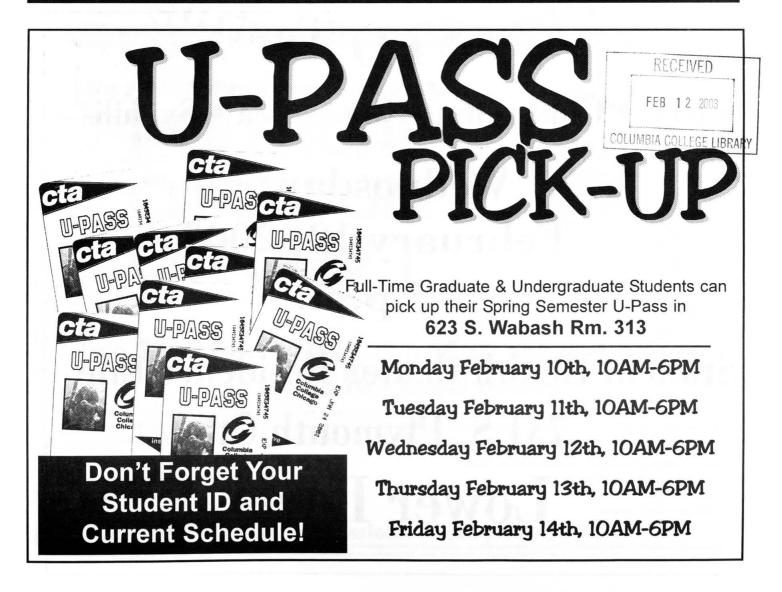
Application Deadline: April 7, 2003



"HONORING AFRICAN AMERICAN SCIENTISTS"

A Poster Exhibit honoring African American Scientists assembled by the faculty, staff and students of the Institute for Science Education and Science Communication will be displayed from February 19th-28th in commemoration of African American History Month. The posters will be displayed in the 4th floor conference room of the 600 South Michigan Avenue building, from February 19th-21st, followed by a showing from February 24th-28th, in the Columbia College Library, Wiseman Reading Room and Platform, second floor east.

Among those scientists featured in the exhibit are Dr. Percy Julian, Dr. George Washington Carver and Dr. Ben Carson; along with a memorial poster to African American scientist-astronauts who have died while serving their country in the space program.



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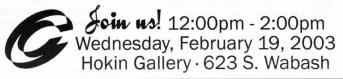


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COLUMBIA CHRONICLE



Send submissions to: Political Cartoon Contest C/O Teresa Prados-Torreira Liberal Education Department 624 S. Michigan, 900A

Deadline for submissions: Monday, March 10th

ALUMINE

102

Angie Suh won the 2002 CAPE (Coalition of Asian Pacifics in Entertainment) New Writers Award for Best Television Writing, Angie was also a 1995 Disney Fellowship Semifinalist for screenwriting.

Johnny Derango returned from shooting the Jewel tour to a road trip with "eliminDATE" in New Orleans and Detroit, where he was sound mixer and DP for one episode. He's also doing audio for an ABC pilot and a "Vogue" network fashion special.

Kevin O'Reilly is an investigative journalist with Aviation Integrity Project. He helps to investigate corruption related to the push to expand O'Hare.

John Wong works as an assistant engineer and sound mixer for film, TV and radio.

Matt McLain says he received the Gay Porn Industry's Director of the Century Award and describes himself as "hung like a horse." That's probably wishful thinking. Matt also says he's an associate producer at Central Productions/Comedy Central, which may be true.

Jacob Curless manages the liquor department at Osco in Aurora. He says his degree in broadcasting "mocks him from the wall."

James Azrael's band Court Jester is releasing its new CD "Gina" this spring. Jester has been signed to indie label Cellar Records run by Todd Joos. James says that though they haven't yet achieved rock star status, the band has done quite well in small venues across the country. For more info on the band, go to www.courtjestermusic.com.

Keith Jorgensen started VideoWorks Chicago LLC, a production company that handles all areas of video and digital video production.

Ron Sager is co-founder of Fluxcore, a media collective that promotes emerging local artists in new/electronic media. They've curated four multimedia shows in Chicago, presented a panel at the MCA and are preparing a fifth show at Heaven Gallery in Wicker Park.

U

Eryn N. Lowenstein, is working as a Script Typist for "America's fastest growing daytime series," NBC's Passions. Sounds fancy, huh? Well, it is. Her average day consists of labeling scripts and other top priority Passions duties, such as changing toner in the copy machine. (Eryn is too modest to tell you that she actually proofreads and formats both preliminary and final scripts.)

Damir Polic is painting in Los Angeles.

Sharon Campbell is associate producer of "The Jerry Springer Show."

Lee Bey just got listed in the 2003 edition of "Who's Who in America." He's deputy chief of staff to Mayor Daley.

UU

Nathan Maves got the \$5,000 grand prize from the Creative Screenwriting 2002 Screenwriting Expo for his script, "Persephone," which is now attracting major production company and agency interest.

Matt Baron started Entrinzic, a funky-Rock and Reggae band doing gigs all around Chicago. They just released their new CD "Dig Deep," which features Funk, Blues, Reggae and Ska and wraps it up in a nice tight groove.

Venita Griffin profiled Monica Haslip, founder of the Little Black Pearl Workshop on Chicago's South Side, for December 2002 issue of Essence magazine.

Ricardo Cozzolino worked in video post-production for the late Thomas Sullivan, an alumnus who passed away in October 2002. Ricardo's pounding the pavement job hunting now, but chills rocking out with his band Frontside, skateboarding and snowboarding. He also shoots and edits music videos of his favorite bands.

Carolyn Brown is assistant director of special events at Roosevelt University in Chicago.

Mark Glanville started Upside of Down productions and has

produced live shows at venues across Chicago, including The Dragon Room, Glow, Elbo Room, Katacomb and more.

Greg Reifsteck has been promoted to

Associate Editor of Special Reports for the Tinsel Town bible "Variety." He was also recently named film editor at one of the three major free entertainment newspapers in L.A., Campus Circle (www.campuscircle.net) reaching 90,000 readers with his film reporting and critiquing. Reifsteck is a successful freelance journalist, with recent articles written for the December 2002 issue of Fangoria, American Cinematographer, Brentwood, Launch.com and Entertainment Tonight Online. Greg can be reached at zombier@yahoo.com.

'99

Kimberly Jones is Director of External Relations and Program Development for the Boston Arts Academy.

Robin Collymore-Mitchell wrote a guidebook to help people find jobs. It's called "You Improved," and is targeted toward the "welfare to work" population. Mitchell is working with non-profits, schools and corporations on her distribution.

Mark Krieglstein is putting the finishing touches on his comedy film "Urban Ground Squirrels," and has started preproduction on another film "Brushcreek," under the banner of Wiggle Puppy Productions. To pay the bills, Mark freelances. One job had him shooting 56 hours of documentary footage of the band Phish, which he hopes will be released to DVD.

The local rock band, Foam Rubber, is loaded with alums: Jeff Bogdan ('99), Dan Kotheimer ('94) and Andy Riegler ('98).

498

Jenine Esco knows what in the cards. She's a professional certified Tarot card reader, who says that she uses the Tarot as an enlightening tool to assist clients with decision making.

Richard Matson is founder and president of Transmission Films, the first online distributor devoted solely to independent and foreign films. Prior to that, Matson was an operations executive with Palisade Pictures. He lives in NYC.

Actor Joe Sikora is a sexy guy according to the Chicago Tribune's "In Search of Sexy Chicago."

Cary Newman is a camera operator and also does sound mix and deejays at Shortstop in Echo Park. He shot the short film "Zitlover," which won a "grossest film" award somewhere.

Jessica Ellis is a graphic designer and art director for the NBA in NYC. Jessica designed the exhibits for the new Basketball Hall of Fame. In her free time, she runs races kickboxes, paints and travels. Jessica's sage advice: "The universe will only work for you and never against, if you work toward your own happiness."

Lisa Manna is morning news anchor for #1 rated WBAY-TV in Green Bay, WI.

Melissa Karpinski is in LA finishing up her masters in anthropology.

Konstantinos Kovas works as a Commercials Coordinator at the Animation/Visual Effects studio, Rhythm & Hues. His main responsibilities are to assist the head of production with the bidding of commercials; and to research and gather materials for the director. He also works closely with their reps to create reels suitable for any upcoming projects. For the past three years, Konstantinos has been a part of the Animation & Visual Effects process. Coming from an all 'Live Action' background, this process has exposed him to the different ways in which a story can be told, with the help of animation and/or visual effects.

79/

Janelle Younger is morning drive DJ at KOTR in Cambria/San Luis Obispo, CA, consistently voted "Best Radio Station" by readers of the "New Times."

Joy Yascone is part of the sister group, Love Joy & Faith, voted Billboard's 2002 DMS New Artist Discovery Winners. Their single "The Tales of the Broken Hearted Bitch" cinched the honor. Joy composes all their music on her Kurzweil K2600. The girls live and work together in Louisville, KY, but these days, they're bi-coastal.

Didi Bingham-Foley is the program director at NextMedia's WERV (95.9 The River), located in Chicago's western suburbs.

Aaron Vanek directed and produced a promotional video for the National Automotive Center's new vehicle, the Smart Truck MMV (multi-mission vehicle). Designed as a modular vehicle that can quickly swap components to meet different objectives, from emergency medical treatment to combat worthiness, the truck debuted at the Detroit Auto Show in January. Filmed at the picturesque Vasquez Rocks National Park in Southern California, Aaron says, "It's like a real life-size GI. Joe truck!"

Bruno Bonugli is a graduate of the film program at Columbia College. He has worked in the film industry for seven years in positions ranging from Assistant Director to Co-producer on several feature films, commercials and music videos. Most recently, he was Co-Producer for the feature film "BAD MEAT," starring Chevy Chase. Bruno has extensive experience in advertising, marketing and public relations. He was a Marketing Specialist for the American Medical Association and Marketing Director for the theatrical release of "SPACEMAN," which soon after was purchased by Palm Pictures. He was also one of the producers for the short film "The Astounding World of the Future," written and directed by the creator of The Onion newspaper (Scott Dikkers). It won Best Comedy at the NY Comedy Film Festival, and Best Comedy at the Midwest Flyover Zone Festival. He also produced another short by the same director titled "The Kill," which won Best Comedy at the Chicago Community Cinema Awards 2002.

'AR

Broadway singer/actress Tonya Pinkins emceed Melba Moore's benefit concert for Christ Universal Temple's Project Achieve. Tonya has also released her solo CD "Live at Joe's Pub." The NY Times raved that Tonya is "a prolifically gifted performer." You can also catch Tonya daytimes as a regular on All My Children."

Peter Merlin scaled the summit of Ancohuma in Bolivia last July. He was part of a mountaineering team that hauled two \$10,000 Trimble GPS devices up with them. Their three-day hike confirmed that Ancohuma is indeed 21,079 feet. Pete says temps were below zero, and about ten minutes from the peak. he had to turn back.

Michael Drayton, Sr. is the founder of Draytone Entertainment & Film, an independent producer of music and documentaries. He's looking for talent, so call contact him at draytone@aol.com.

Luis Lopez had the best four years of his life doing on-air for 92 KISS-FM and later Energy 927, which was recently sold. He'll let us know where he ends up now.

Pablo Rajczyk begins his thesis semester as a master's candidate in creative writing at NYC's New School University. He won second place (out of more than 350 entries) in the Writer's Digest 71st Annual Writing Competition for his mono-drama "Living With Women."

Kristine Helen Brailey (MFA) was an Illinois Arts Council finalist for her photo series "Ms. Harold Washington."

95

Dawn Robles is producing an inspirational Emmy-nominated Sunday morning show for the Hallmark Channel. "Sowing Seeds" explores stories of faith across America, from the pious to the hilarious. Dawn's produced 21 episodes and just got picked up for four more. It is hosted by WGN's Robert Jordan.

Adrian Fulle's short "Nines" was accepted to the Slamdunk Film fest in Park City, UT. His feature "Love 101" is now playing on Showtime and just got picked up for domestic home video/DVD by Concorde/New Horizons Corp, which is run by Roger Corman.

Simeon Schnapper's film, DOT is getting distribution with Vanguard Cinema. In addition, he is in negotiations with one of the largest domestic cable networks. Simeon has also partnered with The Asylum for foreign sales and plans to find great success at this year's AFM (American Film Market,) one of the largest festivals for Independent Cinema. Last month Simeon pitched a documentary on the topic of Buddhist pilgrimage and the history of Samye Monastery in Tibet to PBS. He will find out soon if it has been approved. If he gets it, he would use many Columbia alums to get more footage in Tibet in March. It would be sold with a book on Samye, have a celebrity narration, air in August on PBS, and be a cinematic triumph as well as an amazing story. With all his activity, Simeon has still found the time to train for the 15th Annual Tahiti marathon.

94

Joe Marrazzo edits "American Justice, with Bill Kurtis" on A&E. He says it's a bit unnerving to get a first-hand look at crime and punishment in America.

Christopher Billiau is an officer in the U.S. Coast Guard, and is the recipient of Coast Guard awards for Good Conduct and Humanitarian Achievement.

As Midwest Marketing Manager, Lisa DeVries is splashing the Hinckley Springs name all over the Midwest. She oversees advertising, radio, promotions, special events, PR and customer relations. When she's not working on water, she crossing the ocean to the U.K., visiting sites of her English lit heroes.

Moneyman **Craig Holder** is president of Global Financial Service Group, US Insurance Solutions and Money Tree Mortgage of IL.

Martha (Marty) Gutierrez is also an insider. She's one of Daley's assistants.

Justin Nimi is music editor for Bridge Magazine and a contributor to the Chicago Reader.

Abe Kurien lives in Alberton, MT, and works as a producer/production manager and AVID editor for ABC KTMF in Missoula. He produced "Wake Up Montana," which airs during "Good Morning America" and "Mad Daddy," which features old classic movies. He won the 2002 Gold Aurora Award for a 3-second commercial "V-Rod," for Harley Davidson of Montana.

Katherine Gierut wrapped her publicity for the Garfield Park Conservatory's awesome "Chihuly in the Park" exhibit. Chicago Magazine called it "the event of the year."

93

Marcel Page is a full-time photographer for Quill/Staples.

Jeff Winograd is producing a doc about the band "The Negro Problem," and their leader, Stew. The film won't be a conventional music documentary, but will tackle issues Stew addresses in his music: socio-economic, race, history, literature, the music biz and politics.

Sharon McAllister graduated from East-West College of the Healing Arts and is a massage therapist licensed and living in Oregon. In addition to being a NEW MOM, she is a candidate for her master's in dramatic art from UC Davis.

Jean Iversen networked her head off to land her position as Executive Editor, Book Publishing Division, at the American Bar Association. That's how it's done.

Steve B. Isaac owns Chicago's Night Dream Recording and Night Dream Publishing. He produces and engineers Hip-Hop, R&B, Pop, Dance, New Age, World and Ethnic. In process: negotiations with some major record companies for marketing and distribution. Stay tuned.

Jennifer Medema Mazzoni is senior art director with ad agency Davis Harrison Dion. Clients include Chicago Convention and Tourism Bureau, Navy Pier, McCormick Place, Petag and SI Corp. She's working toward her second degree in Interior Design from the Harrington Institute.

Gospel radio personality (WGCI AM) Zelda Robinson (aka Shelomith Ysrael) is the author of "N'Spirational: 365 Days of Empowerment."

David Englehardt's band Cadillac Dave & His Chicago Redhots is a regular at Chicago's House of Blues. He remembers his Columbia days jammin' in Buddy Guy's basement. It was Buddy who put the "Cadillac" in Dave.

92

You know John "Swany" Swanson. He's been an integral part of the top-rated "Eric and Kathy Show" on WTMX for the last five years. His goal is to "be on the cover of 'Rolling Stone.'"

Dan Asma has been a trailer editor at The Cimarron Group in Los Angeles for about 4 years now. In that time, he has been the editor on a number of marketing campaigns. He has cut the theatrical trailers for many films including, THE LEGEND OF BAGGER VANCE, JOHN Q, THE SCORPION KING, and recently BARBERSHOP. Dan says, "It was great to work with alums Bob Teitel and George Tillman Jr." He has also done a great deal of work on Theatrical Television Campaigns. Dan cut most of the television spots for GLADIATOR including a Superbowl spot for that year. Other TV campaigns have included END OF DAYS, TOMB RAIDER, ZOOLANDER, THE CELL, and most recently GANGS OF NEW YORK.

Amanda (Farr) Marrazzo has a husband and two amazing little girls. She's freelancing in the St. Louis area and tells us that even after moving around, she's not humble about approaching the nearest editor for work. She says: "I have the guts to walk into any editor's office and say 'hey, I can write stories for you.' I know my gumption and self-confidence began to grow in my early days at Columbia. I am so proud to be an alumna."

'91

Jane Richlovsky's work opened at Ballard-Fetherston Gallery in Seattle. She creates oil paintings on found textiles inspired by the WWII "Rosie the Riveters," armament factory workers. Intrepid, tranquil women in floral jumpsuits and coifed hairstyles rivet, tighten assemble, inflate, sort and seal in oversized industrial landscapes.

Chris McKay wrote, directed and edited the feature "2 Weeks, One Year." Chris also edited one of Roger Ebert's top indie picks "Kwik Stop," directed by alum Michael Gilio.

Singer/songwriter Lisa McClowry's voice soars in "The Rugrats in Paris," "The Adventures of Rocky and

Bullwinkle," and "The Wild Thornberry's Movie." Listen for her on TV ads for Applebee's and TREsemme hair products. She's also released her CD "Spyglass Hill," and she's writing her second one, in collaboration with Chicago and LA writers and maybe a few Columbia alums.

Julian Leal is project manager by day for the Housing Authority of Joliet, and musician by night.

Darrell Waller, formerly an assignment desk editor for KNTV/NBC-11, is the Public Information Officer/Community Outreach Coordinator for the Bay Area Air Quality Management District in San Francisco. He is the District's primary liaison with Bay Area communities for air quality and environmental justice issues.

18° 3 08°

Bob Teitel ('90) and George Tillman ('91) will direct and produce the John Ridley novel "A Conversation with the Mann" for MGM. The duo is also working on a sequel to their mega-hit "Barbershop."

90

Louis Byrd III is a freelance journalist and event photographer, and was elected as Vice President of the Chicago Alliance of African American Photographers.

Actress **Christale Gray** performed in "The Vagina Monologues" at a benefit for Rape Victim Advocates at DuSable Museum of African American History in Chicago in February.

SueEllen C. Edwards is an architect for Chicago developer C.M.&M, who's building a \$70 million loft/condo project at Des Plaines and Adams. In addition to her Interior Architecture degree from Columbia, SueEllen's got two master degrees under belt to boot.

Margi Cole's DanceColective is doing a winter residency in Gorham's Bluff, Alabama. Artistic Director Margo Cole is a familiar face in Alabama as a guest choreographer and teacher with the Alabama Ballet.

Actor Tom Poole was so inspired by the success of Nia Vardalos' "My Big Fat Greek Wedding" (BTW, shot by alum Jeff Jur), that he's working on his own comedy script for film and TV

'89

Mark Siska is a Chicago video installation artist and documentary filmmaker, long associated with Euro Underground, a traveling European experimental film festival. His three-part installation "IN THROUGH THE OUT" explores exploitation of humans, violence and war, and poses the question: "Will nature outlive man?" ITTO II premiered in February in Paris, France. His newest project "How Sweet is Life" is set in modern-day Ukraine and explores post-Soviet life through the eyes of a Lilliputian circus performer.

Curt Chiarelli owns a full-service studio specializing in design, sculpture and illustration for the motion picture, toy/collectible, interactive video game and museum exhibit industries. He's now designing a stop-motion animated feature-length motion picture adaptation of Bram Stoker's novel "Dracula."

Ross Cluver is art and production director for CCM Communications, part of Salem Communications, Inc. He specializes in the Gospel/Modern Christian music industries. On weekends, he works as needed for Nashville's WRLT 100.1 FM, Lightening 100, the equivalent of Chicago's WXRT.

88

Kathy Gurchiek (MA) is a book editor at Gibbs Smith in Utah. She spent two years as senior editor with the Salt Lake Olympic Organizing Committee for the 2002 Winter Olympics. She says that the commemorative book she worked on "Light the Fire Within," is not a coffee table book. Weighing in at more than 8 lbs., it is the coffee table.

Kathy Pilat is chair of the Art Department and a photography teacher at New Trier East High School in Winnetka, IL She's exhibited her work throughout the states and South America and appeared here at Columbia's Museum of Contemporary Photography "Illinois Photographers in the '90s" exhibit.

87

Lori Carr left Chicago and moved to San Francisco to be a photography assistant. Rock and Roll photographer Jim Marshall became a mentor. She splits her time between shooting celebrities for the entertainment industry and doing advertising and portraiture work with kids. 'L' magazine ran a profile of Lori's work in its February issue.

85

Gayle Schreiber and her co-writer Stan Armstrong won first place in the State of Nevada Scriptwriting Contest with "The Mob, Muscle and Moulin Rouge." They accepted their award at a luncheon at the Palms Hotel and Casino in Las Vegas.

Jim Williams joined CBS-2 Chicago as a general assignment reporter. Jim is former press secretary to Chicago Mayor Richard M. Daley, and was a correspondent for ABC news.

Carla Rea is chapter services manager for the American Society of Safety Engineers, the oldest and largest professional safety organization dedicated to protecting people, property and environment.

Susan Kaufmann was costume designer for Robert Altman's "The Company," a film shot in our fair city about the Joffrey Ballet.

Rich Mikan edited a feature called "Shoot or be Shot," starring William Shatner and Harry Hamlin. You can check out the trailer he cut at www.shootorbeshot.com. FOX has scheduled it for DVD release in April 2003. It was shot in about 21 days with a \$600,000 budget. Currently, Rich is working at FOX cutting most of the promos for "American Idol." Before FOX, he spent five years on "Oprah."

84

Mary Lenehan is senior product designer at Learning Curve International in Chicago. They manufacture toy brands, like Thomas the Tank Engine and all that good stuff. Mary oversees design and oversight of Felt Kids brand, Lamaze Baby Books and Eden product lines.

83

Oscar-nominated filmmaker Tod Lending reaped a \$250,000 grant from the Corporation for Public Broadcasting for his doc film "Redemption," which is in production. He also received \$600,000 from the MacArthur Foundation and the Annie E. Casey Foundation. "Redemption" follows two exoffenders from Baltimore for several months prior to being released from prison, and two years thereafter. Shot in high-definition it focuses on their experiences reentering their families and communities. Lending was also awarded a Casey Medal for Meritorious Journalism from the University of Maryland J dept. for "Legacy."

Sarah Hoskins won a \$7,000 Illinois Arts Council Fellowship.

Frank Vannucci is a sales rep for Transo Envelope Company.

82

Tully McGregor (aka Barbara Burns) has released her CD, "Mourning Dove." Proceeds will benefit the Children's Aid Society World Trade Center Fund.

'81

Architectural photographer Mark Ballogg's show "Pere Lachaise, Paris," opened at the Chicago Cultural Center. His 40 digital prints document the famous Paris cemetary, final resting place of Jim Morrison, Edith Piaf, Maria Callas, Gertrude Stein and Oscar Wilde.

'80

Vernita Gray works with victims of hate crimes and domestic violence for the Cook County States Attorney's Office. She also conducts school seminars to raise awareness of hate crimes and their consequences.

Joan Budilovsky is far from stupid. To prove it, she coauthored "The Complete Idiot's Guide to Yoga," "The Complete Idiots Guide to Meditation," and "The Complete Idiots Guide to Massage."

'79

Hank Grover line-produced "Primevil" a feature film for Roger Corman's Concorde/New Horizons, starring Charles Napier and Joanna Pacula. The film tells the story of two men haunted by personal losses, fight a genetically altered crocodile. It was shot in LA, and distribution is pending.

'76

Harold Rail owns Afterglow Creative Services, an independent video production and still photography company based in Woodstock, IL. He just finished production of the video doe "Becoming Giants," which chronicles the 1952 Henron Green Giants state champions, a school of 100 students that beat everyone. He's also working on a screenplay called "Ladder Leaning Back," slated for spring production.

 ${\bf Jeff\ Jur\ was}$ cinematographer on the mega-hit "My Big Fat Greek Wedding."

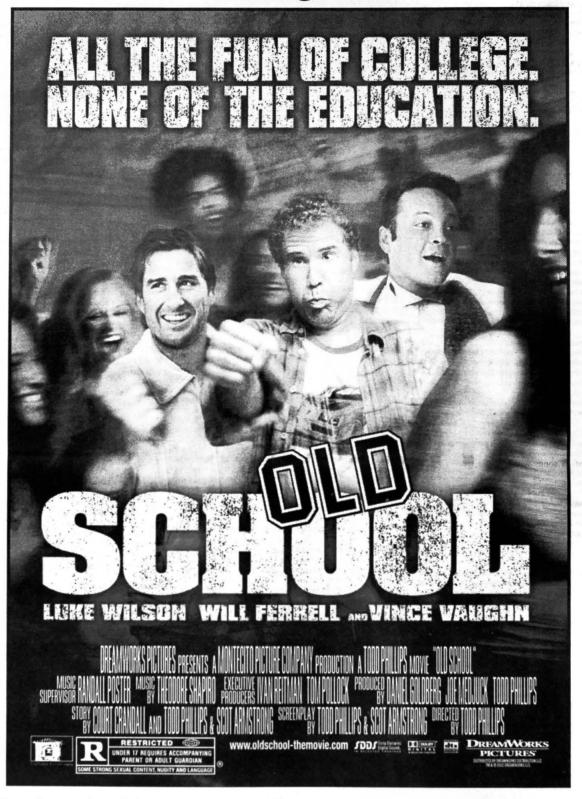
62

Patience Hughes Johnson won a second term as County Commissioner of Androscoggin County in Maine. She also has a thriving real estate business.

In Memorium

Mike Jaeggi (class of 1970) of a heart attack in Monterey, CA. Our sympathies to his wife Mary and family.

A new take on higher education...



Stop by the Columbia Chronicle Office to pick up a complimentary ticket to see the new outrageous comedy "Old School" at the Webster Place Theatre on Tuesday, 2/18.

Rules: No purchase necessary. Tickets are on a first-come, first-served basis and available while supplies last. Limit one ticket per person.

Employees of all promotional partners and their agencies are not eligible.



DREAMWORKS
PICTURES

"Old School" opens in theatres on February 21st!

Where a **Big Mac** meets a sampler

By Michael Hirtzer

A&E Editor

I looked at my Spoon watch. It was 2:45 p.m. CST, 8:45 p.m. London time. It was time for the interview. I pulled the number out of my Gap pants. I took a sip from my can of Coke. I stood up in my Nike shoes and walked to my boss' office so he could dial the international telephone number.

After dialing about 20 numbers and a few European rings, Matthew Herbert answered the phone. I was self-conscious. His album, the *Mechanics of Destruction*, is a personal antiglobalization manifesto and

It didn't matter. Matthew Herbert is a very polite fellow. And while the Mechanics of And while the *Mechanics of Destruction* is a strong political statement, it's not militant. "The explicit purpose," he said, "was to present my own angle and frustration of living in a world whose values were proposed were very very present the proposed of the proposed was a strong with the proposed were proposed very very very very present of the proposed was a strong with the proposed was a strong proposed with the proposed was a strong political strong was a strong political strong was a strong political strong politic moted very, very vociferously and in a different direction and

and in a different direction and moral attitude than my own."

Comprised of \$5 songs with titles like "McDonalds," "Hollywood" and "Marlboro and Bacardi," the album is Herbert's response, as he wrote, to "the hijacking of public space with advertising marketspace with advertising markets. space with advertising, marketing and sponsorship" that "is consumed in much greater quantities than factual information." The songs are composed tion." The songs are composed entirely of said titles; "Marlboro and Bacardi," for example, was produced with ten Marlboro cigarettes, matches and a bottle of Bacardi rum.

By manipulating products—such as a Big Mac meal for "McDonalds" or a pair of Nike Air Max shoes and an Adidas shoe box for "Nike"—Herbert was able to produce an array of noises he then sampled and composed songs to, which land on the musical spectrum some-where between "Stomp!" and Aphex Twin.

Aphex Twin.

Herbert said the high level of marketing by corporations depressed him.

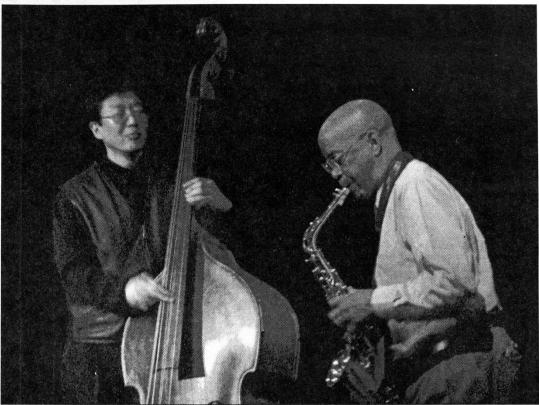
"There probably wasn't a day of my adult life that McDonald's habout entered at come point without being asked. some point without being asked whether it was a branch of their so-called restaurant, or whether it was an advertising billboard,

it was an advertising billboard, or whether it was a piece of litter or someone eating [a hamburger]," he said.

To avoid any copyright infringement or sample clearance issues, such as on the track "Henry Kissinger"—which uses the former Secretary of State's voice—Herbert released the album profit-free through his website.

his website

When listening to the album, When listening to the album, it's hard to decipher many of the noises, so it's helpful to know Herbert penned a set of sampling guidelines entitled the "Personal Contract for the Composition of Music." The first contract point states: "The



Tatsu Aoki and Joseph Jarman of the avant-jazz group Trio perform at their record release party at 3030, a small club on Cortland Avenue in

The space between

Local jazz greats improvise in Trio

By Timothy Lane

Contributing Writer

The problem with today's free jazz is the lack of focus. With saxophones, trumpets, bass and guitar scrambling to keep up with each other and constantly vying for the solo spotlight, the atmosphere can get cluttered and oftentimes, the songs drag on endlessly, only to fall apart when they come to a

However, there are a few groups who let the music, not the artist, speak for the work. Which is where the Chicago-based jazz

group, Trio, comes in.

Shedding standard jazz time percussion to form a subtle, meditative atmosphere with air pockets and beauty to spare, Trio is

bringing reflection and a much-needed silence back into the world of improvisational jazz. Trio was formed in 2000 by Robbie Lynn Hunsinger, a classi-cally trained oboist, along with Joseph Jarman, who mostly plays wind instruments, and Tatsu Aoki, one of Chicago's well-known musicians for using bass as a lead instrument.

Hunsinger began experiment-ing with invented instruments as well as improvisational jazz years ago, which is how she met her fel-

ago, which is now she met her res-low Trio members. "It's hard to be in Chicago and not run into Tatsu," Hunsinger said about Trio's bassist. "He played all over the place."

Aoki became involved with

Hunsinger through his Asian-African musical experiment, The Miyumi Project, in which Aoki

played the Japanese Taiko drum as well as the bass to provide rhythmic diversity to the tradi-tional Asian textures of the music.

A heavily-regarded presence in the free music scene, and intro-

the free music scene, and introduced to jazz music at a young age, Aoki's bass-playing has been influenced by Led Zeppelin as much as jazz greats like Fred Anderson and Malachi Favors.

"Rock music was really the thing," Aoki said about his inspiration to start playing bass—in addition to the Taiko drum—at the age of 14 in Japan. "American rock music came really big in the 1970s. so I started to nick up elec-1970s, so I started to pick up electric bass. I listened to groups like Led Zeppelin, Mountain, Deep Purple and the Doobie Brothers, stuff like that. Then soon enough, I got interested in jazz."

The most renowned member of

the group is Jarman. A co-found-ing member of The Art Ensemble of Chicago and the AACM in the 1960s, Joseph's multi-cultural presence has without a doubt, shaped that of Hunsinger and Acki's playing Aoki's playing.

After being ordained as a monk,

After being ordained as a monk, Jarman retired from music in 1993. Having missed playing music, he started back up again in 1996, but has steered clear of the hectic touring schedule the Art Ensemble required. His presence on Trio's debut album, released Jan. 28, is heard instantly and plays an indelible role in creating a meditative atmosphere.

a meditative atmosphere.
"With this particular project, I had found that Tatsu and I had a very particular chemistry," Hunsinger said. "We ended up

See Trio, page 32

Columbia galleries display symbolic lines

By K. Ryann Zalewski

Assistant A&E Editor

Two new art exhibitions opened in Columbia's art galleries over the semester break. "Fractured Lines" is a new media exhibit at the Glass Curtain Gallery featuron the work of undergraduate and graduate Columbia students. The theme of "Fractured Lines" is "fractured and reordered realities."

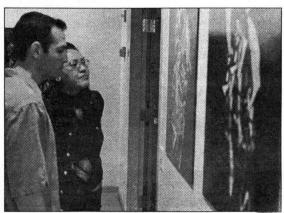
One idea recurring throughout the show is transitional

out the show is transitional moments. Moments we may

not notice while we are on our way to somewhere— work, school or home, per-

Laura Manney's digital prints "Intersection" and "Side Street" portray these transitional moments through multilayered and multiangled shots. The prints explore the different perspectives of everyday life from several vantage points on the loca-tion—like that moment you miss when you're running late and cursing at the

See Fractured, page 32



Glass Curtain employee Harold Mendez and artist Likalee Tama her work at the opening of 'Fractured Lines.

See Herbert, page 31

Love affair in a new lig

By K. Ryann Zalewski

Assistant A&E Editor

With a title like He Loves Me, He Loves Me Not and a Valentine's Day release, you might expect another saccharine-sweet romantic comedy. But this is

rine-sweet romantic comedy. But this is not a movie for the Meg Ryan-devotee.

He Loves Me, He Loves Me Not is split into two halves. During the first half, the love story is told from the viewpoint of Angélique (Audrey Tautou), a young art student. We watch as Angélique goes through the typical trials of a young woman in love with a married man— missed dates and secret rendezvous. You may even begin to feel sorry for her when the affair is broken off and she begins to plot her sinister revenge.

But pay close attention when the view-But pay close attention when the view-point switches to Loïc (Samuel Le Bihan), a cardiologist and the object of Angélique's affection. Many questions are answered and you may find small things you didn't notice from Angélique's perspective. And the reality

ou may have been experiencing is far from the truth.

The greatest credit for the believabil-ity of Angélique and Loïc's relationship comes from an excellent script. While the pair are rarely in the same scene with each other through the first half of the film, you believe that it is due to the secretive nature of their affair.

Typically with the young girl/older man combination, the viewer can tell which way the film will go. But He Loves Me, He Loves Me Not is capable of keeping the audience thrillingly entertained without confusing them. The script keeps the film interesting and the end a mystery.

and the end a mystery.

Le Bihan and Tautou deserve recognition for their simple, truthful performances. Le Bihan does an excellent job balancing Loïc's love for his pregnant wife, Rachel (Isabelle Carré), with his confusion over the affair.

Audiences might best remember Tautou as the title character in 2001's Amélie. In He Loves Me, He Loves Me Not, Tautou again utilizes her innocent



'He Loves Me, He Loves Me Not' starring Samuel Le Bihan (above left) and Audrey Tautou (above right and below left) opens for limited release in Chicago, New York City and Los Angeles on Friday, Feb. 14.

looks and vulnerable eyes to portray her char-Angélique. Often called a modern-day Audrey Hepburn, Tautou—with her skilled performance of the darker Angélique—will

one of the things that struck me about He Loves Me, He Loves Me Not was the awesome color. This film is bright, sunny and brilliant. In an age when most films are either too drab and dark or are lackluster in color, the vibrant beauty of the film is definitely welcome. The opening scene features Angélique in a flower shop among rows of Angelique in a flower snop among rows of the flowers seem to jump off the screen and grab hold of you. Even the flushed glow of Tautou's cheeks pop.

The single drawback to He Loves Me, He Loves Me Not is the technique the film uses to switch from Angélique's view to Loïc's view.

The film uses the same "rewind to the beginning" approach you may remember from the opening of *The Rules of Attraction*.

While this technique is effective in transitioning from one character's perspective to another's, there is little innovation in this choice. The lack of originality in this technique is the only down point in an otherwise excellent film.

He Loves Me, He Loves Me Not

Run Time: 92 Minutes Rated: Not Rated

Featuring: Audrey Tautou, Samuel Le Bihan and Isabelle Carré

Director: Laetitia Colombani Language: French, with English subtitles



Commentary

Celebrating V-Day the single way

By Stephanie Sarto

Assistant A&E Editor

Ah, love is in the air, and Valentine's Day is right around the corner. Doesn't it make you want to puke? For those of us who aren't attached at the hip to a boyfriend or girlfriend, Valentine's Day seems to be the worst Hallmark holiday there

Valentine's Day is essentially for showing the person you love what

they mean to you, but Hallmark, Russell Stover and Trojan use this lame excuse to cash in. Audrey Cordova, a senior photography major at Columbia, is living the single life and thinks that the corporate

world is just raking in the money.
"It was a hostile movement made by Hallmark and Carlton cards and the candy companies," she said.

Many of us choose to be single, while others are suffering the heartache of breaking up with

someone. Whatever your situation, Valentine's Day, or as I like to call it, V-Day (like D-Day) is like a four-letter word for the single folk. But don't worry, there are some alternatives to just sitting at home and eating a pint of Ben & Jerry's ice cream or downing a fifth of

There are other options to the mushy, love-song compilation CDs and extravagant, romantic dinners. From the 4th Annual Screw Cupid

Pub Crawl, Lavender Cabaret Show or the Valentine's Eve Lingerie Runway Fashion Show, the city continues to offer more

for those who are flying solo.

If you enjoy an all-youcan-drink domestic draft and buffet, then the Screw Cupid Pub Crawl might be right up your alley. Expect a very laid-back Lincoln Park laid-back crowd looking to have fun.
Past participants included singles between the ages of

With free trolleys operating from selected bars along the pub course, there's no need to hail a cab or pay for parking. Participating bars include McGee's, Wrightwood Tap, Jack Sullivan's, Durkin's and Duffy's. For a mere \$25, each bar

will provide it's own menu from pasta to pizza to buffalo wings.
"It's a lot of fun. This is

our fourth year and we're expecting 1,500 to 1,800 people," said Erica Hughes,

special event coordinator for Bar 1.

special event coordinator for Bar 1.
Go to Wrightwood Tap, 1059 W.
Wrightwood Ave., to begin the
crawling fun. For more information, call (773) 549-4949.
If drinking yourself into oblivion
seems a little too depressing for
you, consider attending the more

upscale Valentine's Eve Lingerie Runway Fashion Show. Come on guys, I'm sure this is right up your alley. Who could resist half-naked Ford models scantily clad in risqué lingerie? The fashion show also includes a dinner and cocktail party. The price (\$75-\$125) is a bit expensive, but it is definitely for a worthy cause. All the proceeds from the show benefit the Joffrey Ballet of Chicago.

There is also a free screening of Stormy Weather at 6 p.m. in Room 302 in the 1104 S. Wabash Ave. building. The film, starring Lena Horne, Bill Robinson and Cab Calloway, is being sponsored by the Sun Rayz Film Society for Black History Month. Some singles aren't really both-

ered by the fact that they don't have a significant other. In fact, a lot of the unattached plan to go out and get plastered with friends or meet other singles. Jason "TJ" Toler, a senior film and video major, plans to go out with friends and hit the

"I want to find somebody to spend Valentine's Day evening with, hopefully it will be somebody I won't mind waking up next to Saturday morning," Toler said.

I'm sure there are those who find themselves single every Valentine's Day. How depressing. (This makes two consecutive years for me.)

CINEMA

A brief explanation of the Chronicle's rating system.

- Leave theater.
- Barely sufferable.
- M Some OK scenes.
- Three out of four stars.
- Gives viewer pause.
- W Watch it again.
- Make a bootleg.

Somehow, though, there are those who don't really give a crap, and do kind things for others. To show his friends he really cares, freshman Christopher Gest, said he buys a box of cheap valentines with cartoons on them. (Why is this guy still single? What a sweetie!)

There are advantages to being single in the Windy City. There are here. Why limit yourself to just one person? Brett Zelnio, a senior animation major, has been living the single life for a little longer than he would like but he deser? I mind would like, but he doesn't mind.

"It's great being single because I can't get in trouble for checking out the ladies whether they are single or attached," Zelnio said.

After reading all these options, there shouldn't be anyone sitting at home on Valentine's Day. You can sit around and mope and wonder if that guy/girl you are dating is going to call, or you can be smart and go meet other singles. The choice is yours-I have faith you'll make a good one.

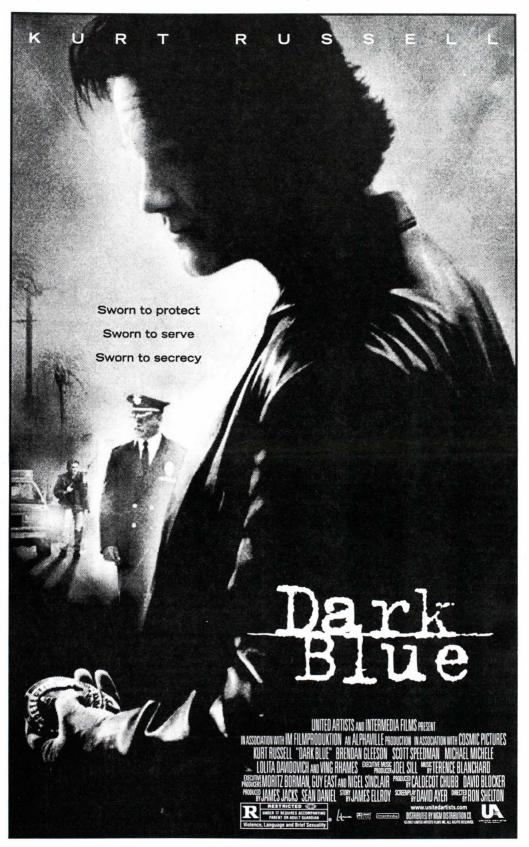




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COLUMBIA CHRONICLE

INVITE YOU AND A GUEST TO A SPECIAL ADVANCE SCREENING!



Stop by the Chronicle Office (Room 205, Wabash Building) and pick up a complimentary pass to attend a special advance screening of DARK BLUE on Thursday, February 13th at the Pipers Alley Theater.

Passes are available while supplies last on a first-come, first-served basis. One pass per person. No purchase necessary. A photo ID will be necessary to receive a pass.

Employees of all promotional partners, their agencies, and those who have received a pass within the last 90 days are not eligible.

Commentary

Reality TV's unreal world

By Liza Pavelich

Contributing Writer

Armageddon is nigh and I have the proof: Reality-based TV shows (well, as much as throwing people together who would never normally be seen together if it weren't for the programs is "reality") are taking over the airwaves—and I actually watch them. And Columbia's oftenmaligned timing of semester break couldn't have been better for reality-TV-obsessed geeks like me

n't have been better for reality-TVobsessed geeks like me.

It turns out that Andy Warhol's declaration that eventually we'd all see 15 minutes of fame was quite prophetic. Man,
how I'd love to read the entries he'd have
written in his diaries had he survived to
see the aptly named "The Surreal Life" or
the less aptly named "Celebrity Mole." [I
mean come on I'd hardly consider that the less aptly named "Celebrity Mole." (I mean, come on, I'd hardly consider that kid from "Dinotopia" a "celebrity." Would you?) But I can't deny that the new trend toward throwing together the quasifamous (or a bunch of strangers, for that matter) and forcing them to run races, perform in talent shows or vie against each other for a nonexistent fortune isn't riveting television Well maybe in a training television. ing television. Well, maybe in a trainwreck-curiosity kind of way anyhow.

So, without further ado, here's a quick rundown of the best of the worst from a

gal whose love-hate relationship with the absurdity of these shows is simultaneously her greatest source of both joy and pain:

American Idol (Fox)

Now I know there are a lot of people out there who say the judges of this glorified high-school talent show aren't really qualified to rate these up-and-comers. qualified to rate these up-and-comers. But let me tell you, if anyone knows how unimportant it is to have a good voice in terms of becoming a pop star, it's Paula Abdul. I mean, you must be joking. At least half of the people who made it into the finals are nearly tone deaf. Of course, this is the half that the fautastically mean this is the half that the fantastically mean (read: completely honest) Simon Cowell will shred to pieces. And I, like the rest of the TV-obsessed in America, cannot wait to watch him do it.

The Bachelorette (ABC)

Zzzzzzzz. Pretty-but-boring Trista (the big loser on the first "The Bachelor") fishes for a pretty-but-boring man. Pretty boring, particularly when pitted against "American Idol" for ratings. Are people still watching this?

Celebrity Mole Hawaii (ABC)

Celebrity Mole Hawaii (ABC)
Man, I would have loved to have been a fly on the wall at the meeting where this got the green light. "I know! We'll make people like Michael Boatman, Corbin Bernsen and supermodel Frederique Van Der Wal struggle through competitions like sheep wrangling and nonstop hula dancing. Oh, and Ahmad Rashad will host it. What's that? The younger demo has no idea whom any of these people are? Eh, just throw in Kathy Griffin and the kid from The Princess Diaries. That should solve it."

Seriously, this is far more surreal than any

Seriously, this is far more surreal than any of the other shows listed. Watching Kathy of fiftin and that "Dinotopia"/Princess Diaries kid (Eric something-or-other, right?) dig up actors' coffins in a fake graveright?) dig up actors' coffins in a fake grave-yard based on the answers from an under-water charades game performed by other "celebrities"—who were located some-where off the island—numbed my mind quicker than any Zen riddle could have. "Mole" is certainly the most entertainingly confusing show of the lot—even when you watch it coher. watch it sober.

High School Reunion (WB)

A group of losers—uh, I mean alumni—from a high school in Oak Park, III. are holed up together on an island to reenact what it's like to be in high school. What's that? They're not re-enacting anything? This is how they actually are as adults? Um, never mind.

adults? Um, never mind.

The It Factor Los Angeles (Bravo)
Cameras follow 12 up-and-coming
actors as they deal with their agents, go to
casting calls and, for the most part, subsequently get turned down. Leave it to the
only reality show out there that uses
actors to be the most real in the genre.

Joe Millionaire (Fox)

OK, now we're talking. I was as giddy as a schoolgirl when Fox started showing as a schoolgirl when Fox started showing the ads for this one. A gaggle of wannabe-princesses try to hook a bulldozer opera-tor who only makes \$19,000 a year, thinking him to be worth \$50 million. Are you sure this isn't part of a new dystopi-an sci-fi Terry Gilliam flick? Nope. The sometimes-dreamy/sometimes-mon-strously-hideous Evan is down to his last strously-indeous Evan is down to his last two "lucky" ladies. Of course, since all of these gold diggers—I mean sweet-hearts—have implied that they're not only interested in his money, obviously the winner will live happily ever after with Evan regardless of the fact that she'll be eating extra value meals instead of filet mignon every night. And I'm sure she'll be cool with that.

Real World/Road Rules Challenge:

Battle of the Sexes (MTV)

This is by far the most entertaining of the Bunim-Murray-produced challenges. Pitting the prettiest, most belligerent (and most vapid) cast members from its former shows against one another, the producers have ensured that every second of this ridiculous show is full of posturing, fighting, crying and just plain ol' d-r-a-m-a. The boys-against-girls theme is just the a. The boys-against-girls theme is just the icing on Puck's wedding cake. (The former snot-blowing bike messenger chose to hold his ceremony there—with much unnecessary controversy, of course.) I like to think the object of the game is for the kids (some of whom are now pushing 40, from what I can tell) to get through 40, from what I can tell) to get through the season without freaking out about the littlest things and backstabbing all of their co-stars. So, basically, no one wins. (Fun game to play: Count how many times the host, former Olympic freestyle skiing champ Johnny Mosely, calls it "shocking" or an "upset" when the girls' team wins. It's sexistastic!)

The Osbournes (MTV)

Ozzy stutters. Kelly cries, screeches incessantly and whines like the spoiled brat she is—and "sings," if you can call it that. Jack complains about Kelly crying, screeching incessantly and whining like the spoiled brat she is. That skater guy scratches his nappy hair. Sharon does whatever she wants. And they all curse. So, yeah, there's not much new going on here. You know that 15 minutes of fame I mentioned earlier? Theirs is up—way up.

The Surreal Life (WB)

Just when you thought the great mysteries of life like, "what happens when a bunch of has-been entertainers share Glen Campbell's mansion for a couple of weeks?"—would never be answered, the gurus at ABC have offered up their network as an oracle.

Highlights from this series includes the Highlights from this series includes the pseudo-celebs grocery shopping together ("There's tax on groceries?"); Hammer helping Mötley Crüe's Vince Neil find God and learn to pray again (I'm not making this up); and Webster—excuse me, Manny—giggling maniacally at almost everything anyone says.

And let me get this straight: Playboy Playmate and "Baywatch: Hawaii" cast member Brande Roderick actually thinks she's more famous than Jerri from

she's more famous than Jerri "Survivor II"? Wow. That is surreal.

I'm sure I'd be able to tell you more about the rest of the cast if camera-hogging Corey Feldman would stop crying, shut up for a second and stop trying to appear deep. "SNL's" Jack Handy has deeper thoughts than this goon.

"TO PRETEND THE DEATH PENALTY IS GOING TO END CRIME IN AMERICA IS TO PROMOTE PUBLIC IGNORANCE."



Brian Dennehy



Marlo Thomas

in

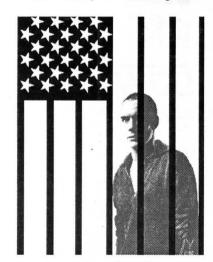
The Exonerated

"JAW-DROPPING.

An intense and deeply affecting new play." -Ben Brantley, The New York Times

EXHILARATING.

We shudder to think how much of these six victims lives was wrongfully annihilated by the state with not a penny in compensation. The ten actors are unerring, honor to them all." -John Simon, New York Magazine



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'OIL' CD slides into Chicago

By Stephanie Sarto

Assistant A&E Editor

The diverse mix of artists featured on the new Thick Records release, OIL: Chicago Punk Redefined, brashly dis-plays the gritty undertones of the Chicago punk sound.

Is it any different than any of the other punk rock CDs already on the market,

Well, Thick Records prides itself on Well, Thick Records prides itself on the "Chicago sound," with bands such as The Arrivals, The Tossers and Haymarket Riot. These bands collaborated with other known Chicago bands like Alkaline Trio and Local H, to put out a unique blend of Chicago's finest and newest editions to the punk community. According to Thick Records Vice President Billy Spunke, the only catch to distributing a compilation CD was to make it sound totally distinctive to the thriving Chicago punk rock scene. "I didn't want to release something that

"I didn't want to release something that had songs on it that you could get on any of the band's CDs," Spunke said. "These songs can't be found anywhere but here." Within a month Spunke had to locate

enough bands to successfully record the collection of independent artists. With a minimal budget, time in a recording studio was too costly. That's when Spunke had a revelation—use a factory for the production. So, with the help of Lance Reynolds-who recorded the sessions they landed a prime spot on Chicago's South Side. An improvised studio was set up among the travel path of trains, factories, Interstate 55 and Midway Airport.

If you listen closely, you can hear ambient noises of the city working and pumping out as the backdrop of this pro-ject. According to Spunke, "the music was really raw with all these other sounds in the background."

When you think of a recording studio, a sterile and clean environment comes to mind. But at this factory, the oil, dirt and grime would be unmistakably visible. According to lead singer of The Arrivals, Isaac Thotz, "We were pretty used to this style of recording—basements, abandoned buildings and warehouses. All the professional equipment was there—it just happened to be recorded in an oil factory. It felt natural." The no-holds-barred sound, no bull,

no-posers-here attitude of these rockers easily identifiable. The end result was

19 bands recorded in 15 days.
Some of these bands seemed stereotypical with sounds similar to Weezer or any other new punk product out there. "Gethsamane" by Rise Against started off pretty catchy. With the guitar lead as the main focus and heavier drumming the main focus and heavier drumming climaxing, I couldn't keep my foot from tapping. But 15 seconds into the song, it was ruined by throaty screaming. Yes, I know this is one of the key signatures of punk rock music, but with such great musicianship in the background, it seemed disruptive.

As I went through the rest of the CD. I

As I went through the rest of the CD, I listened to The Tossers' "Teehan's," which seemed like something out of Ireland. With a banjo and some Irish influences thrown into the mix, it sounds like a drunken pub anthem. Not my style,

but you might enjoy it if you're drunk.

Among the screaming and guitar riffs,
I did find a track a little mellower than
the rest of the songs featured on the CD. It really stood out among the typical punk rock anthems. Robert Nanna's "Lost My Lights" seemed like the perfect track to

Pout on and get your swerve on.

Nanna is the lead guitarist for Hey
Mercedes but went solo on this compilation to bring us something completely new. His voice reminds me of Counting Crows front man Adam Duritz—a smooth and intense baritone. The acoustic guitar with a random bass drum (which seemed a little out of place in a few parts) was complemented by velvetrich vocals. The best part of the track is the sound of an airplane flying low in the background. It just added to the ambiance of the recording location.

This chockfull compilation CD will keep your foot tapping and your head bopping. If you're a die-hard punk rock connoisseur then OIL: Chicago Punk Refined should be your next purchase. If you are interested, Thick Records is promoting the Feb. 11 release of OIL with an all-ages show on Feb. 14 at the Metro.

Marr's 'Boomslang' moves forward

By Sean Silver

Contributing Writer

One would be hard pressed to find a musi-cian who has held residence in more promi-nent bands than Johnny Marr. At age 18, he nent bands than Johnny Marr. At age 18, he founded the Smiths, one of the most influential bands ever to come out of London. Five years and seven albums later, the Smiths were years and sever adults attended in the string well between the story, both literally and figuratively. Shortly thereafter, Marr hooked up with Bernard Sumner of New Order to form Electronic, a hybrid of electro-pop dance music and Marr's

hybrid of electro-pop dance finds and Mair's signature jagged guitar style.

Marr's work with Electronic led him to join forces with the band the The for their third album *Mind Bomb*. The The was merely an extension of the work Marr had done with Electronic, only this time it was a more guitar, less keyboard-oriented collaboration, focusing more on Marr's trademark sound, most prominently on the the album, Dusk

In addition to being a full-time member of these bands, Marr has lent his playing and production prowess to acts like Beth Orton, Talking Heads, Neil Finn, Billy Bragg, Brian Ferry, Beck and, most recently, Oasis. Given the wide array of styles that Marr has experimented with over the years not to experimented with over the years, not to mention his definitive work while with the Smiths, you would think his first foray to the front of a band and, more importantly, to the mic, would be an amazing composite of the various styles he's helped shape throughout his career as a guitarist. Unfortunately, his new album, *Boomslang*, is not that animal.

On Boomslang, Marr seems caught up trying to sound like the people he's influenced over his 20-year career. The guitar sound on many of the 11 songs sound like the chintzy attempts of Oasis guitarist Noel Gallagher or Stone Roses and Seahorses Galagier of stolle Roses and Sealorises guitarist John Squire to sound like Marr. The acoustic guitar backing on songs like "Caught Up" and "Down On The Corner" lend a nice contrast to the swirling guitar sounds that Marr eventually lends to the song, but it's songs like "Need It" which sound like a cutting-room floor piece from the Stone Roses' ill-fated sophomore effort, Second Coming.

Also, one would have to turn a deaf ear to

the record not to hear the uncanny resem-blance that the acoustic intro of "You Are



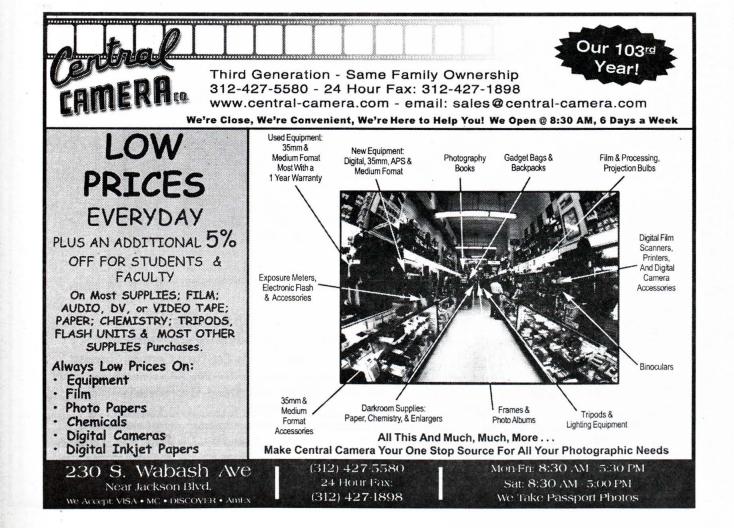
The Magic" has to a certain breakthrough hit Oasis had in 1996.

None of this is to say that *Boomslang* is a bad album—it isn't. Johnny Marr and the Healers consist of Zak Starkey (son of Ringo Starr) on drums, Marr on guitar and vocals, and former Kula Shaker bassist Alonzo Bevan. The three form a tight sound that seems to be much fuller than the sum of their parts. Keyboard and harmonica are peppered throughout the album, and the haunting sound of the latter really makes "Something To Shout About" the standout of the album.

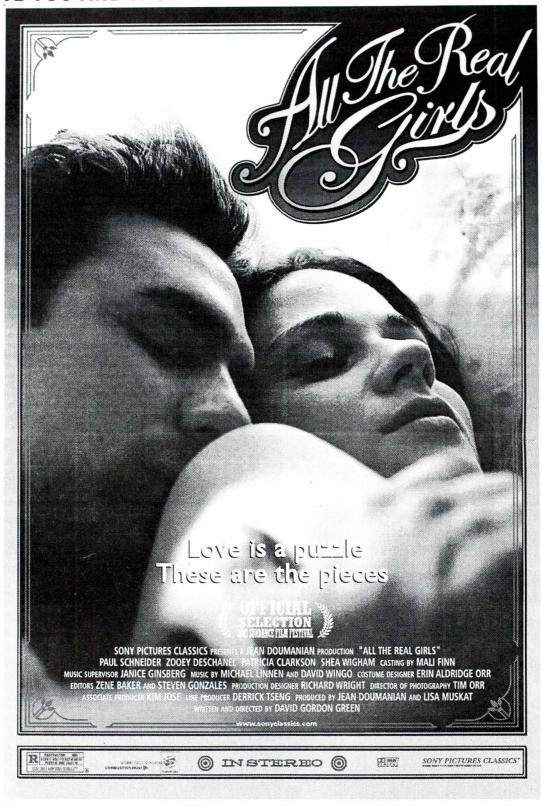
At points, Marr almost drifts into a falset-to, giving the song a sensitivity that isn't evi-dent anywhere else on the record. "Maybe, I'll see you somewhere," Marr sings, possibly alluding to his presumably dead relation-ship with the man known as Moz.

Marr is definitely a competent singer, and on his virgin voyage to the front of the stage, he does a more than commendable job. Long-time fans will probably enjoy this record, and hopefully take away from it the attitude that Marr conveys in the aforemen-tioned gem of the album: "Some things you got to cry about/some things you got to smile about... is all I know."

Judging by the sold-out show Marr played on Jan. 28 at the Double Door, the interest in the recently voted No. 47 of Total Guitar's Top 100 Guitarists of All Time is still there. Unfortunately, it probably won't be until Marr's next outing that we will truly know where the once-sweet-and-tender hooligan will take us on his strange solo ways.



SONY PICTURES CLASSICS & COLUMBIA CHRONICLE INVITE YOU AND A GUEST TO A SPECIAL ADVANCE SCREENING



Stop by the Chronicle Office (Room 205, Wabash Building) and pick up a complimentary pass to attend a special advance screening of ALL THE REAL GIRLS on Thursday, February 13th at Landmark's Century Centre Cinema.

Immediately following the screening, there will be a Q&A session with actor PAUL SCHNEIDER and director DAVID GORDON GREEN.

Passes are available while supplies last on a first-come, first-served basis. One pass per person. No purchase necessary. A photo ID will be necessary to receive a pass. Employees of all promotional partners, their agencies, and those who have received a pass within the last 90 days are not eligible.

IN THEATERS FRIDAY, FEBRUARY 28™!

Herbert

Continued from Page 25

use of sounds that exist already is not allowed.'

not allowed."

Herbert said, "People would ask me, 'What if you don't know what it is by listening to it?' Well, you do know what it is, because you got this record for free by sending me a stamped, addressed envelope and for me mailing it back to you. You know what this record is. It doesn't exist in a vacuum. Just for the fact that it is what it is. If a Big Mac sounded amazing, it would be disap-pointing for me anyway."

pointing for me anyway."

Herbert is what you might call a sampling purist. He's also an indemand remixer. He's remixed Björk, R.E.M., New York R&B artists Blaze and French electronic artist Motorbass, to name a few. He was working on remixes for Yoko Ono and Ennio Morricone when I talked to him. PCCOM point num-ber 12 states: "Remixes must be completed using only the sounds provided by the original artist including any packaging the media was provided in."

was provided in."

He said he previously recorded music to those guidelines, but decided to do so publicly when he published the guidelines in November of 2000.

The son of a BBC sound engineer, Herbert began learning the piano and violin at the age of four. By seven, he was playing in orchestras and by 16 was touring Europe.

Europe.

His experiments with sampling began in January 1995. While attending Exeter University as a drama student, he began sampling the sounds around him, going on to release "wobbly" house music as Herbert and more experimental stuff as Doctor Rockit and Wishmountain. His name became synonymous with catchy left-field electronica, perhaps most popularly with the rave anthem "Going 'Round," Siciliano on vocals. with Dani



Photo courtesy of Accidental Records Matthew Herbert makes unconventional electronic music by sampling the sounds of everyday objects.

Herbert went on to release a mix D for Berlin-based Tresor Herbert went on to release a mix CD for Berlin-based Tresor records and a handful of albums, most notably last year's Bodily Functions. He then started to record as Radio Boy, sampling more abstract noises, such as the sound of the ripping of a pair of Gap boxer shorts on the Mechanics of Destruction.

Of this Herbert wrote: "If, as I started out, you are merely sampling the noises from your kitchen appliances it is quite clear that you have nothing better to worry about. If you are sampling the noises of someone dropping cluster bombs on you, the selection is part of the message."

Herbert, 30, said the motto of his Destruction album is "to consume less and to consume

locally." However, he recognizes the difficulty of this type of ethos. ("We're all implicated," he said.)

"I don't eat McDonald's and I don't eat KFC. But I mean I might drink bottled water instead of Coca-Cola, but chances are the

Coca-Cola, but chances are the bottled water is distributed by Coke anyway," Herbert said.

He added, "Probably all my clothes, even if they're made by friends of mine, chances are, the material is made very far away. The buttons are probably made in China; stitched in Taiwan. Something like my Apple Mac, for example, which is a piece of professional equipment running software to do music on, I think is exceptional, but it's made in exactly the same conditions."

Herbert prefers to play in a club environment rather than at a polit-ically-charged festival. He said, "I think it's inevitably [the message is] going to fall on deaf ears, but I think if there's a revelation, it's going to be a potent one because it's going to come out of nowhere.

nownere."
He will display his unconventional DJ style Thursday, Feb. 13 at Smart Bar, where he's likely to play songs by artists ranging from John Coltrane to Chicago's Green

"I do think a DJ should meet the crowd halfway. I don't think it's enough for me to just turn off and play all the stuff I really like in a play all the stuff I really like in a way that I want, because I'd turn off and probably play reggae for an hour or Fred Astaire and that's not why I'm booked—it's the house crowd, playing the house club," Herbert said.

Herbert added that a DJ set "should be, in essence, that best point—that point where you meet a crowd in the middle—where you bring something new to them and hopefully you can get them to respond to the most abstract house music in

a way they might respond to Daft Punk."

The 'Mechanics of Destruction' is available for free download at www.themechanicat www.inemechanic-sofdestruction.org. Matthew Herbert will DJ after J-Moody at Smart Bar, 10 p.m. on Thursday, Feb. 13. The Donnas and OKGo will also perform a sold-out concert next door at the

Get coffee at Cannes

By Michael Hirtzer

A&E Editor

Students eager to attend this year's Cannes Film Festival, which will run May 14–25, have an oppor-tunity through the American Pavilion's internship pro-gram. Rafi Lagnado, the American Pavilion Student American Pavilion Student
Program director, said they
receive more than 500
applications and accept
approximately 120 students
who then work at the festival each day for six hours.

The rest of the time is
theirs to attend screenings,
vacation and network with

vacation and network with other members of the film other members of the film industry. Lagnado said those who are knowledge-able and possess good "schmoozing qualities" can make a valuable contact or land a job.

The internship program assigns the students tasks

assigns the students tasks ranging from marketing assistance, helping with film acquisitions or even waiting tables. Lagnado, who reads over each application, said the program accepts mostly film students and assigns them according to their concentration, whether it's cinematography, writing, editmatography, writing, edit-

matography, ing, etc.

He added that students may be assigned grunt work commonly associated with internships—like for examfetching coffee, for example.

One former intern, Rebecca Ralph now runs her own production compa-ny in Brooklyn, N.Y. She worked as a waitress at the 2001 Cannes Film Festival and said, "It was one of the best jobs you can have because you meet a lot of people."

She accidentally hit a script writer named Thomas Muschamp in the head with her tray and then started a conversation. The two kept in touch and Ralph decided to produce his script. This year the two will screen the finished film, an action thriller

called Beyond Recognition.
Ralph, 23, said the internship was "absolutely wonderful," and it gave her the confidence to pursue a career in producing. She added many women are "intimidated out of produc-

ing."
Speaking from his office in Los Angeles, Lagnado said he looks for students who are flexible and mature, who will come "not only as students, but as pro-

fessionals."

He added, "When you

He added, "When you get there, there are a lot of challenges.... When you are in a working environment and are trying to make connections with people, language can be a challenge as well."

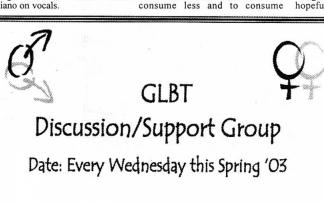
Lagnado said several Columbia students have participated in the past; they have also accepted students from Florida State University, University of Los Angles and California, and Boston University, among others.

The cost of the internship

The cost of the internship is \$1,850. Several scholarships are available through Kodak's Student Filmmaker Program. The American Pavilion also has a limited amount of scholarships, however they aren't distributed until all the paying interns are accepted.

The deadline for the internship applications is Feb. 24. The applications can be downloaded or submitted from the American Pavilion website (www.ampav.com).

Held each year since 1946 in the French Riviera, the Cannes Film Festival, or Festival de Cannes, has a long history of exclusive film premieres. Last year's festival, for example, included the premiers of 24 Hour Party People, About Schmidt and Punch-Drunk Love.



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Fractured

Continued from Page 25



A detail of works at the 'Symbols, Myths and Metaphors' exhibit at the A+D 11th Street Gallery, (Beginning second from left and moving from left to right)
Alredo Martinez Galvan's 'Desastroso Ma Non Troppo,' Eliadio Gonzolez's
'Untitled' wax and bronze sculpture and Paul Sierra's 'Afternoon Landscape.'

streetlight to change faster.
While Manney's prints are shot from an eye level view,
Jonathan Gielson's "Grand Central Station, 12/16/01, 10:53 am-11:27 am" focuses only on the feet of travelers. But it's another one of Gielson's works that best captures one of those

missed moments.
"The Ballad of Carl Wilson" is "The Ballad of Carl Wilson" is an interactive work that uses both a book and CD player, also by Gielson. The work tells the story of a young man walking along one day who bumps into Carl Wilson. Wilson relates the story of his experiences the night before walking around the city to the young man. The work city to the young man. The work reminded me of those books on

reminded me of those books on tape for young children that tell the story as you read along.

There are several interactive works in the exhibit. Another is Ron Lomblad's "Backyard/Winter/Night," both from the Inside/Outside series. Like Gielson's "The Ballad of Carl Wilson" both of Lomblad's works use a CD player. However, instead of reading along with a book, the CD is a soundtrack of sorts that helps to connect the viewer to the phoconnect the viewer to the photographs.

tograpns.

The exhibition is summed up best by a quote on Dan Dorsey's "(Daniel Darkside) Showing in the Lonesome Light Viewer."

"We...see a lot of things that most people overlook, things that seem to have only happened

that seem to have only happened in your peripheral."

The other recently opened art exhibit at Columbia is "Symbols, Myths and Metaphors: a process exhibition of Latin American Artists" in the A+D 11th Street Gallery. The show features artists like Michele Tuohey, Alberto Gonzalez and Sergio Gomez creating works with religious, spiritual, and historical themes tual, and historical themes.

tual, and historical themes.

There will be a panel discussion held on Thursday, Feb. 20 at 6 p.m. The discussion, entitled "Who are we? Definitions and Perceptions" will be moderated by Mario Castillo, an Art and Design Department faculty member.

"Symbols Marks and

"Symbols, Myths and Metaphors" runs through March 8. The A+D 11th Street Gallery is located at 72 E. 11th St. The

Saturday from 11 a.m. to 5 p.m.
"Fractured Lines" runs
through March 14 in the Glass through March 14 in the Glass Curtain Gallery, 1104 S. Wabash Ave. The gallery is open on Mondays and Thursdays from 10 a.m. to 7 p.m. and on Tuesdays, Wednesdays and Fridays from 10 a.m. to 5 p.m. The gallery is also open on Saturdays, but by appointment only. For more information, call (312) 344-6650.

Trio

Continued from Page 25

doing these heavy, meditative, intense-feeling pieces together. And when I play with Joseph, I notice that he has such an intense—but very serious-meditative feel to some of the work he

Listening to the album, the silent spaces between the instruments are very noticeable— something Aoki said sets their sound apart from other improvisational acts.
"I think the sound we have is very unique,"

he said. "One of the things I really like about this trio is that we don't really abuse the privilege to be able to play. Typically, when you have an improvising trio, three of the musicians are constantly blowing, pounding, and playing, and you just get jumbled up with a lot of sound. And we don't really do that in Trio. We are very conscientious about each and every little sound that come out form the three of the preferring. that comes out from the three of us performing. We listen to each other."

Hunsinger agrees that silence plays a large role in the record.

role in the record.

"There's a quiet to it," Hunsinger said. "And it's kind of like 'the still waters run deep' sort of thing. There's a lot going on but there's a lot of subtlety to it. What's real unique and different about it is its space. There are breathes in it. There are openings in it. There's a different sense of time. I think that space is really important. All of us know the value of silence."

In addition to silence, Hunsinger cites the chemistry between herself, Jarman, and Aoki, as the driving force of the

group.
"There's a real way that we fit together, in that the music itself is what's important," Hunsinger said. "This last recording session we kind of recording session we kind of moved into a more intimate space with each other. It's pretty exciting seeing it develop. The chemistry is really key with this group. There's not a lot of traditional solo work if you know what I mean. It's not that we don't take solos but every. don't take solos, but every-thing's really enmeshed."

According to Hunsinger, the ability of the Trio to listen and feel each other's musical presence, is most identifiable on one song from the album, "Dryad," in particular.
"We have one piece on the

album, that is nearly a solo piece for Joseph," said Hunsinger, about the song "Dryad." "He's playing bass flute and he starts doing some vocalization with it. And it's very, very cool. And And it's very, very coot. And I come in at nearly the end of the piece, and I think Tatsu plays two notes on it. And they're perfect. It's like, 'Oh yeah, that was perfect, Tatsu.''

A bass player in a jazz group, improvisational or not, is indeed a rare spectacle, but it's not something the group thinks about.

"Those are the things I really think are surprisingly rare for three improvisers who come together," Aoki said. "I think Joseph, Robbie and I really thrive on this minimalist approach to a lot of things. So we don't really jam up the sound."

Aoki said that, unlike other current improvisational groups, the members of Trio listen to each other in order to help the music progress.

"I'm sort of tired of free improvisation where everybody else is playing all the time," Aoki said. "It's kind of interesting to see for awhile, but you start to lose musical interest. This trio is but you start to lose interest. This tro is really conscientious about how everything should flow. So, I could just be playing two notes on the whole song. Whatever seems right to create that air, we do so."

Though the members are involved in various musical projects ranging from country to jazz, Hunsinger maintains that Trio is the main focus

"We're really looking forward to working together some more and this album is a great step for us," Hunsinger said. "I'm really happy with the project. I'm really tickled with the disc and the music on it. I know as these things go with the chemistry, people keep changing and growing, so the music keeps changing. So it's going to be interesting and fun to explore."



Brian Morowczynski/Chronicle
Trio's Robbie Lynn Hunsinger (background) and Joseph Jarman
(foreground) perform at a record realease party.

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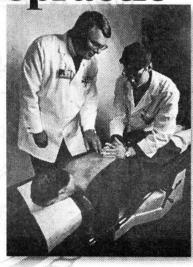
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 1 Pitcher's miscues

 6 Maglie and Mineo

 10 Self-images

 14 Argentine plain

 15 Issue forth

 16 Cry of pain

 17 Of the eyes

 18 Used a loom

 19 Okinawa port

 20 Dish from the Ukraine

 23 Comic Skelton

 24 Penetrated a thick skull?

 25 Like easy-care clothes

 27 Scoundrel

 30 Ride the wind

 31 Terrible ruler?

 34 Con quarters

 36 Hawaiian feasts

 39 Ivey or Elcar

 40 Threesomes

 42 Ritzy wheels

 43 McCowen and

- Guinness Treat for Rover
- 46 Robed
- 4-string guitars
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- 49 __ Haute, IN 51 Tasty tidbits 54 Demolishing 58 Frozen over
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- link Swear, casually
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- 64 Nuzzle
 65 Structure starter?
 66 __mater
 67 Boot tips
 68 Scornful look
 69 Not so hot
 70 Health resorts
 71 Short and direct

- DOWN
 1 Political
 coalitions
 2 Greek letter
 3 Caesar's

- language 4 Ornamental
- trinkets 5 Close to air
- traffic 6 Stitched

7 Hog-wild 8 Enraged 9 Guides 10 Long time between dates? 11 Highway safeguard 12 Orange color 13 Sheltered from the sun 21 Participate in charades 22 Orchestra member

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- member 26 "Peaches and
- Pears" painter 28 Action word 29 George or T.S. 31 Actress Lupino
- Actor Kilmer
- 32 Actor Kilmer
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 35 Solitary
 37 Actress Thurman
 38 Make lawn
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 41 Missionary
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Solutions

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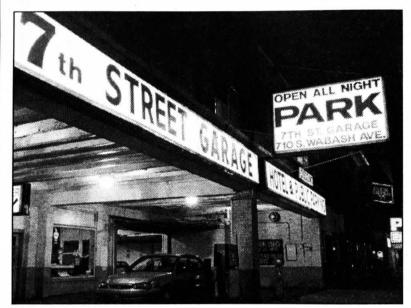
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String of UIC crimes hit South Loop

O UIC says it plans to step up patrols on campus

By Chris Coates

News Editor

A trio of crimes in and around the University of Illinois at Chicago's South Loop campus has security officials and students on edge. All of the victims have

been UIC students.

On Jan. 14, a UIC undergraduate was raped and then robbed late while entering her off-campus apartment. An additional assault occurred Jan. 17 in the same neighborhood, where a man wielding a box cutter approached another female resident around 1 p.m.
Both assaults occurred on the 1400 block of West

Flournoy Street, within blocks of the UIC campus.

Both women reported their assailants as African-American men in their early 30s. It is unclear whether the attacks are linked.
On Jan. 22, a married couple was robbed at their car

at Blue Island Avenue and Roosevelt Road. Both are UIC students.

And although all of the attacks occurred within

blocks of campus, a UIC spokesperson said the school's security is increasing its presence around

"Certainly, [UIC's Police Department has] stepped up patrols in the area," said Anne Dybek, a UIC spokesperson.

spokesperson.

Because the attacks occurred off campus, Dybek said the Chicago Police Department is in charge of investigating the assaults, with help from the UIC Police Department.

The UIC police, which has arresting powers, regularly works with both the Chicago Police Department and the Cook County State's Attorney's Office in prosecuting offenders

prosecuting offenders.

According to the UIC Police Department, one reported criminal sexual assault and one arrest were reported in 2001, the last available year on record. In 2000, the department reported no criminal sexual assaults. In 1999, the department reported two criminal sexual assaults and no arrests.

The department reported a total of 1,177 offenses in

2001-an 11 percent decrease from 2000.

Around Chicago



Brian Morowczynski/Chronicle

Card

Continued from Back Page

the card will be \$22 when the bonus money is added.
"The \$5 is for the card itself,"

Ziegler said.

The card has a four-year expiration date, compared to an expira-tion of less than a year for the magnetic strip card that a majority of Chicago riders use.

of Chicago riders use.

The CTA isn't the first transit authority to use this type of transportation payment. According to Ziegler, the CTA actually modeled their program after cities that were already using what many know as the Smart Card.

The Smart Card Alliance, a non-profit group that works to make smart cards available for use in societal areas beyond transporta-tion, defines a Smart Card as: "a credit-card sized plastic card with an embedded computer chip. The chip connection is either via direct physical contact or remotely via a contactless electromagnetic inter-

According to "Smart Cards Primer," an informational article provided by the Smart Card Alliance, these cards were originally developed during the 1970s for research purposes in Germany, Japan and France. The original cards were used mostly as debit

When Washington, D.C. picked up on the Smart Cards for a trial run within their transit system in 1999, they were the first in the United States to do so.

Their last count of passengers using this method, according to Washington Metropolitan Area Transit Authority spokesperson Lisa Farbstein, showed that one third of their customers used their version of the smart card, called SmarTrip.

"The idea is to move away from the paper fare card," Farbstein said. "The [SmarTrip] card is smart enough to know when a customer can transfer. It eliminates long lines, and it saves people

The WMATA plans to expand their program to buses, as well as the trains that they already service now, throughout their entire now, throughout their entire region. According to an Oct. 28 press release, "card-accepting fare boxes will then be installed on 16 other transit systems in Maryland and Virginia.

Since WMATA initiated their program several years ago, Ventura, Calif. has developed a Go Ventura card that can be used on their bus lines.

California's Bay Area, Los Angeles County and Central Puget Sound have begun pilot Smart Card programs within the last

Chicago is currently the only

city that uses their version of the Smart Card for both buses and

"We're the first to have it on both the rail stations and buses, so other agencies will have to look to CTA as a model as to how to make that transition," Ziegler said.

The CTA's original launch went so well that they began a permanent system last November. The Cubic Transportation Systems was awarded a \$1.5 million contract in 2001 to make 300,000 more cards available for riders to use.

Currently, the response to the Chicago Card has been "a bit more" than they expected, Ziegler

With 10,400 Chicagoans using the Chicago Card, the CTA is looking for even more ways to improve this form of transporta-tion payment. For example, Ziegler said that, in the future, they hope to use new technology to improve transit benefits, such

as the U-PASS.
All Chicago Cards must be ordered through either an online application, found on the Chicago Card website, at www.chicagocard.com, or by applying manually with a mail-in form that can also be found online and at all CTA train stations and at the CTA's Merchandise Mart locaIn the Loop...



Chris Coates

-News Editor-

They finally got their way: The Pacific Garden Mission, the nearly 90-year-old homeless shelter at the foot of Balbo and State streets, is moving to an unknown location. The shelter has long been a thorn in the side of local residents and officials from Jones College Prep, the Chicago public school next door. Frankly, the mission is the only bit of urban grit left in the hyper-gentrification of the South Loop. It's sad to see it go.

Back in 1923—when it moved to its present locale from 383 S. Clark St.—the mission fit into what was then dubbed the "Levee District," a jumble of pawnshops, pubs, brothels and printing houses along State Street and the environs south of Congress Parkway. It was the '20s, after all—"State Street, that great street" was just around the corner.

corner.

Even so, as the seedy neighborhood pushed for-Even so, as the seedy neighborhood pushed forward, the Levee was falling apart, so to speak. By the time Dearborn Park was built behind Dearborn Station in 1976, nearly all of the squalid buildings on State Street had been leveled—except for the stalwart mission (and, of course, for the Carter Hotel—aka the South Loop Club). Soon the homeless milling about the neighborhood weren't so novel. Neighborhood coalitions resented what they thought was an image problem. Suburban parents dropping their kids off at Columbia's 731 S. Plymouth Court dorms surely must have thought twice about the few hundred street

thought twice about the few hundred street dwellers sleeping in the building across the alley. Yet, the homeless are perceived to be dangerous when, in reality, any one of us could be homeless one day. Indeed, the itinerant were never a problem in the South Loop before the gentrification of Printer's Row and the construction of Dearborn Park. It wasn't until the deluge of well-off yuppies and their purchasing of reconditioned lofts that the mission's time began ticking away. How dare they keep such a haughty, century-old edifice open? It merely provides hundreds of fellow human beings a warm meal and a place to sleep out of the cold. out of the cold.

out of the cold.

The idea that the mission's move is merely in the interest of the students and Jones is a fallacy. It was a red herring: The mission—a beacon in the South Loop for nearly 100 years—was run out of town. Its new location is unclear, but rumors pinpoint the corner of 18th Street and Canal, near Chinatown. My instinct is to guess the mission won't be welcomed there, either. Ironically, the homeless shelter itself will be homeless.

Perhaps instead of demonizing the mission and

Perhaps instead of demonizing the mission and its needy inhabitants, the residents of Printer's Row and the faculty of Jones College Prep (and the Chicago School Board) ought to volunteer their time before the shelter moves across the city.

their time before the shelter moves across the city. I bet nary a Printer's Row resident has set foot in the mission. Doling out dollops of soup or calming the icy nerves of a down-and-out stranger, maybe they would reconsider. Or, perhaps, the admittedly high-brow Printer's Row residents should donate a sizeable chunk of their income to help the plight of the homeless. How unlikely.

But there is hope. Mayor Daley announced last month his Plan to End Homelessness, a three-pronged approach to offer stable housing and social services. One of the steps is to provide single-room occupancy housing to lower income or homeless residents. One such site, which will begin construction before the end of the year, is at 600 S. Wabash Ave.—a block away from the Pacific Gardens Mission, and just across the street from Columbia's campus.

By the time it's completed in 2004, residents of

By the time it's completed in 2004, residents of the SRO will be able to watch Jones students play basketball in a brand new, tax-supported gym. Meanwhile, I bet Printer's Row residents will be working hard to get another shelter out of their neighborhood. All in the name of progress, I suppose

CITY BEAT

Soldier Field: Construction 'on target' for next season

 Bears, Park District face two lawsuits for using public funds

By Chris Coates

News Editor

With more than half of the steel skeleton in place for the \$600-million Soldier Field project, officials from the Chicago Park District and the Chicago Bears—along with dozens of construction workers—celebrated the raising of the uppermost beam in the construction and remodeling

The project, scheduled for completion before the Bears' Sept. 28 opening game, is "on time and on budget," according to Bears chief executive and president, Ted

according to Bears chief executive and president, Ted Philips, at a press conference.

Workers and the project's planners inscribed their names in the white beam, which was also adorned with an evergreen tree—the traditional symbol of a construction void of worker injury. They then hoisted it 95 feet and secured into place, marking the highest point in the structure—the future scoreboard on the north end of the bowl. The construction effort kicked off exactly one year ago, after the Bears' loss to the Philadelphia Eagles.

The structure—originally built in 1922, making it the oldest stadium in the league—was then gutted, leaving only the original colonnades outside the stadium.

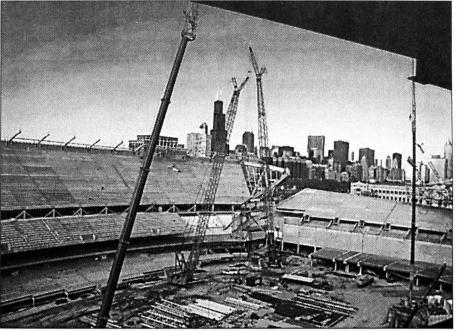
The new plans call for a total overhaul of the stadium, including the construction of the now-infamous "space"

The new plans call for a total overhaul of the stadium, including the construction of the now-infamous "space ship" bowl structure. The new stadium will include nearly 62,000 seats. Officials from the Park District said the new facility will be in use year-round.

The stadium is one facet of the Lakefront Redevelopment Project, which, when completed, will add 17 acres of public park areas, according to the Park District. The project is set to include various "green areas" for sledding and recreational use and the construction of a new museum campus visitor's center. Also in the tion of a new museum campus visitor's center. Also in the package is a 2,500-car underground parking garage at a cost of \$78.8 million.

But to critics, the current construction effort marks a significant loss to the city's signature lakefront. The Landmarks Preservation Council of Illinois and Friends of the Parks filed suit against the Chicago Park District, who own the stadium. They claim the \$432 million in public funds for the construction was unfairly used to benefit the Bears, not the public, as state law mandates. The NFL and the Chicago Bears account for the rest of the funds, nearly \$200 million.

"We don't like the project," said David Bahlman, president of Landmarks Preservation Council of Illinois. "We



One year after completion began, construction crews continue to revamp the nearly 90-year-old Soldier Field. The new stadium is expected to be finished by Sept. 2004—in time for the Bears' first game of the season.

don't like the way it looks. We don't like what it does to the public trust and public lands and it desecrates a national landmark

Currently before the Illinois Supreme Court, the suit could mean a halt to Soldier Field's reconstruction, or even the possible dismantling of the completed area and returning it to the site's previous layout, according to

"The way I understand it is, they would not be able to use public funds to reverse it and they would probably have to restore the public funds that have been used," Bahlman said. According to Bahlman, the Park District and the Bears were warned before the construction started that the renovation could be halted.

The Chicago Park District did not return telephone calls from the Chronicle.

With Illinois' economy in a crunch, Bahlman said the public itself hardly benefits from such rash state spend-

public itself hardly benefits from such rash state spending.
"I suppose Bears fans and people who don't care about \$400 million in public money being used to benefit a private football team, they can look forward to eight wonderful football games where the Bears may or may not win," he said. "It's a high price to pay for eight games a year."

As for the court juncture, the Illinois Supreme Court heard the case on Nov. 21-as of press time its opinion is pending.

So long, Comiskey Park—Chicago institution now U.S. Cellular Field

O New name nets South Siders \$68 million over 10 years

By Eric Fidler

The Assciated Press

CHICAGO (AP)—For more than 90 years, the Chicago White Sox played baseball in a South Side field called Comiskey Park. The first home game of this season, however, will come at U.S. Cellular Field. Same ballpark, new name.

On Feb. 3, three days after announcing U.S. Cellular had bought naming rights to the field for \$68 million, White Sox Chairman Jerry Reinsdorf said that all the money would go toward making the ball-park a better place for fans.

"People are going to be very thankful and appreciative of what U.S. Cellular has

done," Reinsdorf said.

The South Side ballpark is the 15th of the 30 major league parks to sell its name to a corporation.

Of course, many in Chicago say if Reinsdorf had built a decent stadium in 1991 he wouldn't be selling the naming rights now to pay for renovations. Many criticized the new Comiskey Park as a soulless concrete blob, with frighteningly steep steps to the upper deck.

A year later, Oriole Park at Camden Yards opened in Baltimore, and showed between the part of the product of

how great a new ballpark could be. Oddly,

it was designed by the same architecture firm that produced Comiskey Park.

"We had to cut some corners," Reinsdorf said of his taxpayer-financed stadium. "This will enable us to do it and get it right."

He would not discuss specifics of the planned improvements but did say there would be significant changes to the upper deck.

Not everyone is thrilled.

"I don't see myself saying, 'Let's go over to U.S. Cellular Field and catch a game,'" says lifelong White Sox fan Mike Houlihan, who grew up on the South Side. "It doesn't roll right off the tongue.

Newspaper sports columnists have called it "Sell-Your-Soul Field," a slap in the face to Chicago tradition and pretty much the end of Western civiliza-

Charles A. Comiskey III, grandson of the team's founder, said he was disappointed the family name was coming off the park but understood that it is part of

the business of sports today.

The original Comiskey Park was the home of the White Sox from 1910 to 1990, before it was torn down to make way for the new ballpark.

In a city where a neighborhood can be everything and people will argue over who makes a more authentic Italian beef sandwich, White Sox fans tend to sneer at Chicago Cubs fans as a bunch of yuppie, corporate types while seeing themselves as true heirs to the legacy of the city. They like to complain that Cubs fans only go to the games to drink beer, flirt with the opposite sex and, well, talk on their cell phones. Now, their ballpark is being turned into

just another corporate advertisement.
"It just makes you sick," Houlihan said.
"I am disgusted, just disgusted."

Five other major league ballparks are named for their one-time owners—Turner in Atlanta, Busch in St. Louis, Kauffman in Kansas City, Jacobs in Cleveland and Wrigley on Chicago's North Side.

OFF the BLOTTER

Threatening call made to campus

According to the Chicago Police Department's database of reported crimes, a number of crimes have been committed around and on Columbia's campus.

A telephone threat occurred at Columbia on Jan. 21 at 1 p.m. Columbia's Director of Campus Safety Martha Meegan confirmed that the incident involved a Columbia individual who received a voicemail from an

unknown male.

The voicemail said, ""You can be fixed,' or words to that effect," Meegan said.

- Also, an armed robbery occurred at a grocery store on the 600 block of South Dearborn Street on Jan. 22 at 11:22 p.m. A handgun was allegedly involved.
- On Jan. 18, at 2:10 p.m., a sex offense

of public indecency took place at the Harold Washington Library, 400 S. State St.

- Incidences of simple battery occurred
 Jan. 24 on the 600 and 400 blocks of South State Street at 7:30 p.m. and 11:19 a.m., respectively.
- On Jan. 29 at 9:08 p.m., an incidence of criminal trespass occurred on the 600 block of South State Street.
- There was also a theft of more than \$300 that took place at a school or private building on West Polk Street on Jan. 28 at 8:15 a.m., and a theft of less than \$300 occurred several blocks away on the 800 block of South Wabash Avenue on Jan. 19 at Compiled by Lisa Balde

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CTA users to get smarter ride with new Chicago card

O New technology lets riders keep cards in pocket

By Lisa Balde

Assistant News Editor

It's pictured on billboards, train platforms, on el and bus payment booths and on turnstiles all over the city. The marketing campaign has put its image on every immobile object in the Loop.

But where it is most visible is in the hands and wallets of the 10,400 commuters throughout the city and its surrounding neighborhoods who use it on a

daily basis. Dubbed

"the new. smart way to p a y , " C h i c a g o Cards are the Chicago Transit Authority's buzz words of the season.

Launched as

a pilot program in 1999, the Chicago Card features new technology that allows a CTA customer to store up to \$100 on a plastic card that looks much like a credit card. A microchip planted within the card gives riders the opportunity to replace their card complete with any remaining balance, if it is, for some reason, lost.

Plus, because the card includes a "touch-and-go," contactless feature, riders don't even have to take the card out of their wallets, or their wallets out of their jeans pockets, for

that matter. microchip is so powerful that it can scan the Chicago Card's information through clothing,

wallets and purses.
As long as the card is somehow placed up to the circular touch pad that is specifically used for Chicago Cards, a rider can immediately enter through any el turnstile or any CTA or Pace bus payment stand (except Pace bus #835).

This is quite different from

the traditional fare cards that must be inserted into a turnstile.

The cards are available to any CTA rider, but first they have to order a card for \$5 (plus whatever fare amount they want to put on the card).

put on the card).

The price initially comes as a bit of a shocker to some, but

R o b y n

Ziegler, spokesperson for the C T A , Chicagoans that well worth

it. "It more vides

convenience for customers," she said. "It assures balance protection, so if a customer loses their card, they can get a replacement card."

Plus, the touch-and-go feature prevents waiting in long lines, especially on buses, said Ziegler.

The Chicago Card works like traditional fare cards. For every \$10 put on a card, another dollar will be added. So, if some-one orders a \$5 card and puts \$20 on it, the final balance on

See Card, page 38

Mission to leave South Loop as Jones high school expands



Alex Kedler/Chronicle

One more class of career development students is scheduled to graduate from the Pacific Garden Mission before the mission relocates to its new home at an undisclosed location in the South Loop.

O Pacific Garden scheduled to move to a new 2nd Ward location sometime this summer

By Angela Caputo

Contributing Editor

Jones College Prep has won the fight to expand its South Loop campus. The Pacific Garden Mission confirmed on Jan. 28 that it is relocating to make way for the school's growth, but it stopped short of revealing exactly where the new site will be.

The mission, a homeless shelter, will graduate one last class of career development students this June before it vacates its 646 S. State St.

"Yes, the mission is moving," said the shelter's President David McCarrell, "but we're still in negotiation." A cornerstone of the deal is

ensuring the mission has an adequate facility to relocate to, he said.

The two institutions are in the final stage of hammering out an agreement before they close on the property.
"We want it to be a fair and equitable deal,"

McCarrell said.

The Chicago Board of Education reportedly offered \$5 million to relocate in November, according to the Chicago Journal.

A Board of Education spokeswoman was not able to confirm the offer.

After 86 years in its current South Loop location, the shelter is slated to move into a new, undisclosed site in the 2nd Ward, said Alderman Madeline Haithcock (2nd).

Jones College Prep, located at 606 S. State St. will expand its facility into the mission's current lot to create a recreation facility for students, said Bonnie Sanchez-Carlson of the Near South Planning Board and a member of Jones' advisory council.

The expansion plan has already been developed, she said.

The school doesn't have a start date for the overhaul of the mission. "We're not even going to worry about that until the land is secured,"

said a Board of Education spokeswoman.

Haithcock said she stands behind the school

in its pursuit of the expansion.
"I've always been for the expansion," Haithcock said.

Between the two institutions, the school is not the only party operating with insufficient facili-ties, said McCarrell.

"We need more space and it doesn't look like we're going to buy the school," he said.

The Chicago Coalition for the Homeless con-

curred that homelessness in Chicago is on the rise. In 2001, Chicago reported a 35 percent increase in demand for shelter for families compared to the previous year, the advocacy group

Despite Chicago's Plan Homelessness—drawn up by advocates for the homeless and recently signed onto by the mayor—the mission said the challenge to end homelessness is greater than ever.

"Even though the mayor thinks he can rid the city of homelessness, it seems doubtful," said McCarrell. "Even in a good economy, our num-

The plan seeks to redirect resources from shelters and put them into permanent housing, said John Donahue, executive director of the

Chicago Coalition for the Homeless.

Donahue said the biggest obstacle to making the plan work is competing in a market driven by gentrification. "It's not going to work with-out huge amounts of new resources," he said.

Construction closes Columbus Drive

O New 11th Street underpass work to shut down roadway to pedestrian and car traffic through July

By Chris Coates

News Editor

As part of a continued effort to improve pedestrian traffic in Grant Park, construction began Jan. 19 on a pedestrian viaduct and underpass that will eventually link South Michigan Avenue with the Museum Campus. The plans force the closure of Columbus Drive, a main east/west artery along the lakefront, through July.

The construction calls for an underpass at 11th Street beneath Columbus Drive, replacing a cement bridge that has been closed for the past three years.

The final product will be like the underpass beneath Lake Shore Drive at Roosevelt Road, which was com-

pleted in 1998.

A new overpass will also be constructed over the Metra/Illinois Central between Michigan Avenue and Columbus Drive. That bridge replaces the older wooden bridge currently in use.

According to Brian Steele, media relations director for the city of Chicago's Department of Transportation, the reconstruction provides "a dedicated passageway all the way from Michigan to the Museum Campus and the

For the Field Museum, Adler Planetarium and Shedd Aquarium—the trio of museums on Chicago's lake-front—pedestrian accessibility could mean a boost in

"I think it's bound to improve access and that will hopefully improve attendance," said Nancy O'Shea, media relations spokesperson for the Field Museum.

Until July, what will likely not improve is traffic across Grant Park—something Steele said should be nothing out of the ordinary for Columbus Drive regulare.

lars.
"On just about every weekend throughout the summer, that stretch of Columbus Drive is closed to accommodate one of the many summer festivals that are

The Department of Transportation recommends that southbound drivers use Lake Shore Drive as an alternate route and that northbound drivers cut across Grant Park from Lake Shore Drive via a north/south artery to Michigan Avenue.

After completion, however, Steele said vehicular traffic will improve in the area, partly due to the relocation

of pedestrian traffic to the paths.

As for public transportation, CTA Bus routes No. 2 (Hyde Park Express), No. 6 (Jeffery Express), No. 10 (Museum of Science and Industry), No. 14 (South Lake Shore Express), No. 127 (NW/Madison) and No. 146 (Marine/Michigan) are detoured to Michigan Avenue from Balbo Drive to Roosevelt Road.