

2-24-2003

## Columbia Chronicle (02/24/2003)

Columbia College Chicago

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this week



## Commentary

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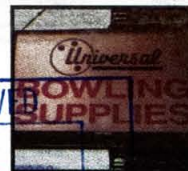
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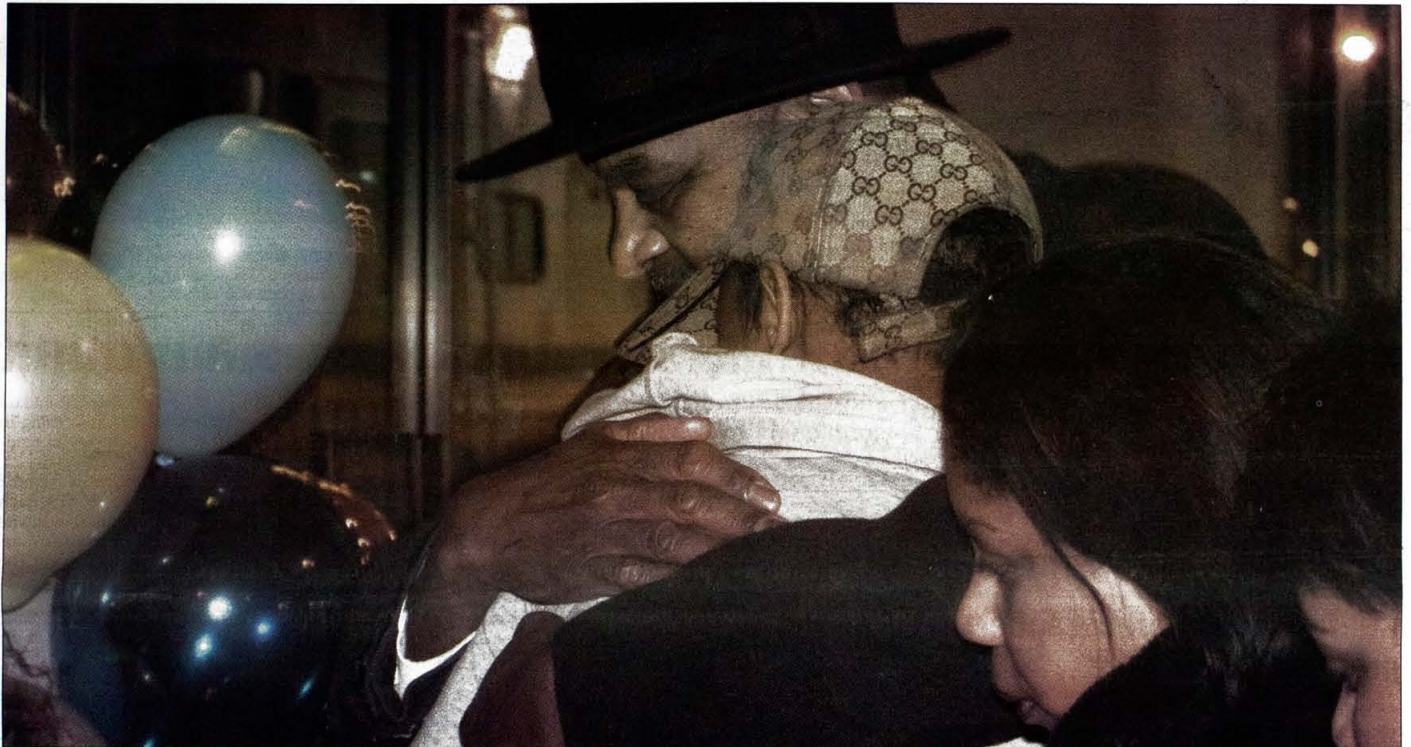


## City Beat

Columbia neighbor  
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# Former student dies at popular nightspot



Brian Morowczynski/Chronicle

Rev. Vernon Terry of the Broadview Missionary Baptist Church consoles Tonya Banton, whose boyfriend Antonio Meyers was killed in the stampede, and Tenika Wade (right).

## Radio major among 21 dead

Classmates call him quiet; say he dreamed of becoming a sportscaster

By Angela Caputo

Assistant News Editor

Former Columbia student Da Shand Ray of Hillside, Ill., died of injuries he suffered on Feb. 17 as a result of a disturbance at E2 a Southside nightclub. Born May 4, 1978, Ray was 24 at the time of his death.

"The incident of Sunday night was a horrible tragedy and the [Columbia] community mourns the loss of life," said Dean of Students Sharon Wilson-Taylor.

Ray was not enrolled at Columbia when he died, but attended the college on and off between the fall semesters of 1999 and 2002 as a

radio major.

Classmates remember him as a quiet student who dreamed of being a radio sportscaster.

"He was a sweet person," said classmate Chay Holloway, 24, a radio major. Holloway remembers Ray as so quiet that "nobody really knew him."

Ray's death was the result of a stampede of patrons who attempted to exit the second story of the building, the space occupied by E2, at 2347 S. Michigan Ave. after an irritant was allegedly released to disperse a fight between two female club goers. He was among the 21 people left dead following the incident.

Ray was pronounced dead at the scene at 4:10 a.m. according to the Cook County Medical Examiner's Office. The official cause of death is "pending police investigation" said the examiner's office.

"It shows that you're here one day and gone tomorrow and anything could happen. People need to stop taking life for granted," Holloway said.

Ray's family could not be reached for comment.



AP photo

Da Shand Ray

## Spring enrollment lower than expected

Columbia now third largest undergraduate school in Illinois

By Ryan Adair

Co-Editor-in-Chief

Columbia's spring enrollment increased this semester by 2 percent from a year ago, prompting college officials to call the rise a healthy, but not dramatic, shift in school attendance.

For this semester, the college has a total of 9,068 students enrolled, up slightly from the previous year's 8,928. This percentage increase is in stark comparison to last year's increase, which was 6 percent from the spring semester of 2001.

"In terms of goals for this spring, [the numbers] are a little lower than the past couple of years," said Elizabeth

Silk from the Office of Planning and Institutional Research. "This is not considered a huge increase but it is sizeable and important."

Silk said the enrollment for the current semester is less than what was expected and steps are being made to study the cause and effects of exactly why that is.

"All in all, it's a decent increase," she said. "We had a huge percentage increase last spring and it may be that we're just balancing out."

The spring semester also saw slight, but nonetheless important, increases for full-time student enrollment, in addition to college-wide attendance, according to college officials. Freshmen enrollment went up 4 percent from a year ago, while undergraduate continuing students saw a 2 percent increase. Continuing graduate students experienced a healthy boost at 12 percent, while new graduate student numbers dipped 17 percent.

According to Mark Kelly, vice president of Student Affairs, Columbia now has the third largest undergraduate student population out of all colleges in the state of Illinois. He said this semester's enrollment statistics brought little surprise.

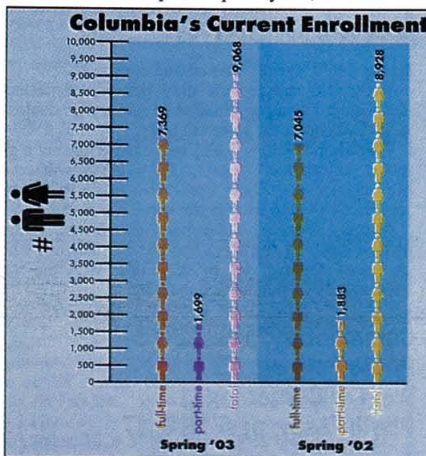
"It's about what we expected," Kelly said. "We've become a destination college and more students are entering in the fall, in a more traditional way."

Kelly said he considers this one of the reasons behind the dramatic shift from this past fall, in which the college, for the first time, neared the 10,000 mark, with more than 9,800 students in attendance.

Silk, who said the enrollment drop between this academic year's semesters was 7 percent, noted that it is not uncommon for the spring term's enrollment to be lower than the fall.

She said more recruiting for new students takes place for the fall semester and some students have completed their course work by the end of the fall semester. She predicted the trend of dropping enrollment numbers between semesters would continue.

"We usually have between 5 to 10 percent fewer students from the fall semester to spring," Silk said. "There are just fewer students coming in, in the



Source: Office of Planning and Institutional Research

Graphic by Ashleigh Pacetti/Chronicle

See Enrollment, page 2



## Briefly News and Notes

### Panel discusses impact of African-American music

On Feb. 25, moderator Dr. J. Wayne Tukes and panelists Art Burton, Dr. Curtis Prince, Ameen Muhammad and Maggie Brown will discuss topics of technology and the outlook of black music; the basics of black music and its influence on culture, politics and the economy. The presentation, titled "What is the power of black music," is at 5 p.m. in the Hokin Annex, 623 S. Wabash Ave.

### 40-member jazz and dance company performs

As part of Columbia's African-American Celebration: The Power of Black Music, the Cerqua Rivera Art Experience will perform "A Tribute to Nina Simone and the Music of the black Aesthetic." The group, a 13-piece jazz ensemble and 10-member dance company, performs on Feb. 26 and Feb. 27 at 12:30 p.m. in the Columbia Concert Hall, 1014 S. Michigan Ave. The free event will feature the vocals of Bobbi Wilsyn, Kim Hunter and Joe Cerqua. For more information, contact (312) 344-6179.

### Group focuses on civil rights

On March 3, the New York-based The Last Poets will present an encore performance of their politically-charged rapping at 6 p.m. in the Hokin Annex, 623 S. Wabash Ave. The group, best known for tackling civil rights via spoken word, performs as part of the Power of Black Music events and will participate in a question and answer session. For more information, contact (312) 344-7459.

### Calif.-based choreographer presents latest work

The choreographer Robert Moses presents the work of his company KIN to audiences at the Dance Center, 1306 S. Michigan Ave., on March 6. Moses, known for his liberal use of crossing between neo-classical and postmodern techniques, presents his signature Never Solo, set to the rapping of the Last Poets. Tickets cost \$5 for Columbia students attending the 8 p.m. event. For more information, contact (312) 344-8300.

### Media fest deadline nears

The deadline for the Eighth Annual Chicago Youth Media Festival is March 31. An independent panel of jurors selects the best in film and video produced by Chicago-area natives under the age of 20 and awards cash prizes to winners. For more information, visit [www.chicagoyouthmediafest.com](http://www.chicagoyouthmediafest.com).

### Film festival screens last documentary entries

The final screenings of the Spirit Awards for Best Documentary are on Feb. 28 in the third floor screening room, 1104 S. Wabash Ave. Presented by Columbia and IFP/Chicago, *Devil's Playground* will be screened at 6 p.m. and *Bowling for Columbine* will be screened at 8 p.m. For more information on the free event, contact (312) 344-6700.

Have an upcoming event  
or announcement?

Call the Chronicle's news desk at  
(312) 344-7255.

## Around Campus



Alex Kedler/Chronicle

Columbia students Aaron Lorence and Nic Krebill, members of On The Ground, discuss the possibility of war with Iraq and the country's history at the Iraq teach-in on Feb. 20 in the Hokin Gallery, 623 S. Wabash Ave. The panel was presented by On The Ground and Not In Our Name, two student groups that oppose war with Iraq.

## Intramural sports seek slam dunk

○ Unknown to many students,  
program offers volleyball, basketball

By Chris Papateodoru  
Staff Writer

Columbia's intramural sports program is going strong in its second year, even if it seems to operate below the radar of most Columbia students.

The program began in the fall 2001 semester in conjunction with Roosevelt University. The program includes basketball, played during the fall semester and volleyball, played during the spring semester. The games take place on Tuesday and Wednesday nights in Roosevelt's gym at 425 S. Wabash Ave., on the fourth floor. The program is not only for Columbia and Roosevelt students, but also for the staff and faculty of both schools.

Volleyball sign-ups took place on Feb. 18 and 19 with games starting this week, but it's not too late to register. Fitness Director Mark Brticevich said those who want to play could sign up after the season starts as long as play-offs haven't begun and there is room on the team. Registration is in the Student Leadership and Intramural Sports Office as well as at the fitness center itself.

Dominic Cottone, director of student leadership, said some people may have had an "artists-don't-play-ball type of mentality," but since the sports program began, there has been more interest than anticipated.

"As we go along, we get more participation," Brticevich said. Last year, "we had a lot of forfeit games." But, the fall 2002 season saw more players showing up at the times they were supposed to so "they are good games," Brticevich said.

The fall 2002 basketball season saw more people sign up than the year before. Cottone said they continue to try to raise awareness for the intramural program, but the most successful approach will likely be word-of-mouth.

"We tried fliers and doing stuff in the Chronicle and on CCTV," Brticevich said. "Unless you get something in a person's hand, it's hard to tell how much they're reading bulletin boards or the Chronicle."

The program is not as strict as other organized sports. The sign-up days serve to acquaint players with each other so they can form teams—players themselves name them. There are no coaches, just team captains. Last season's basketball champions were called Get Off. The same basic group of people won the 2001 season as well, but under the name Smackdown.

Intricate statistics are not recorded, Brticevich said, due to a lack of people. There are, however, posts at the fitness center on total points scored.

It costs \$30 per team to play in the season. The other costs—such as officials or extra equipment—are shared between Columbia and Roosevelt.

"If we need new nets, volleyballs, basketballs, additional jerseys, things of that nature, we...split the costs," Brticevich said.

When the program began, the first-place team received gift certificates. But now, the program rewards the first, second and third place teams with gift certificates. First place winners might also receive plaques in the future, Cottone said.

Other sports will likely be added to the intramural program if the demand for them is high enough. Both Cottone and Brticevich mentioned soccer as the next possibility.

There's been talk of dividing the spring semester into soccer and volleyball, Cottone said. But there is a limited amount of space in the fitness center and the games can't be played simultaneously, he said.

"They're fun. We try to keep them light," Brticevich said of the sports. "[The players] enjoy themselves."

"We're here to supply whatever the student population wants," Brticevich said. "We're going to do it as best as we can."

## Enrollment

Continued from Front Page

spring...so it's pretty normal and consistent."

Kelly also stressed the drop between semesters was common due to a combination of January graduates and a lack of retention for some students.

"We are not falling back, we're experiencing a growth that is manageable," he said. "Too much growth would tax our resources, but these small percentage increases each semester will help us to better serve our students."

Murphy Monroe, Columbia's director of admissions echoed Kelly saying a gradual increase keeps the college on "good footing" for being in line with the school's expectations of student population.

"[Columbia's] enrollment trend is becoming more similar to that of traditional colleges," he said. "It's trending more toward full-time students than part time...and is really becoming a hot college."

Monroe is projecting a modest increase for the fall semester enrollment, hoping for more full-time freshmen and reversing the trend by attracting more transfer students, in addition to seeing positive growth in minority enrollment.

Kelly said the college is predicting enrollment for the fall semester to "be in the ball park" of 10,000 or more students, which would be a first for Columbia.

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# Theater professor bids farewell

○ Credited with building Theater Department, Harrison plans move to NYC

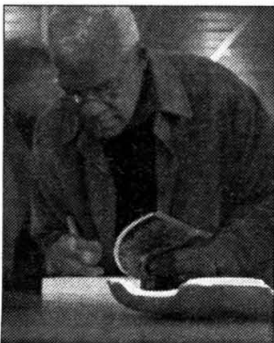
By Lisa Balde  
Staff Writer

Under the red hues of the Hot House lights, with flowers and gifts in hand, lines of people gathered around former Theater faculty member Paul Carter Harrison to offer him their final farewells.

Hugs and kisses were exchanged. Wishes of good luck were whispered. But a distinct air of sadness hung over the crowd of Harrison's students, co-workers and friends, who came to the good-bye party for a man who served Columbia's Theater Department for 26 years.

"I thought I was only coming for one year," Harrison said of his original intentions for his career at Columbia.

Twenty-six years ago, Columbia's former president,



Alex Kedler/Chronicle  
Paul Carter Harrison signs a copy of his latest book at a Feb. 17 party

Mirron "Mike" Alexandroff, originally recruited Harrison to develop the college's Theater Department as its new chairperson.

At the time, Harrison had already published several books and written various plays, and was concentrating on continuing his progression in the field of African American theater. But, he ended up coming to Columbia anyway, representing the department as its chairperson for four years.

Due to the support of Alexandroff, Harrison acted as a playwright-in-residence until his recent retirement, teaching classes for both undergraduate and graduate students.

But Harrison's personal work in the field was not completely neglected and, although it sometimes meant traveling from New York to Chicago just to teach a class, he was able to do some directing and complete a few projects away from Columbia.

"[The college] understood the necessity of my being away from the college sometimes," he said.

By all accounts, such absences only benefited his teaching style, which rubbed off on his classes, according to the huge appreciation that his students showed him at the farewell event at the Hot House, 131 E. Balbo Dr.

A former student of Harrison's, Dr. Michael Hudson, said that this retirement presents mixed feelings for anyone who knew Harrison or experienced one of his classes.

"I was extremely impressed by the breadth and depth of his knowledge," Hudson said of his overall impressions of his old teacher. "And it turned out we had a lot of things in common."

Even though the two met each other through Harrison's African American Folk Culture class in the late 1980s, the two are still good friends.

And the admiration for Harrison doesn't end with his students.

Sheila Baldwin, a full-time English professor at Columbia, used Harrison as a mentor for her own writing when Columbia's communication departments were simply known as the "Writing Department."

"He was the black person in the college who knew black theater," she said.

Baldwin and Harrison helped shape and served on the African-American Cultural Experience Committee in the late 1980s.

"I feel bad for the students who will not experience him," Baldwin said.

J. Wayne Tukes, an academic adviser at Columbia, also served on the committee with Harrison.

"Paul will leave an impression on you," Tukes said. "He's an irreplaceable spirit."

Although Alexandroff recruited Harrison, former academic dean, Lya Dym Rosenblum, hired him.

"My first impression of him was...he was a very articulate man," she said. "He represented an African theater perspective and was able to communicate that."

Of course, Harrison's accomplishments did not end there. Part of his farewell party was reserved for recognizing his new book, *Black Theater: Ritual Performance in the African Diaspora*.

Harrison contributed several essays to the book, which he also edited, focusing on the definition of black theater and performance.

"The diaspora model for performance is grounded in ritual, and, if the work is not rooted in ritual, it's not black theater," he said.

Harrison plans to move back to New York with his wife to continue his writing and research within black theater. He also said he wants to work on writing opera, his most current endeavor.

## Dean candidate suggests 'Columbia Award'

○ Advertising professor bids for School of Media Art's top post

By Chris Coates  
News Editor

Columbia's search committee screened the second of four contenders on Feb. 17 in its search for a new dean of the School of Media Arts. The school, which is the largest of the four in Columbia's offering, has not had a permanent dean for more than a year. If selected to fill the position, Dr. E. Lincoln James said he would take steps to improve the "brand image" of Columbia, perhaps even introducing a Columbia Award, akin to an Oscar, to be given to a deserving filmmaker.

"You can't teach people, if you can't reach people," said James, in explaining his teaching philosophy. James spoke for over an hour to an audience in the Concert Hall of the Music Center, 1104 S. Michigan Ave.

A tenured professor of advertising at the Edward R. Murrow School of Communication at Washington State University in Pullman, Wash., James received his Ph.D. in advertising from the University of Texas at Austin, according to a thumbnail biography furnished by Columbia's search committee. The provost's office refused to provide a copy of James' resume to the Chronicle.

James is currently the managing editor of the Western Journal of Black Studies, a literary quarterly that specializes in the study of African-Americans in modern America.

The periodical said James received his bachelor's degree and diploma of education from the University of Guyana in the South American country of Guyana and a master's degree from the University of Florida.

An author of several texts dealing with the realm of advertising, his past positions include assistant chair of Michigan State University's Department of Advertising, a department that James said had some 1,200 students and a budget of \$2 million.

James is also a member of the American Academy of Advertising and is the former director of the Rockefeller Center for the Study of Comparative Cultures and Race Relations, according to the biography.

At the Feb. 17 event, James described the expanding technological world in relation to the media and advertising. He spoke at length about the role of cross training of those seeking jobs in the modern era of media and the pitfalls of cross ownership.

James also suggested school officials capitalize on the various technological resources for commercial benefit. With an "equipment-intensive program," James pointed out that Columbia's various departments have all of the resources needed for the production of, say, a CD release: talent, recording and marketing.

James said that Texas Southern University, in Houston, has a similar program that is commercially successful.

"All I see are tremendous opportunities all around," James said, as he stood on behind the stage's dais. "I've been singularly impressed."

In addition to his idea of making a commercially viable music release, James also suggested unifying Columbia's image across the country. One idea he had, which James said came to him while eating lunch with the committee, is to present notable filmmakers with the Columbia Award.

"It can be like the Oscars," he said.

The current acting dean of the School of Media Arts, Doreen Bartoni, is also bidding for the school's permanent dean slot, a situation that poses questions of fairness to Margaret Sullivan, head of the search committee. Each of the four candidates is treated alike, receiving a guided tour of the school's various departments, meetings with department heads and other faculty members, Sullivan said.

In fact, the four question-and-answer ceremonies feature the same query concerning the "ongoing technological convergence in media arts" and "strategies to motivate faculty, staff and students" to reach across disciplines in an effort to spawn "student voice."

Bartoni, who has been a faculty member for 16 years, will also receive identical treatment, including a tour of the school when she interviews for the position on March 3, Sullivan said.

Also scheduled to appear in front of the search committee is Dr. Stuart Sigman of Boston's Emerson College on Feb. 24. Each of the public presentations is at 3:30 p.m. every Monday in the Concert Hall of the Music Center, 1014 S. Michigan Ave., and is open to the public.

## The Editor's Desk



Georgia Evdoxiadis  
Co-Editor-in-Chief

I want to start smoking again, but Chicago keeps stopping me.

Well, I guess I was sitting in my apartment in Ravenswood, watching *Blue*, a French movie, and the French always make me want to smoke. They're so careless and mean. I just want to smoke and smoke and smoke.

If the French don't care about anything, the least I can do is not care about cancer. Right?

I went. Out in my pajama pants and down coat, running to fight the wind. It's freezing in Chicago, but if you run, it's almost as if you're freezing less of the time.

So I ran to the liquor store at the corner of Ashland and Montrose Avenues, and bought a pack of cigarettes. The first pack of cigarettes I have bought since my New Year's resolution. Ha. I asked the man if the RedEyes were still free, and he told me,

"No, they're like a quarter..." he paused and looked up, "I think."

"Never mind." The RedEye was good for nothing except free news, and now it's not even good for that. I took my cigarettes and my matches and ran home.

I thought about smoking them on the way home, but it was too cold to pant and run at the same time.

Then I got home and locked myself into my tiny studio. I can't smoke in this place, I thought. The only reason I quit smoking in the first place was that I didn't want to wake up smelling like a bar. And I can't leave, because I won't be able to watch the French people, and I'll be freezing outside.

I thought maybe I could wait until the movie got so intense, so terribly depressing, so European, that I might be able to drag myself outside for a pity cigarette. I never got that warm.

Maybe I should have a drink! Ah, alcohol. As Homer Simpson once said, "The cause of, and the solution to, all of life's problems..."

This was a little problem. I wanted to break my resolution, and—dam it—Chicago was just holding me back.

I want to be an environmentalist, but every time I walk outside to catch the el in February, I think:

"Global warming, come and get me!"

How selfish.

I decided to pop a bottle of the Two-Buck Chuck: the \$2.99 wine that's sweeping the ghetto—of Lincoln Park. I had to fight a soccer mom for the bottle of Chard, but it wasn't that bad because she was so hopped up on Ritalin she kept twitching and dropping the bottle.

But then there was the popping of the cork, and the pouring, and such, and when I turned back to the screen Juliet Binoche was staring at some glass and looking pensive...ah, I missed it.

Of course, I had been listening, but it all sounded like murmuring in some sexy language.

Rewind.

Wine in place, I settled down to get nicotine-crazed. But I couldn't. I had gone so long, had come so close to the final chapter in my love/hate relationship with the cigarette.

I briefly remember the commercial for an anti-smoking aid, where the cigarette appears as a vision to the ex-smoker. The tempting square is a man in a cigarette costume, smiling and motioning to the woman. She all of a sudden turns Jackie Chan, karate-kicking the man-sized cigarette across the room, not stopping with a mere maiming—she turns into a regular nicotine vigilante, taking him out entirely.

Man, I want a cigarette.

I, too, have mocked the lawsuits against tobacco companies, thinking, "Geez, you smoke for 30 years and now you want to sue those companies? What a joke."

But now I'm not so sure. Sitting here in my apartment, seriously considering going out into the single-digit weather for a stupid stick of nicotine, I wonder if I'm any stronger than those who could never quit.

No, I'm sure I'm not.

Then I thought I might go to some bar and have a smoke with all the other addicts. But it's Saturday, and I'm looking at a \$15 cover, and there is, after all, the greatest of all concerns in Chicago: parking.

Maybe I can just watch late-night TV and get depressed. That'll make me want to smoke. Only problem is, I get so depressed I can't smoke. Remember the REAL "SNL" When Phil Hartman and Chris Farley were still alive? Before it was so terribly cool.

I guess I can just ditch the smoking idea and do something less dangerous, like eat a box of chocolates to satisfy the oral fixation.

But now there are all these studies that being overweight can be almost as dangerous and life-threatening as smoking. So I can't.

And even if I did, it would be way too "Cathy" for me to pull out a box of bonbons. She's always screaming "ARG!" or something, and I can't be that woman.

That's it, this is too much to take.

I gotta get out of this town. It's erasing all my vices.



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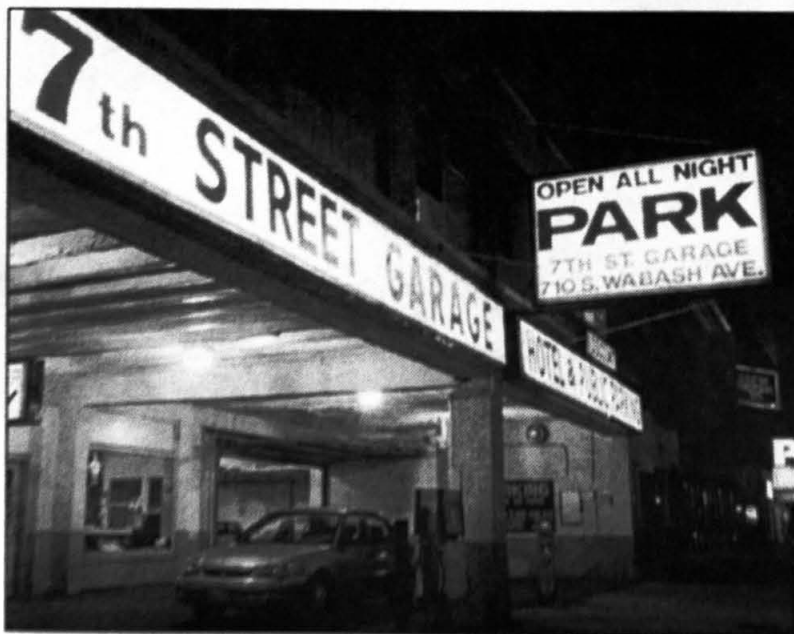
A Poster Exhibit honoring African American Scientists assembled by the faculty, staff and students of the Institute for Science Education and Science Communication will be displayed from **February 19<sup>th</sup>-28<sup>th</sup>** in commemoration of African American History Month. The posters will be displayed in the **4<sup>th</sup> floor conference room of the 600 South Michigan Avenue building, from February 19<sup>th</sup>-21<sup>st</sup>**, followed by a showing from **February 24<sup>th</sup>-28<sup>th</sup>**, 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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For additional information, please call Toni Campbell in the Science Institute at extension 7180.

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Visit <http://oasis.colum.edu> to learn more.





## Swastikas, hate speech shock Northwestern U.

○ University officials continue to investigate random hate messages

By Sarah Dreier

Daily Northwestern (Northwestern U.)

(U-WIRE) EVANSTON, Ill.—The simple lines of the swastika—making two appearances in Bobb and McCulloch halls in the past week—have triggered complex feelings of fear and anger for many Northwestern University students, faculty and staff.

Sophomores Jared Brown and Avi Feinberg returned to their Bobb Hall dorm room Feb. 17 to find the symbol written on their door's dry-erase board.

The act is the third in a string of hate incidents on Northwestern's north campus in the past week, which Associate Vice President for Student Affairs Mary Desler called the "most troubling acts of vandalism" she has encountered in her seven years at Northwestern.

On Feb. 13, students found a swastika scratched into a third-floor staircase door in McCulloch Hall. Two days earlier, the words "nigger," "bitch" and "slut" were written in marker on four doors in Ayers College of Commerce and Industry.

Chuck Loebbaka, a university spokesman, confirmed that a swastika was drawn on the students' white board, but said no one was seen drawing the symbol.

University Police Lt. Nick Parashis said there is

a possible connection between the two swastika incidents, but he wouldn't link them to the racial slurs that appeared on the doors of CCI.

When Brown saw the swastika, he said he was astonished but determined to keep such incidents from happening again. "I personally felt shocked and upset," he said. "I wanted to do what I could to prevent and end any hate on campus."

Brown and Feinberg kept a picture of an Israeli flag on their door, which Brown said might have made their room a target.

"I believe someone saw the flag and felt the need to express their hatred toward Israel and Jews," Brown said. "I don't know if it was directed toward my roommate and me, but I do know that it's an attack on the entire campus."

Brown said he has felt supported by his friends, administrators, members of the Jewish community and resident assistants.

Rebecca Maltzman, a Bobb Hall resident and active member of Northwestern's Jewish community, echoed appreciation for the support at Northwestern.

"It makes me believe that these were the actions of one or two individuals and that the feelings of acceptance have not changed," said Maltzman, an education sophomore.

Still, Desler said some students "talk about not feeling safe here."

Rabbi Michael Mishkin, executive director of the Louis and Saeree Fielder Hillel Center, said he wants students to know they are supported.

"Jewish students should know these acts of hate do not represent this community or this university," he said.

Jesse Abrams-Morley contributed to this report.

## Indiana U. professor's letter cause for series of forums

○ Several students say document spurred strong feelings of anger and pure shock

By Emily Veach

Indiana Daily Student (Indiana U.)

(U-WIRE) BLOOMINGTON, Ind.—A letter opposing the admissions process at the Indiana University School of Law written by an Indiana University professor sparked a series of discussions concerning the practice of affirmative action, one of which occurred Feb. 18.

Law school student groups organized the series to express opposing viewpoints and to discuss future action regarding affirmative action in the law school admissions process.

The event was part of a series which began in response to an article in The Indianapolis Star, "Bar lowered way too far for minorities at law school," which ran Dec. 27. Law Professor Robert Heidt was invited to write the article by the Star as part of an editorial discussion on affirmative action.

Several students at the forum said the letter spurred strong feelings of anger, sadness and pure shock.

In his letter, Heidt wrote, "Seeing the photographs and reading the record and personal statements of nonminority applicants whom we rejected in order to admit the far less qualified left me feeling as though I should wash."

While Heidt said he made efforts to be heard by the faculty, he said he was ignored.

Students at the forum voiced their discontent with the method in which Heidt made his views public.

Law school students received an e-mail during winter break informing them of the article and the subsequent responses also published in the Star.

The three responses provided to students by Dean Lauren Robel were written by the dean and law professors Jeffrey Stake and Kevin Brown.

"This accusation unfairly demeans the hundreds of successful and respected black judges and lawyers in Indiana, and around the world, who have earned their law degrees from IU," Brown said.

Professor Stake's response addressed some of

"It would be great if we didn't need a program like affirmative action."

—Brandy Jones, third-year law student and vice president of the Black Law Student Association

the "regrettable misinterpretations" voiced by Heidt.

"IU Law does not use racial quotas in its admissions process," he said. The school, he said, strives to create a diverse student body, and it also follows the standards set forth by the U.S. Supreme Court's Bakke decision, which said universities should factor race when considering students.

The forum was organized by several student groups within the law school. Terrance Tharpe, the president of the Black Law Student Association, served as a co-moderator for the forum.

Tharpe said the focus of the first event, held on Feb. 12, was to give everyone a background on what occurred during break.

"Tonight was to let students get their feelings out and to have conversation," he said.

While Indiana has a history of racial tension, third-year student Aija Bryson said she felt comfortable as a black student at Indiana.

"This is a place where I never felt that [race would be an issue]," Bryson said. But the article by Heidt was "like a slap in the face."

Brandy Jones, a third-year student and vice president of the Black Law Student Association, said using minority and socioeconomic factors in the admissions process can open doors.

"It would be great if we didn't need a program like affirmative action," Jones said. "The problem is we do need them because there are people in positions of power who can exclude."

The administration has not taken action against Heidt, but some who attended the forum voiced concerns about having him as a professor. Currently first-year students are not given a choice as to who their tort law professor will be. But Tharpe said the faculty could pass a bill giving students the option of petitioning out of a particular professor's course.

## Terrorist threat prompts Columbia U international students to leave New York

○ Many foreign students feel their lives are in danger with the onslaught of a possible war

By Nat Jacks

Columbia Daily Spector

(U-WIRE) NEW YORK—Beyond the snow and sub-freezing temperatures, renewed fears of terrorist attacks have made the climate in New York City even less appealing. City residents have begun to wonder aloud if war in Iraq will cause terrorists supporting Iraq to strike America at its center. Columbia University student Yago Amerlinck-Huerta, decided that he would not stay to find out.

Huerta, a well-known figure on Columbia's campus known for his outgoing personality and trademark Razor scooter, flew home to Mexico City Feb. 14 after three weeks of discussing with his family the possibility of departing from school. Huerta plans to return to Columbia in March if the threat of terrorism in New York has diminished.

Otherwise, he will resume classes after the summer.

Huerta said he heard that other international students are also planning to leave Columbia for fear of terrorism. This claim was not confirmed by Columbia's Office of Student Affairs.

Concern for Huerta's safety prompted his parents to contact him a few weeks ago.

"My parents called me after watching Bush's State of the Union address. They were worried," Huerta said.

Huerta had a more conclusive conversation with his mother after she and his father saw Secretary of State Colin Powell testify to the Senate Budget Committee about the potential for war in Iraq Feb. 12.

"My mother called and told me she had booked a flight for me," he said.

The risk of exposure to terrorist attack was not Huerta's only reason for leaving New York. With a little choke in his voice, he said that his mother's concern for his safety aggravated a heart condition from which she suffers.

"My mother has a heart problem, and her worrying is hurting her," he said.

Huerta insisted that the decision for him to leave New York City was reached thoughtfully.

"My family is totally rational. It has some of the smartest people I know. Their concern was based on political evidence," he said.

"Everybody in Mexico has been talking about war in Iraq and the possibility of backlash," Huerta said, who proposed the idea that people outside of a threatened country can actually perceive the significance of threats against that country more clearly than those inside it. The natural inclination to maintain normalcy, even in a threatened country, can cause people to ignore the risks of living where they do, he argued.

"We have an expression in my country," Huerta said. "The way to cook a frog is to put it in water and slowly raise the temperature, so the frog won't jump. I see parallels with the situation in New York. The temperature is rising."

Huerta correlated the increasing likelihood of war in Iraq with the likelihood of retaliatory attacks against Americans.

"Inspectors found a missile in Iraq that breaks U.N. violations. It seems like the U.S. will go to war," Huerta said, who also cited indications of worldwide terrorist threats in the news.

"There have been building signs. Tanks are patrolling Heathrow. I heard that Mayor Bloomberg took his children out of the city," Huerta said, adding, "If that's true, that would be very disturbing."

Realism ultimately informs Huerta's perspective on the danger of living in post-Sept. 11 New York City.

"Terrorism is here to stay," Huerta acknowledged. "Although I am leaving New York, I don't think the risk of terrorism is going to go away. It's just too high right now."

Still, some Columbia students believe that fears of terrorism may be overblown.

"I think New York is still pretty safe," said Naresh Kumar, who blamed "media hype" for making New Yorkers afraid to live here. Hart Lambur, sympathized with Huerta, though he rejected the idea that the risk of terrorism in New York City is high enough to merit leaving school.

"I understand where he's coming from. New York is a scary place to be. But I'm not about to leave," Lambur said.

Students asked if they would leave in the event of another terrorist attack on New York had more varied responses.

"If the U.S. was to seriously launch a war in Iraq, then, yeah, maybe I would leave," Lambur said. "But I would probably leave more out of contempt for U.S. warmongering."

Taking a different position, Scott Statland, said he would not leave Columbia under any circumstances, "because getting through college is enough of a struggle."

Huerta himself wrestled with all the good reasons he had to stay in New York, and the decision to move temporarily was not easy for Huerta. Even as a relative newcomer to Columbia and New York City, he has strong attachments to the school and the city.

Huerta said he received a nearly free ride to attend Columbia, which made him feel welcome.

"Columbia is the perfect university for me. The quality of education here is incredible," he explained.

Upcoming class requirements should be easy to fulfill over the Internet, Huerta said, but he admitted that keeping friends may be more difficult.

"If I am gone for the semester, I won't see my friends until next semester," he said. "I know a lot of people, and I'm a bit worried about who I will remember and who will remember me."

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## Group hopes to sway courts in march to support affirmative action

○ Controversy stirs over action and integration plan

By Agnes Jasinski

Daily Illini (U. Illinois)

(U-WIRE) CHAMPAIGN, Ill.—More than 100 universities, high schools, businesses and civil rights groups are organizing a march outside the Supreme Court in Washington, D.C., on April 1 to rally in support of affirmative action and integration.

Groups will also rally to influence the Supreme Court in its final decision in Grutter v. Bollinger, an affirmative action case.

In 2001, the federal court ruled in favor of Barbara Grutter, a 43-year-old woman who said that the University of Michigan Law School rejected her because she was white, according to Cyril Cordor, an organizer for the student-defendant organization Fight for Equality By Any Means Necessary at the University of Michigan-Ann Arbor. A court of appeals reversed the decision in 2002 after Lee Bollinger, University of Michigan-Ann Arbor president, filed an appeal on behalf of the school. Grutter requested that the Supreme Court review the case for a final decision.

"We're working to keep policies that will offset racism and segregation," Cordor said.

In January, the Bush administration filed a brief against the University of Michigan-Ann Arbor in favor of Grutter to show its opposition to the school's affirmative action policies, Cordor said. The school was accused of accepting minority students over students with similar qualifications.

The University's chapter of the National Society of Black Engineers is unaware of any endorsement in the march but supports efforts at other campuses.

"NSBE at both the national and local chapter always has and will continue to support the political processes for African-American rights and equality," said Nicole Jackson, NSBE president and senior in engineering, in an e-mail.

"NSBE takes a proactive role in representing African-Americans both academically and professionally."

The NSBE, an endorser of the march, denounced Bush's position in a news release on Jan. 22. The release stated Bush's position would "roll back the clock on the progress made by African-Americans [in the United States]." The march is headed by the student defendant group, and national groups United for Equality and Affirmative Action and the Coalition to Defend Affirmative Action and Integration.

Universities from Illinois participating in the march include DePaul University, Northwestern University, Eastern Illinois University and Loyola University.

"It's very likely that there are much more," Cordor said. "There are pockets of people organizing that we don't even know about yet."

Cordor and other students from the student defendant organization will be trying to contact students and student groups at the University of Illinois to organize a bus for the march.

The student defendant organization was first formed at the University of California-Berkeley when affirmative action was banned there in 1995. It formed a chapter at the University of Michigan-Ann Arbor in 1997 when two lawsuits against the school's affirmative action policies were filed, Cordor said.

The student defendant organization's main mission now is to save affirmative action policies and to make sure Brown v. Board of Education is not overturned.

Third-grader Linda Brown was not allowed to attend a white elementary school, even though it was much closer than the segregated elementary school she could attend.

Tanya Troy-Sanabria, press secretary for the march, called the march part of the "new civil rights movement" because it is reminiscent of Martin Luther King Jr.'s 1963 "March on Washington."

The press conference for the march was originally scheduled for Feb. 7 at the National Press Club but was canceled because of bad weather. It could be rescheduled as soon as next week, depending on the schedules of national civil rights leaders involved, including Rev. Jesse Jackson and the Rainbow/PUSH Coalition, and representatives from United for Equality and Affirmative Action. The schedule for the march will be determined after the press conference.

## Fraternity apologizes to Davidson residents over goose's death

○ Suspended fraternity chapter apologizes about death

By Howie Paul Hartnett

Knight Ridder Newspapers

(KRT) DAVIDSON, N.C. —The Davidson College chapter of Kappa Sigma fraternity has apologized for the recent beating death of a goose and promised to make amends with the community.

"As members of an extended community, we stand in the bright glare of its judgment," chapter President Benjamin Skurek said in a written statement Feb. 13.

"Therefore, our chapter and its members—whether we are suspended or not—have committed to the town of Davidson to build trails in Beaver Dam Park and provide bird habitat information for the public at Roosevelt Wilson Park."

The chapter will also contribute to a wildlife preservation organization.

One fraternity member and six pledges have been arrested and charged with felony cruelty to animals and conspiracy to commit a felony.

The death occurred Feb. 7 at Roosevelt Wilson Park, police said. A town employee saw a group of men lure a goose away from a group of others with bread before one of the men hit it repeatedly with a golf club, police said. When the goose stopped moving, another man tossed it into the trunk of a car and they drove away.

Police found the car a short time later, with the dead goose in the trunk.

Following the incident, the fraternity chapter was suspended by its international governing board and by the college following the incident. The governing board's action Feb. 12 means Davidson's 64 Kappa Sigma members cannot meet socially or do anything in the name of the fraternity, said Mitchell Wilson, executive director of the fraternity's 205 chapters in the United States and Canada.

The fraternity's Supreme Executive Committee will decide whether to revoke the chapter's charter next month.

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# COMMENTARY

## Columbia Chronicle Editorials

### E2 incident becomes blame game

City officials are calling the E2 stampede the largest loss of life and greatest tragedy to happen in Chicago since the crash of American Airlines Flight 191 in 1979, which killed 273 people.

Even a week after the horrific events took place, it's still hard to grasp that 21 people were killed in a mad dash to escape chemical substances being used for crowd control. It's even harder to fathom that security guards allegedly blocked the exit, which in turn caused the massive pile of bodies.

And to top it all off, the city of Chicago knew the club was dangerous, and ordered it to shut down.

But, even in the aftermath of such a gruesome and all-too-real incident, the parties involved have already begun pointing fingers and assigning blame. The city claims the club was operating illegally. A court order was issued last July to ban any use of the building's second floor, where the incident supposedly originated.

Andre Grant, an attorney for E2's operators, Le Mirage Inc., maintained that it was only the E2 VIP balcony that was supposed to be off-limits. They point out that the club continued to operate, advertise events and run announcements for parties: If the city was so upset, why didn't it shut them down?

Grant claimed the city's attorneys had agreed to permit the continued use of the second floor last fall. Police paid at least 80 visits to the club on unrelated business after the court order, and no call was ever made to shut down the facility.

The owners and operators, though, are also blaming the promoter. After all, it was allegedly security guards for the promoter who sprayed the chemical that sparked the stampede.

Some are even blaming the Rev. Jesse Jackson. After all, it was just last spring that the

city sought to shut E2 down following a string of shootings in front of the building. But then activists (one of whom was Jackson) jumped to the club's defense, saying the club and its owners should not be penalized for what happens outside the club. Jackson, by the way, is a family friend of Dwain Kyles, one of E2's owners.

The rigamarole is starting to sound suspiciously like the Chicago "blame game."

"It's not our fault—blame the city!" say the owners.

"It's not our fault—blame the club!" says the city.

"It's not our fault—blame the promoters!" say the owners.

The only ones who don't seem to be passing the buck are the 21 dead young people who had no idea they were in danger in the early hours of Feb. 17.

It's time to do the right thing. It's time to fess up. Those involved must come forward to admit to what went wrong. Otherwise, we are powerless to prevent it from happening again. Too many fingers are being pointed between the owners, the promoters, the owners' lawyers, the city, the security guards, the activists, the inspectors, the police, the city's lawyers...

The runaround in this case is absolutely intolerable. Twenty-one lives were taken by foolishness, carelessness, and complete disregard for any of the warnings brought out against this establishment.

To the families and friends of the victims: If you want to sue these people for something expensive, if you want to extract real pain, sue for an admission of fault.

In Chicago, that's what seems to be worth more than gold.

### Freedom of expression not so free

New York University students, professors and poets held a poetry reading in the school's Bobst Library on Feb. 12. The reading was held in protest of the cancellation of "Poetry and the American Voice," a poetry symposium sponsored by first lady Laura Bush. Bush canceled the event when she learned that invited poets would be reading anti-war poetry.

White House officials released a statement that read, "It came to the attention of the first lady's office that some invited guests want to turn what is intended to be a literary event into a political forum. While Mrs. Bush understands the right of all Americans to express their political views, this event was designed to celebrate poetry."

Poetry and other forms of artful expression often deal with political and social issues. Artists use their medium to express their support or opposition for the government and to help inform the public on issues. The music of Rage Against The Machine, Sleater-Kinney and Ani DiFranco accomplishes this, as does Oliver Stone's *Born on the Fourth of July*, Spike Lee's *Do the Right Thing* and Michael Moore's *Bowling for Columbine*.

Columbia students have a similar responsibility (as artists) to hold society in a critical view. Students must use the skills they learn in their

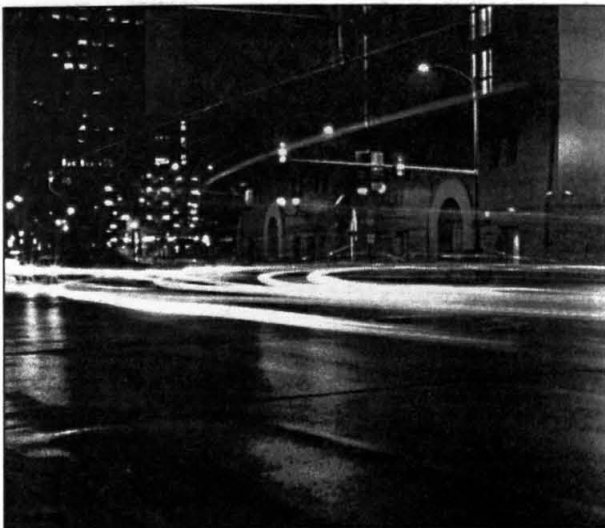
classes to show society the issues and problems that are being overlooked. There are various concerns besides a potential war, such as poverty, homelessness, poor public education, rising college tuition, discrimination and racism to name a few.

Art must go beyond the simplistic, beyond merely being aesthetically pleasing. It must serve a deeper purpose. Artists have a responsibility to give voice to the overlooked and oppressed, to hold up a mirror to the world and point out the things people are blind to or choose not to see.

The founding fathers ensured freedom of speech and expression because they believed there could only be true democracy when citizens had the right to dissent. There is a reason why this basic right was guaranteed in the First Amendment.

Columbia students should be concerned that they pay such a large sum for their education (currently \$6,957 per semester for full-time undergraduate students, not including additional fees), but their artwork is not welcome in the White House if it opposes the Bush administration or its practices. By canceling the symposium, the Bush administration created a greater issue by implying that they aren't open to dissenting opinions.

## Exposure



Alex Kedler/Chronicle

### Americans prepare for attack

By Editorial Staff

East Carolinian

(U-WIRE) GREENVILLE, N.C.—There's something almost surreal about the security precautions that top federal officials are suggesting Americans take against a potential terrorist attack.

Some are familiar: stockpiling of a three-day supply of water and food, a radio with extra batteries, a manual can opener, a first aid kit. But there's also this added precaution: Government officials now recommend that families consider designating a room where they will gather in event of emergency. That "safe" room should hold a supply of duct tape and plastic sheeting, which people could use to seal off the room from a chemical or biological attack.

"They're not trying to scare people, but to educate people," said one security expert.

It's hard to say how scared—or prepared—many Americans are. Some stores in Chicago and Washington, D.C., report that plastic sheeting, duct tape and bottled water are selling briskly. It's safe to say that the elevation of the nation's terrorism threat level to code orange—or "high" risk for an attack—has some Americans pondering their canned food supply, something they probably hadn't considered since the Y2K scare.

It's also safe to say that the government is responding to criticism from the last time it raised the terror alert to orange, around the first anniversary of the Sept. 11 attacks. Federal officials had trouble answering the obvious question: What should we do?

This time, officials are promoting an updated Federal Emergency Management Agency manual entitled—"Are You Ready? A Guide to Citizen Preparedness"—and offering plenty of instructions.

Certainly there's no harm in this. But there's also no need to panic. Families should talk about what they will do in event of a terror attack, the same way they plan

escape routes in case of fire. The difference, of course, is that a terror attack could bring wide-scale disruption of many of the comforts we have come to depend on—power, transportation and communications, as well as police and fire protection.

The vast spectrum of possible attacks—biological, chemical, radiological—renders all but the most rudimentary planning of questionable value. Still, some basic precautions make sense. For instance, schools have plans in case of emergency, often keeping children inside until it is safe for them to be picked up.

Such plans evoke memories of the 1950s and '60s, when some Americans built bomb shelters in case of a Soviet nuclear attack. The Cold War shaped Americans' thinking then; now it's the threat of terror. That threat demands Americans think far differently about homeland security, often in ways that may seem alien to us but are common in other parts of the world.

After Israel was attacked by Iraqi Scud missiles in the 1991 Persian Gulf War, for example, the government required new homes and apartment buildings be outfitted with sealable rooms, where a family could retreat in the event of an attack. It's impossible to know what kind of attack—if any—may come from terrorists.

But in another sense, this isn't about an attack. This is about piercing the cocoon of comfort and complacency that most Americans take as their birthright. Who thinks about running water, electricity, transportation, police and fire protection—until they are disrupted?

There's no need to dwell on that, of course, but there's good reason to contemplate how you and your family would confront a situation in which you're on your own for a few days.

Look on the bright side: Even if nothing happens, you can always use some extra duct tape.

## West of Center



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# U.S. Cellular Field will always have "Sox" appeal

By Emily Smith  
Commentary Editor

I shouldn't have been so surprised when I heard Comiskey Park was being renamed U.S. Cellular Field. After all, I ride past the United Center every morning, talking on my Sprint phone and eating my McDonald's breakfast burrito.

In a world all about buying each other out and having your name on top, it would be refreshing to see a company make an unselfish gesture; let's say, such as giving Comiskey Park—I mean U.S. Cellular Field—a donation without requiring anything in return. Now that would be innovative.

U.S. Cellular could have garnered more respect and money if they had made a quiet contribution and left the name alone.

I, for one, would much rather buy a product from a company who is known for their giving than for their need to sell, sell, sell.

But that is exactly what U.S. Cellular has been doing.

It has already signed up as sponsors for upcoming events such as Taste of Chicago, the Air and Water Show, and other neighborhood festivals.

"I'm not trying to force people to adopt my stylization for the park," said John

Rooney, chief executive for U.S. Cellular in a Feb. 4 article in the Chicago Tribune.

Excuse me, but that is exactly what he is trying to do. He named the

park U.S. Cellular Field. You can't get a more forceful style than that. It's like calling a sneaker modeled after Michael Jordan "Air Jordan." Or a line of clothes created by Donatella Versace "Versace."

The only difference is that the sneakers and clothes were an original idea and therefore the name of the brand reflects the creator.

The shoes are ideal for basketball playing. Although it became a fashion trend to sport Jordans whether or not hoops were being played, they are still shoes that symbolize Michael and his sport.

As for Versace, anyone familiar with her clothing line would agree that the fashion reflects her own unique and creative style. They are colorful, elegant and high-maintenance, just like Donatella herself.

But U.S. Cellular? The name reflects U.S. Cellular—period. Nothing remotely close to baseball is conveyed.

Who would want to wear a shirt made by Motorola? Or how about a refreshing can of Ameritech? Then again, I do enjoy some Wrigley gum every once in a while.

The Cub's stadium located on the North Side is named after the gum guy: William Wrigley Jr.

In 1919, Wrigley gained sole ownership of the Cubs and changed the name to

opened the stadium on July 1, 1910 and referred to it as White Sox Park.

White Sox owner Jerry Reinsdorf could have named the park after himself. Then again, he wouldn't be getting \$68 million in return.

Besides, not too many fans would be happy with "Reinsdorf Field." Although he is the most successful owner in

Chicago's sports history, he is arguably the most hated.

"Here [in Chicago], there are a whole series of neighborhoods, each with their own cultural requirements," Rooney said.

Rooney and his buddies don't care about culture. If they did, the stadium wouldn't be getting a new name; at least not one as cold and heartless as U.S. Cellular Field.

But true White Sox fans have been keeping the culture of the stadium alive, and they will continue to do so. Many people don't know that for years now, the park has been referred to as Sox Park, or that from 1962 to 1975, there wasn't even a Comiskey Park. It was officially known as White Sox Park.

It doesn't help that this whole U.S. Cellular predicament could have been avoided in the first place if Reinsdorf had built the stadium right the first time. Instead, he tried to cut corners and save money.

So, now that he needs more money, he has decided to sell a piece of baseball to get it.

I realize now that it doesn't matter what name would best suit the park or the history behind the stadium. I realize that the legendary players and the infamous moments on the field don't matter either.

It's all about the money.

Oh well. I'm sure I'll still catch a game at Sox Park this summer. But you won't see me switching my phone service anytime soon.



John West/Chronicle

Cubs Park. Then in 1926, it was changed to Wrigley Field in his honor.

It would seem logical to assume that Wrigley Field is simply named after the gum company. But, in fact, there is a history. Wrigley owned the team.

He moved them from the West Side grounds to the North Side and provided them with a stadium. He had a connection with the team other than money: He was their owner.

Comiskey Park was named after its original owner, as well. Charles Comiskey

## COLUMBIA CHRONICLE

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## The Columbia Chronicle photo poll

**Question: How would you like to see your tuition money spent?**



Peggy Gentleman  
Senior/photography

"Fix the elevators."



Leonie DeRango  
Sophomore/Interior Design

"I just signed a petition for the shuttle buses. I think that's a really good idea."



Jason Kiedaisch  
Junior/Sound recording

"Better food. And a better chillin' environment."



Ian Sklarsky  
Junior/Film directing

"Directly to fund my major motion picture starring David Bowie and Christina Ricci."



Melissa Ramos  
Senior/Journalism

"To expand nonfiction week. Why is it only a week?"



# manifest03

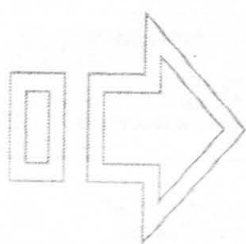
Columbia College Chicago Urban Arts Festival : May 22



## CALL FOR DEMOS

from graduating senior students

C•SPACES is accepting demo submissions from bands and solo musical artists. Selected artists will be featured at Manifest03 on May 22, 2003 at outdoor sound stages around campus.



**DEMO SUBMISSION DATE: March 12, 2003**

**DROP OFF: Hokin Annex, 623 S. Wabash**



### DEMO SUBMISSION CRITERIA

- > At least one member of the group must be of graduating senior status (the completion of 90 credits or more). We prefer that the entire group be comprised of Columbia students.
- > Demo must be on a CD, video or audio tape and of good sound and/or visual quality.
- > Demos must be clearly labeled with the title of group, contact number and e-mail address.
- > Submitted demos will not be returned.

Artists selected will be posted at  
the Hokin Annex March 14, 2003

# CALL FOR WORK

## FROM COLUMBIA COLLEGE CHICAGO STUDENT WOMEN ARTISTS

CELEBRATING ART ABOUT WOMEN BY WOMEN  
ALL MEDIA ENCOURAGED

c•spaces presents...

### MULIEBRAL

1. The state of being a woman. 2. Femininity.
  3. The characteristics or qualities of a woman.
- (From Latin *Muliebris*, womanly, from *Mulier*, a woman.)



© 2003 Kathryn Lovesky, Untitled

#### EXHIBITION DATES:

- March 20 - April 12, 2003
- Hokin Gallery 623 S. Wabash, Chicago

#### DROP OFF SUBMISSIONS:

- March 10 - 14 9am-7pm at the Hokin Gallery
- 2D & 3D, Installation proposals & Film/Video

Exhibition curated by Kathryn Lovesky & Company

#### PERFORMANCE EVENING:

- Thursday, April 10, 7pm - 10pm

#### PERFORMANCE AUDITIONS AT THE HOKIN ANNEX:

- No longer than 5 minutes
- March 4 & 5, 7-9pm or March 10, 12-5pm
- Please bring performance resume, video and or artist statement if you have it.
- Contact [jtnewman@hotmail.com](mailto:jtnewman@hotmail.com) to schedule audition time.

Performance curated by J.T. Newman

#### QUESTIONS?

Please Call 312/344-7696  
[www.colum.edu/hokin](http://www.colum.edu/hokin)



The Hokin Center and the Jazz Jam Concert Series Presents...

## "THE POWER OF BLACK MUSIC"

Panel Discussion and  
"People of the Sun Collective" Concert

TUESDAY, FEB. 25, 2003 @ 5pm - 9:30pm

### HOKIN ANNEX

623 S. Wabash, 1st floor



What is "the Power of Black Music?"

Panel topics will include:

The definition of Black music:  
What is the social, political and  
economic impact?

5pm - 7pm

Panelists:

Art "Turk" Burton  
Dr. Curtis Prince  
Ameen Muhammad  
Maggie Brown

Moderator: Dr. Wayne Tukes

"People of the Sun Collective" Concert:  
Fusing soul, jazz, Latin, and hip-hop music.

7:30pm - 9:30pm

Featuring:

Dr. Curtis Prince  
Art "Turk" Burton  
Tanya Reed

Funded by student activity fees sponsored by  
Hokin Center, a division of Student Affairs.



*five just might turn out to be your lucky number...*

Emergency contraception can prevent  
pregnancy up to five days after sex.

So, if you have had unprotected sex - the condom broke,  
you missed a pill, or maybe you just plain forgot -  
don't wait for a period that may never come.

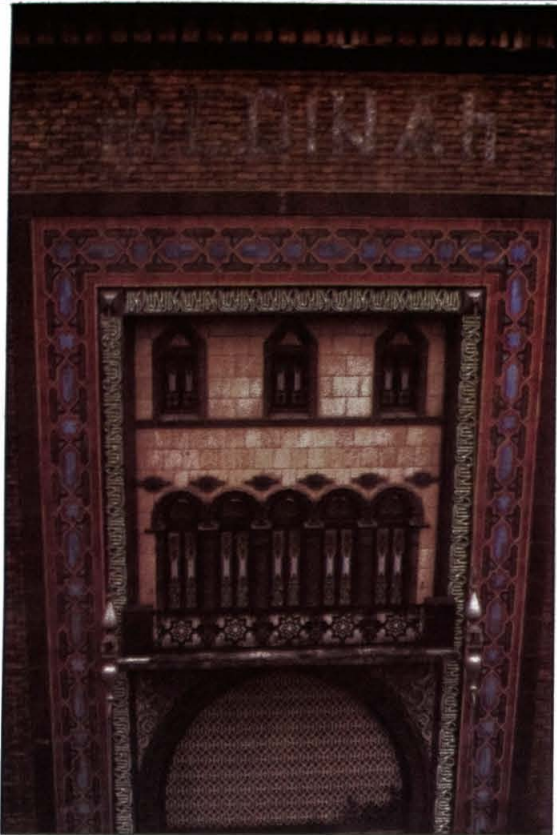
Get emergency contraception online at [www.EC4U.org](http://www.EC4U.org),  
or visit Planned Parenthood's Loop Area Health Center.

Planned Parenthood Chicago Area  
Loop Area Health Center  
18 S. Michigan Avenue - 6th Floor  
312-592-6700

Come to us in confidence, with confidence.







# TEMPLE TRAN

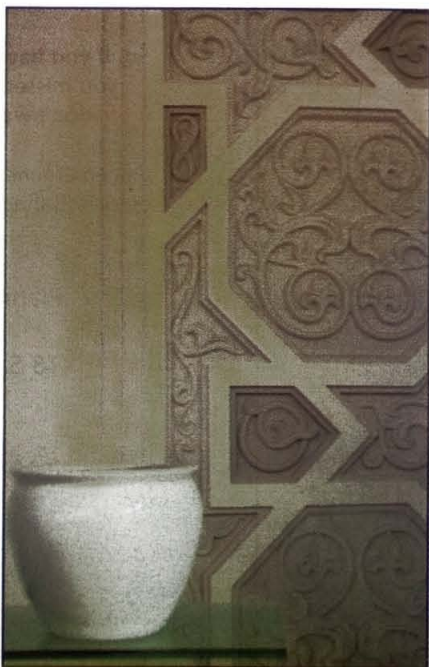
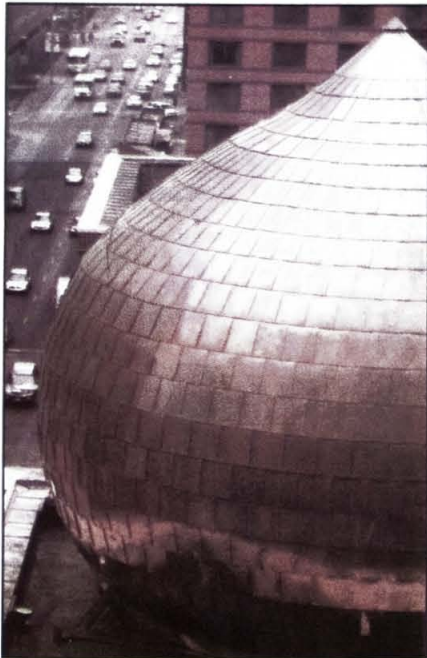
The Medinah Temple, 600 N. Wabash Ave., is one of the Near North Side's most esteemed landmarks. Its Middle Eastern shrine architecture, designed by Huehl & Schmid in the early 1900s, provided a magnificent locale for the shrine fraternal rituals, circuses and concerts in the auditorium fitted with 4,200 seats. The building reportedly had some of the finest acoustics in town—fine enough, in fact, for the recording of the *Fantasia 2000* score by the Chicago Symphony Orchestra, conducted by James Levine.

It would have been razed, however, had it not been auc-

tioned off and purchased by Bloomingdale's a

ago. Bloomingdale's restored the exterior of the b gutted the inside, refurbishments necessary to a four-floor, Home + Furniture store. Gone is th style seating and stage. Now there's 130,000 sq ultra-modern, home-shopping chic: high-end p mattresses, rugs, lamps, couches, tables and cl

Under the redesign direction of Chicagoan L Bloomingdale's restored the Temple's defining



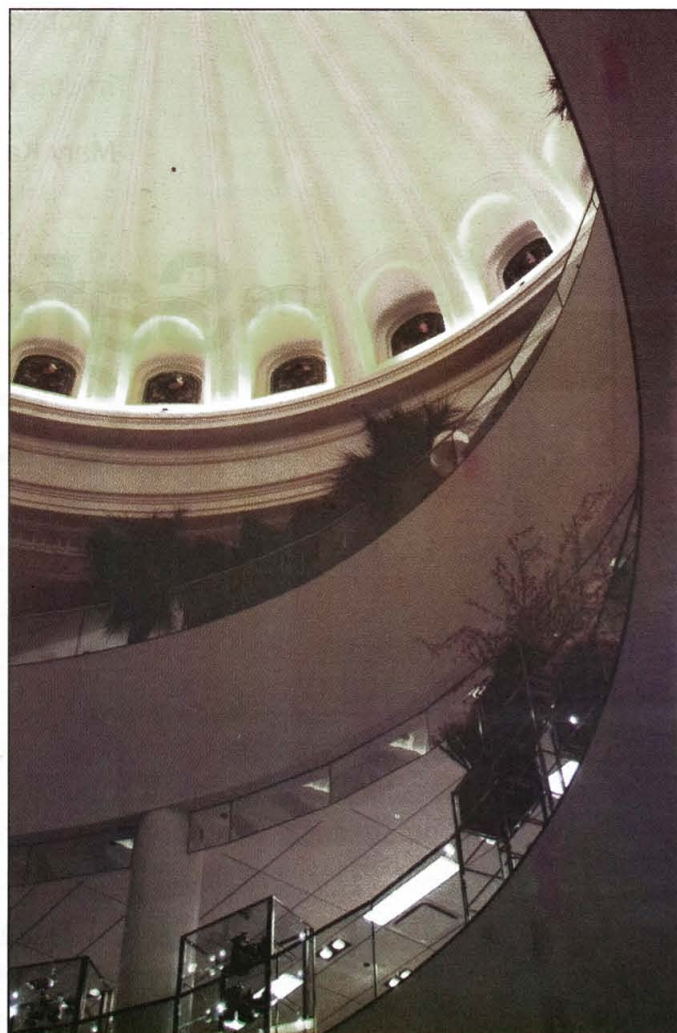
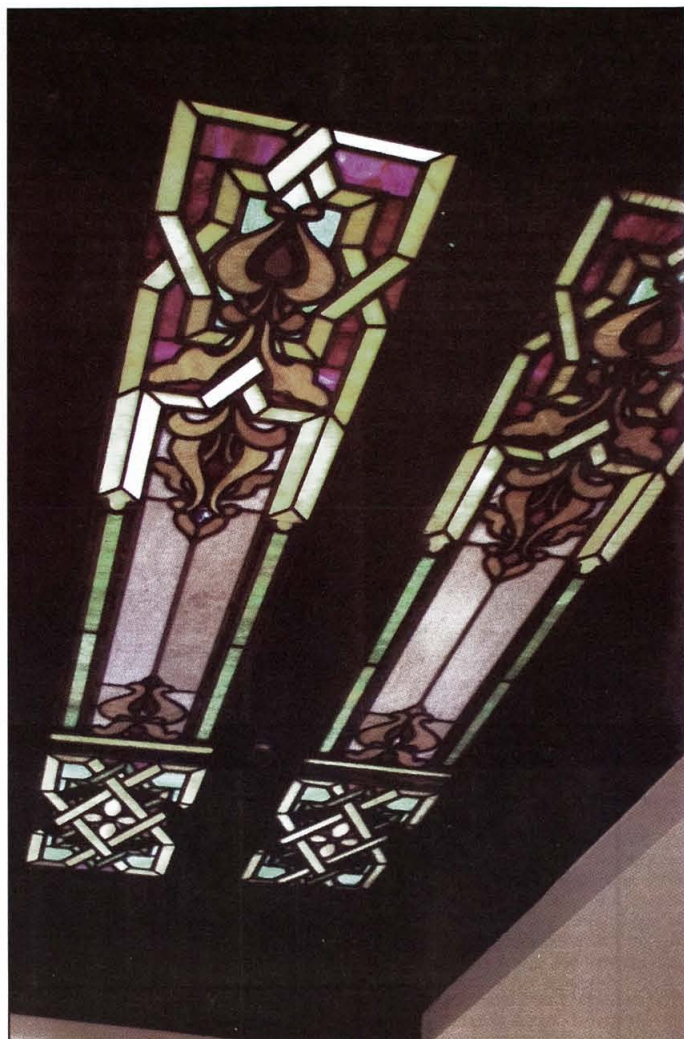


# NSFORMED

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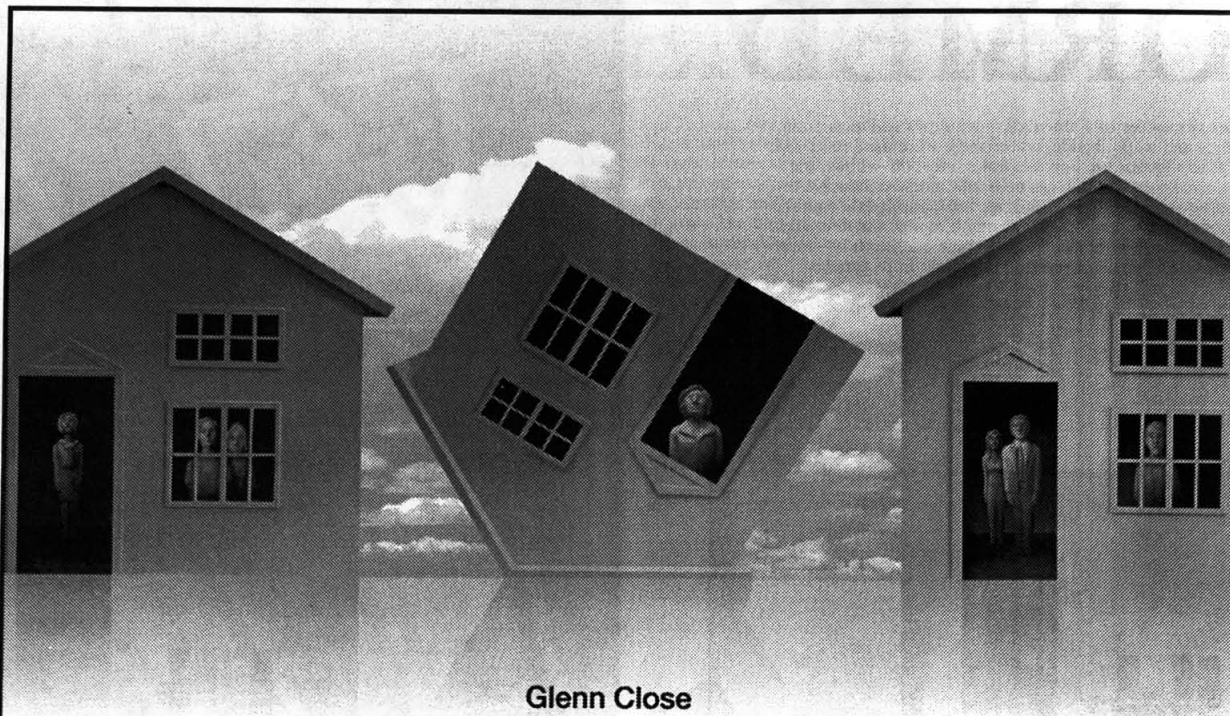
domes, its scores of stained glass windows and terra cotta ceilings and walls. Inside, where there were once rusty reds and gaudy greens are now neutral whites, off-whites, sea green and taupes, which are no doubt more "conducive to consumerism," as Peggy Lanigan, a Bloomingdale's public relations representative, said during a tour of the new digs. Bloomingdale's gave the aging Temple another life—another chance for a new generation to marvel in its timeless aura.

—Michael Hirtzer





**INVITE YOU AND A GUEST TO A  
SPECIAL ADVANCE SCREENING!**




**Mary Kay Place**

# the Safety of Objects

**Abstract**—The purpose of this study was to determine the effect of a 10-week training program on the heart rate (HR) and heart rate reserve (HRR) of sedentary middle-aged men. The subjects were divided into two groups: a control group and a training group. The control group consisted of 10 men who did not participate in any physical activity during the study. The training group consisted of 10 men who participated in a 10-week training program. The training program consisted of three sessions per week, each lasting 30 minutes. The sessions were performed at a heart rate of 150 beats per minute. The HR and HRR were measured at the beginning and end of the study. The results showed that the training group had a significantly higher HR and HRR at the end of the study compared to the control group. This suggests that a 10-week training program can improve the cardiovascular fitness of sedentary middle-aged men.

[illegible]

[www.theSafetyofObjects.com](http://www.theSafetyofObjects.com)

**Stop by the Chronicle Office (Room 205, Wabash Building) and pick up a complimentary pass to attend a special showing of THE SAFETY OF OBJECTS on Tuesday, February 25th at the  Loews Esquire 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.

**IN THEATERS FRIDAY, MARCH 7TH!**

# Independent 'King of New York'

○ Filmmaker Abel Ferrara talks to the Chronicle during his visit to Columbia

By Michael Hirtzer

A&E Editor

During a screening of *King of New York* about a month ago in the Ludington Building's third floor theater, someone shouted "the director's in the house" just as the film's main character and anti-hero Frank White shot and killed an old school mafioso without even blinking.

It was a definitive moment both because *King of New York* is an independent classic made to be digested and dissected by film students and because the director, Abel Ferrara, was in fact in the house.

He was upstairs in a sixth floor conference room lying on the floor. And when he did rise from his slumber for a brief—and exclusive—interview, he could barely keep his eyes open. However, he did make for a compelling interview, aside from his clamorous entourage, which included local artist Walter A. Fydryck, gallery owner David Leonardis and young filmmaker Mark Finney, who were nonetheless interesting as well.

While they, mainly Leonardi, caused a commotion and struggled to open bottles of Heineken, Ferrara quietly answered questions and sipped a Budweiser. He said the fanaticism surrounding *King of New York* is over-the-top. "To me, *King of New York* is a movie. Unfortunately, there's a lot of people out there that [believe] *King of New York* is not just a movie," he said.

Not to be confused with *Gangs of New York*, Martin Scorsese's drama about an 1800s gang, *King of New York* is the story of Frank White, an organized crime lord played by Christopher Walken. Upon his release from prison at the beginning of the film, White proceeds to take over New York, conquering both the Italians and the Colombian drug cartels.

The film is one of Ferrara's most popular films. It rivals *Scarface* in its name-checks in rap songs. It was also mentioned in several *Gangs of New York* film reviews and is considered a definitive New York film, as it captures both the grit and glamour of the city.



One of two portraits of director Abel Ferrara, by Walter A. Fydryck, who made them by fusing acrylic into plexiglass, then mounting it over a color-penciled, ink-washed photo paper. It was recently sold through the David Leonardis Gallery, 1346 N. Paulina St.

Ferrara is an independent filmmaker more by default than by choice, although his overall look and demeanor contribute to his independent mystique; on that cold night in January, Ferrara wore a black stocking cap over his scraggly gray hair and windbreaker under his black leather coat. His voice recalls that of Marlon

Brando's Don Vito Corleone—soft-spoken and scratchy, with a New York accent.

Nearly all of Ferrara's films contain gratuitous nudity and are glaringly violent. They are rarely shown in theaters (his latest *R Xmas* opened only in New York and Los Angeles) and when they arrive in video stores like Blockbuster, they're

often censored.

Funding films has consistently been a battle, Ferrara said. The characters he portrays on film can serve as metaphors of filmmakers. "It's a sense of independent power that one has ability to step up and take control of his life in a big time way," he said.

Ferrara has maintained this mentality since the mid-1970s when he started shooting Super 8 films. "We were just bad guitar players who became filmmakers," Ferrara said. "It was just a matter of will. It was something we wanted to do."

Ferrara has never had what one would call "mainstream success." However several of his films, such as *The Funeral*, his remake of *Body Snatchers* and his two collaborations with the late Zoë Lund, *Ms. 45* and *Bad Lieutenant*, achieved cult-like followings.

When asked what he thinks of the state of independent filmmaking, Ferrara said: "I'm thinking as optimistically as I can think. You say [Columbia] is one of the biggest independent film schools in the world and then there's like three guys who made it in the business, that says everything there is to say. Nobody's waiting with open arms, saying 'Let me see your film.'"

"I mean it's not what I think of it, I am it," Ferrara added. "So I can't think about it. I'm just trying to earn it. I'm just trying to keep making films."

It would seem like the 50-year-old Ferrara would have given up by now, but he presses on. Fydryck, an artist about Ferrara's age who painted two portraits of him, said "Abel is a realistic person. He really applies himself to what he's doing."

Patience and realism are definitely key qualities in the hurry-up-and-wait world of filmmaking, especially for Ferrara, who currently has three projects in the works: a prequel to *King of New York*, a film about Mary Magdalene

See **Abel Ferrara**, page 24

## 'Amandla!' gives harmony, spirit

By K. Ryann Zalewski

Assistant A&E Editor

If the idea of watching a documentary gives you nightmares of history class, *Amandla! A Revolution in Four-Part Harmony* will change your mind. Jam-packed with spirited dances and energy-raising music, *Amandla!* (the Xhosa word for power), takes the documentary art form to a higher level.

There can be no doubt as to why the film won the Documentary Audience Award and the Freedom of Expression Award at the 2002 Sundance Film Festival.

*Amandla!* combines original and archival footage, re-enactments and musical performance to tell the emotional story of the 40-year conflict between black South Africans and the apartheid government. The opening sequence is a heart-racing dynamic mix of a



Photo courtesy of Artisan Entertainment  
The Soweto Community Choir rallying in the film *'Amandla! A Revolution in Four-Part Harmony.'*

young black man dancing on a rooftop in slow motion and a singing chorus packed into a small white room.

Those first few minutes are a breathtaking introduction—the greatest opening minutes I've ever seen. The film also tells the story of one of the first heroes of the South African freedom struggle, Vuyisile Mini.

Mini was a political leader, songwriter and poet.

When the apartheid government came into power in 1948, they passed several laws designed to deprive black South Africans of basic citizens rights.

Mini discovered the power of song to express the pain and suffering of black South Africans. Songs such as "Beware Verwoerd" became anthems of hope to the oppressed blacks. "Beware Verwoerd" is a warning to the creator of apartheid, Hendrik Verwoerd, that the pain he is inflicting on others will one day come back to him.

Mini was convicted of sabotage and the murder of a police informant and was executed on Nov. 6, 1964. It was said that he walked to the gallows singing freedom songs.

Some of the most affecting scenes in *Amandla!* are the joint interviews with musician-actresses Sophie Mgcina and Dolly Rathebe. Mgcina and Rathebe sing several emotionally charged a cappella songs while relating their memories of when their families were forced to move to set aside black neighborhoods.

Another powerful story is that of current parliament member Thandi Modise. While pregnant, Modise was tortured and imprisoned for her involvement in the freedom struggle. She went into labor during questioning and was abandoned to deliver her daughter alone.

While the stories are heartbreaking, the uplifting

See **Amandla!**, page 24





Joe Saucedo/Chronicle

'American Films in Polish Posters' displays 36 posters made between 1947 and 2001. The exhibit runs through March 31 at The Gene Siskel Film Center, 164 N. State St.

## American films through foreign eyes

○ Exhibit at Siskel Film Center explores Polish poster art

By Ana Hristova  
Staff Writer

A black hand rises on a gray background. A black face peeks from the palm, looking toward the sky. Two simple elements that, together, send one strong message in Branislav Zelek's poster for *To Kill a Mockingbird*.

In Poland, artists watched movies from another world and projected their experiences onto posters. The posters reflect not only the magical stories told by acclaimed American filmmakers, but also reveal a mystical West through the only window to the Iron Curtain: the movie screen.

"American Films in Polish Posters," an exhibit of 36 film posters created between 1947 and 2001, is currently showing at The Gene Siskel Film Center, 164 N. State St.

A collection of posters belonging to Piotr Dabrowski and Agnieszka Kulon from The Art of Poster Gallery in Warsaw, Poland feature American classics like *Citizen Kane*, *Casablanca*, *Apocalypse Now* and a few more recent movies like *My Own Private Idaho* and *Face/Off*.

The exhibit is a nostalgic look at a time when the film poster was not just a marketing tool, it was a separate art form—one artist's response to another artist's work. Looking for a hidden message and strong personal expression, the Polish poster masters didn't rely solely on the marketing power of movie stars.

The biggest and most acclaimed part of the collection shows posters created during the Cold War, when the movie theater was the only place where the Polish people could peek at the rest of the world through the Iron Curtain. Frightened that movies would sabotage carefully orchestrated propaganda, the communist government took firm action and for a few years, from 1949–1957, American movies completely disappeared from Poland. American movie posters in storage houses and archives were destroyed, which explains why some posters were created 10, even 20, years after the movies came out.

Stalin's death resulted in slight political changes, some of which allowed American movies to return to Polish screens. The new, less

restrictive policy gave artists the opportunity to start expressing themselves, as opposed to just following the government's agenda.

A new wave of young graphic artists appeared on the Polish art scene, among them Henryk Tomaszewski, Eryk Lipinski and Tadeusz Trepkowski. These artists became the core of the famed "Polish Poster School," and led the art form to unprecedented popularity, commonly known as the "golden era" of the Polish poster. The period continued into the early '70s. Posters for *Citizen Kane* and *Casablanca* were only two of the masterpieces created during that period.

During the '80s, the quality of the art diminished, but there were still a few artists who stayed true to the genre and created interesting pieces. The '90s marked the demise of the traditional film poster as photo posters became more and more popular.

"American Films in Polish Posters" appeals not only to artists, but also to moviegoers who will see American classics presented in a traditional way. Stylized and relying heavily on color, the posters promote movies through interpretation rather than trying to attract audiences with glamour and familiar names.

A red, male face with beast-like eyes stares into the distance. He is no man, but neither is he an animal—yet. This is the poster for *Apocalypse Now*, created by Waldemar Swierzy. Not every American movie is dark, but darkness prevails in most of the presented posters.

Maciej Zbikowski's interpretation of *The Graduate* is colorful, almost cartoon-like. A lightning bolt pierces a woman's breasts drawn in the shape of a heart. A small figure runs, trying to escape the storm.

The graphic artists express fear, hope and confusion, feelings very difficult to convey without sound or movement. The posters rely on emphasis of color, symbolism and proportion.

The credits are lost among the images. Big names don't matter because cinema is not a money machine, but an art to be appreciated.

"American Films in Polish Posters" runs through March 31. Admission is free. Reprints of all posters can be purchased through the International Vintage Poster Dealers Association.

# Patriotic Purge

By David Gram  
Associated Press

MONTPELIER, Vt.—Peggy Bresee had picked out two books, *War is a Force That Gives Us Meaning* and *The Best Democracy Money Can Buy*, and she wasn't eager to tell the government about it.

That's why she was glad Bear Pond Books, where she shops regularly, had given her the option of leaving no record of the purchases. The store had also purged its files of the names of all the books bought in the past by members of its readers' club.

"It really does make me feel so much better," said Bresee, who was buying the books as birthday gifts for a grown son who lives in Utah. "I believe in independent bookstores and I'm grateful. They're protecting those of us who are readers. It matters."

The protection Bresee spoke of was from government agents, with newly broadened powers under the USA PATRIOT Act, to seize the records of bookstores and libraries to find out what their patrons had been reading.

"When the CIA comes and asks what you've read because they're suspicious of you, we can't tell them because we don't have it," store co-owner Michael Katzenberg said.

"That's just a basic right, to be able to read what you want without fear that somebody is looking over your shoulder to see what you're reading," he added.

Section 215 of the PATRIOT Act amended the Foreign Intelligence Surveillance Act, a 1978 law that set up a special court that operates in secret and hears cases related to espionage. The new law allows a government agent to ask the court for an order to seize records "for an investigation to protect against international terrorism or clandestine intelligence activities."

Unlike a traditional subpoena, there is no opportunity to challenge the order in court. Bookstores and libraries targeted by such orders are prohibited from telling anyone about them.

Katzenberg said the decision to purge the readers' club list was "both for our customers and also for ourselves, so we're not put in a position where we do have to turn over records. If we don't have records to turn over, obviously we can't."

The chief Justice Department official in Vermont, U.S. Attorney Peter Hall, sought to play down concern that government agents might soon be darkening the door at Bear Pond Books, a popular local institution whose narrow storefront looks out on the main intersection in the nation's smallest state capital.

"Only in very rare and limited and supervised circumstances would anyone be seeking that sort of business information from a bookseller, a library or a business of any sort," Hall said.

He added that so long as a

business keeps financial records for tax purposes, and there isn't any pending court proceeding in which the business owner knows the records are being sought, "a business person has a right to do whatever he or she wants to do with whatever records they've been maintaining."

Such record requests from bookstores were becoming more frequent even before the attacks of September 2001 prompted passage of the PATRIOT Act.

Kramer's Books in Washington won a preliminary court order blocking independent counsel Kenneth Starr from getting records of purchases by Monica Lewinsky during his investigation of the sex scandal involving Lewinsky and former president Clinton. She eventually turned over the records in an agreement granting her immunity from prosecution.

Last year, a unanimous Colorado Supreme Court ruled for the Tattered Cover Book Store in Denver in its fight against a subpoena of purchase records by a defendant in a drug case. The court found that "compelled disclosure of book-buying records threatens to destroy the anonymity upon which many customers depend."

Chris Finan, president of the American Booksellers' Foundation for Freedom of Expression, said until now booksellers have frequently kept lists of books their customers read as a matter of "relationship marketing." Some offer discounts to frequent customers or send a notice in the mail when there's a new book out by a customer's favorite author, he said.

Finan said he wasn't aware of any widespread move by booksellers to purge the lists as Bear Pond Books has done. But he added, "There are booksellers who believe the best thing to do is not keep the information in the first place."

Linda Ramsdell, president of the New England Booksellers' Association and owner of the Galaxy Bookshop in Hardwick, 27 miles north of Montpelier, said she hadn't purged her files as Bear Pond had done, but that she honored one customer's request to erase any record of books that the customer had bought.

Finan said his group had not taken a stand on whether Bear Pond's strategy was advisable. He said its focus now is trying to persuade Congress to change the more onerous provisions of the PATRIOT Act.

He said his group is among those supporting legislation being drafted by Rep. Bernard Sanders (I-Vt.) which would raise the legal threshold government agents must achieve before a court grants permission to search library or bookstore records.

Sanders said that, traditionally, a search warrant has been granted only when the requesting enforcement agency can show evidence that the search will be helpful in prosecuting a specific crime. The congressman said the legal threshold for such an order under the PATRIOT Act is "far too low."

## Celebrating Black History

Monday, Feb. 24

Soprano Jonita Lattimore will be performing at the Chicago Cultural Center's Preston Bradley Hall at 12:15 p.m. The free event, sponsored by the Musicians Club of Women of Chicago, is part of the Lunch Break Classical Mondays. For more information, call the Chicago Cultural Center, 78 E. Washington St. at (312) 744-6630.

There will be a screening of *Installment #1 of the Rhapsody Project Series*, a John Coltrane live documentary. The free screening starts at 2 p.m. in the Hokin Gallery, 623 S. Wabash Ave. Contact Student Activities at (312) 344-7459 for more information.

Tuesday, Feb. 25

Grammy Award-winning gospel singer Albertina Walker and Dr. Margaret

Burrough will take part in an interview/discussion and performance as part of the Center for Black Music Research's Tradition Bearing Series. Burrough is a cultural historian and the founder of Chicago's DuSable Museum of African-American History. The event will be held at 11:30 a.m. in the Hokin Annex, 623 S. Wabash Ave. For more information, call Student Activities at (312) 344-7459.

"Who Wrote This Song?—The Composers" will be presented by Joanie Pallatto, Willie Pickens and Sparrow. The show will be a performance of covers by Duke Ellington, Count Basie, Dizzy Gillespie, Stevie Wonder and others. The free performance will be at the Chicago Cultural Center's Randolph Café, 78 E. Randolph St. For more details, call the Chicago Cultural Center at (312) 744-6630.

Columbia student Robert Jones will perform original compositions, in addition

to R&B and soul covers in the Columbia Chicago Concert Hall, 1014 S. Michigan Ave. The free performance starts at 12:30 p.m.

There will be a free screening of *Nina Simone-In Concert* at the Columbia Library, 624 S. Michigan Ave. on the third floor. For more information, call Student Activities at (312) 344-7459.

Film Department faculty member Jeff Spitz will show footage from his work in progress. The documentary, co-produced by Mickey Adoda, is about the Robben Island Singers, a group of South African artists and activists. The free screening will be held at the Museum of Contemporary Art, 220 E. Chicago Ave. at 6 p.m.

Wednesday, Feb. 26

"The Cerqua Rivera Art Experience: A Tribute to Nina Simone and Music of the Black Aesthetic" will be performed at the

Columbia Concert Hall, 1014 S. Michigan Ave. at 12:30 p.m. The free show, featuring Bobbi Wilsyn, will also be held on Feb. 27 and 28 at 12:30 p.m.

Thursday, Feb. 27

Copia Records co-founders Brenda and Morris Stewart will be giving a lecture entitled "The Power of Black Music in Commercial and Advertising." The Stewarts are also co-founders of The Joy of Making Music, a nonprofit organization to support music programs for students in need. The lecture will be at 2 p.m. in the Columbia Concert Hall, 1014 S. Michigan Ave.

Sunday, March 2

Civil rights-era political rappers the Last Poets will perform spoken word at 2 p.m. at the DuSable Museum of African-American History, 740 E. 56th Place. For more information on the free event, call Student Activities at (312) 344-7459.

—compiled by K. Ryan Zalewski

## Columbia hosts high tech performance

By Michael DesEnfants  
Contributing Writer

Bang! Smash! Boom! If life were like the old Batman and Robin television show, every time we swung a fist or did a roundhouse kick, cool sound effects would fill the air. Technology will take us a step closer to this fantasy when a performance of Bodysynth hits the Columbia campus for a performance at the Center for Book and Paper Arts, 1104 S. Wabash Ave.

According to Columbia's official website, Bodysynth is a "wearable synthesizer controller" that translates the body's muscle movements into a musical instrument digital interface, or MIDI signals, that are then used to spur sounds, lights or video projections.

Chris Van Raalte, who helped develop Bodysynth in California in the late 1980s, will perform with the Bodysynth on Feb. 28 at 6 p.m.

Although he was unavailable for an interview, we did manage to track down Ed Severinghaus, Van Raalte's associate and co-founder of Bodysynth.

Severinghaus said Bodysynth is connected to the body by as many as 24 sensors similar to the ones hospitals use. The device is then connected to a computer that has preprogrammed actions, or sounds according to what muscle is used.

"The sensors can be connected to any muscle near the surface of the body. While one arm

is playing [music] the other can change the pitch," Severinghaus said.

Brian Read, an instructor in the TV Department, is responsible for bringing the performance to Columbia. Read called Bodysynth a "hands-free way of performing."

"It is technology with unrealized potential," Read said. He was so intrigued when he first witnessed the Bodysynth that he bought one. Read described how the Bodysynth could be used in connection with other things such as storytelling.

"With the Bodysynth, you can sample sounds of speech to accompany a story. It's a very sneaky way to grasp an audience," Read said. "It is basically a wearable computer. It is only 10 years old; and its uses have yet to be explored."

Read plans to use his Bodysynth to play videos hands-free.

"With the Bodysynth, I will be able to stop, fast-forward and rewind videos," he said.

The Bodysynth "crosses boundaries between dance and music composition, this is something that can create visual images on screen just from dancing," Read said. "It truly creates a virtual environment."

Students interested in attending the Feb. 28 performance and/or workshop on March 1 should call (312) 344-7669 for reservations.

Only 50 students will be allowed into the presentation and only 20 will be able to attend the workshop. For more information about Bodysynth, visit [www.synthzone.com/bsynth.html](http://www.synthzone.com/bsynth.html).

## 'Get Rich' resurrects gangsta life

By Michael Hirtzer  
A&E Editor

At a glance, it would seem rapper 50 Cent and producer King Britt have little-to-nothing in common.

However, both began their careers in the early to mid-1990s and are now receiving their hip-hop payoffs after they paid their hip-hop dues.

After slaving away making bootlegs and rapping over other's songs, 50 Cent finally landed a deal after Eminem heard his music, praised him in public and signed him. Dr. Dre then helped produce the album, resulting in the highly anticipated album, *Get Rich or Die Tryin'*.

It's the highest-selling album since SoundScan began calculating such numbers in 1991. It edged-out Snoop Dogg's *Doggystyle*, which sold 803,000 copies in its first week by at least 69,000 copies.

For the most part, 50 Cent lives up to the hype. He raps in a monotonous yet infectious voice. He seems to layer words on top of one another, letting them spill from his mouth in one long endless line.

The themes range from weed to guns, drinks, women and more guns on songs like "What up Gangsta," "P.I.M.P." and "Blood Hound," a song with a chorus that goes: "I love to pump crack / love to stay strapped / love to squeeze gats / but you don't hear me though."

This rapper speaks from experience. He's been shot nine times. His New York City concert was canceled the night after his friend Jam Master Jay was murdered, in fear of more violence.

That said, this is the return of the in-vogue gangsta. This is the most accessible gangsta rap album since *The Chronic*. I can almost hear my dad rapping along to "In da Club," the album's latest single—it's catchy, built behind a slow Dr. Dre beat and a cliché rhyme twisted just enough to sound captivating and original.

Conversely, King Britt's first all hip-hop album is infinitely more socially conscious and positive. And where *Get Rich or Die Tryin'* is a joint effort between Shady Records, Aftermath Productions, Violator Management, G-Unit and Interscope Records, which is owned by Vivendi Universal, Britt's *Adventures in Lo-Fi* was released on the decidedly indie Barely Breaking Even imprint.

Guest rappers like Bahamadia, Quasimoto and

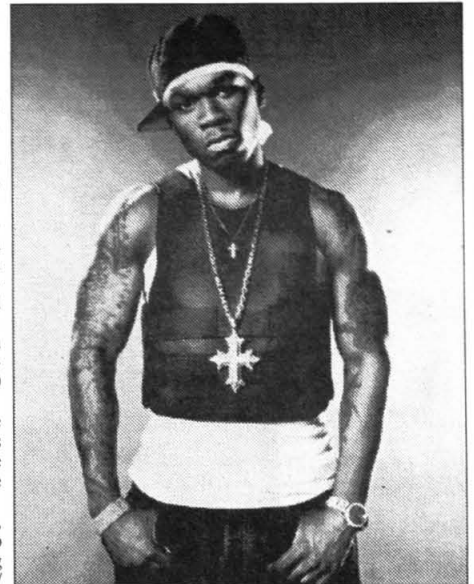


Photo by Sacha Waldman/Interscope Records

The rapper 50 Cent's bullet-proof vest and jewels add to his gangsta image.

the long-awaited return of Butterfly from the Digable Planets, who now goes by Cherrywine, casually drop social commentaries over Britt's sparse funk-flavored, keyboard-based beats. These rappers seem more interested in poetry than rocking the party.

On "Planetary Analysis," the album's most reoccurring emcee, Rich Medina, raps: "A complaint is nothing more than a notion / something to be filed away and forgotten / problem is most of these people here have no cabinets / so they pile them up in their living room and live with them like furniture you can't sit on."

Both of these albums are quality albums, representing separate spectrums of hip-hop. But if I saw 50 Cent walking down the street, I might duck around the corner and run away, whereas if I saw King Britt, I might slap him a high-five or give him a hug.

### CUMULATIVE GRADE REPORT

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PRIN EFF SPEAKING	<input checked="" type="checkbox"/> B+
COLLEGE WRITING II	<input checked="" type="checkbox"/> A-
WEST CIV ANT/1660	<input checked="" type="checkbox"/> B

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March 5:	2:00pm - 3:00pm
March 6:	5:00pm - 6:00pm

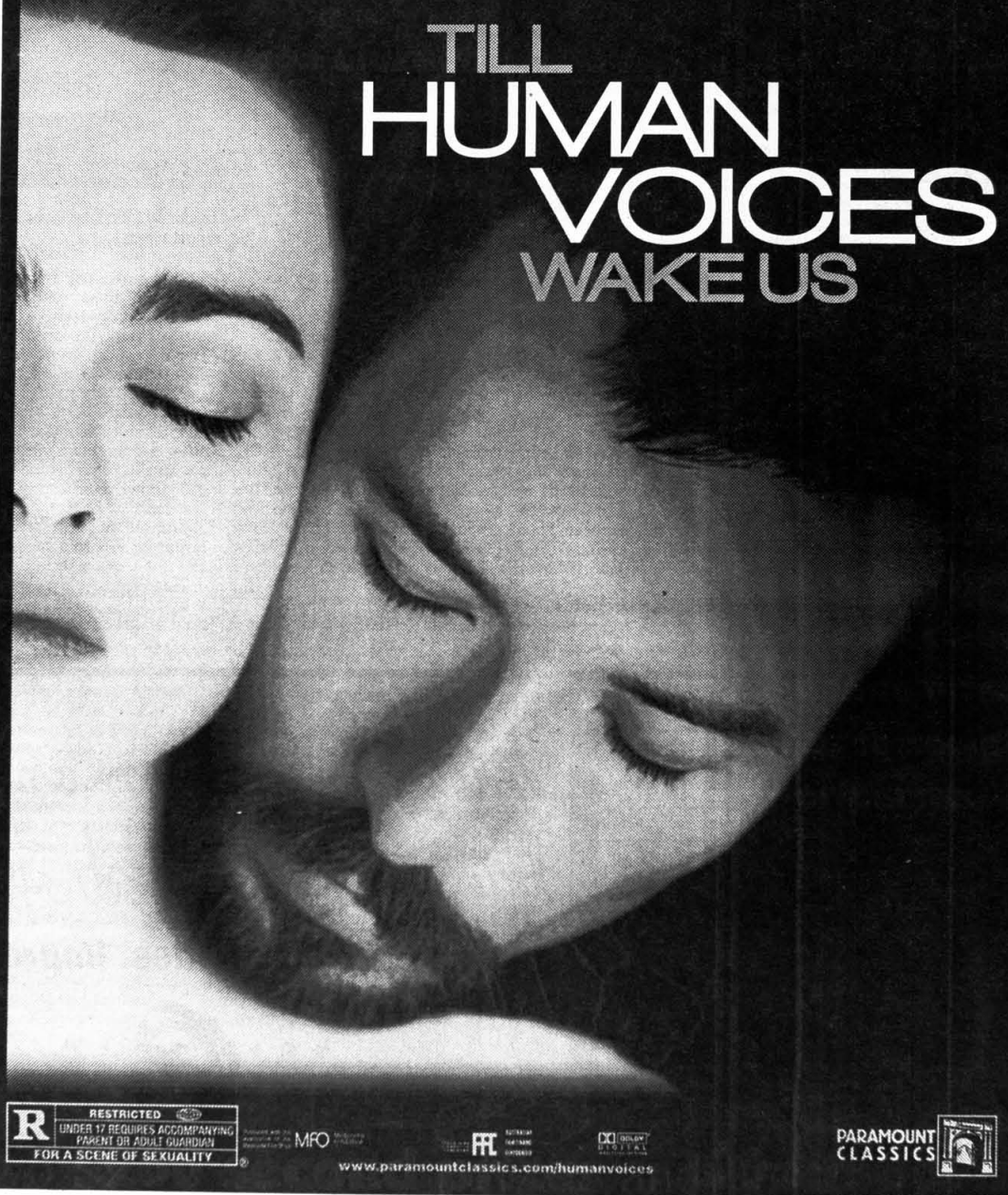
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# 'Old School' is all laughs

By Stephanie Sarto

Assistant A&E Editor

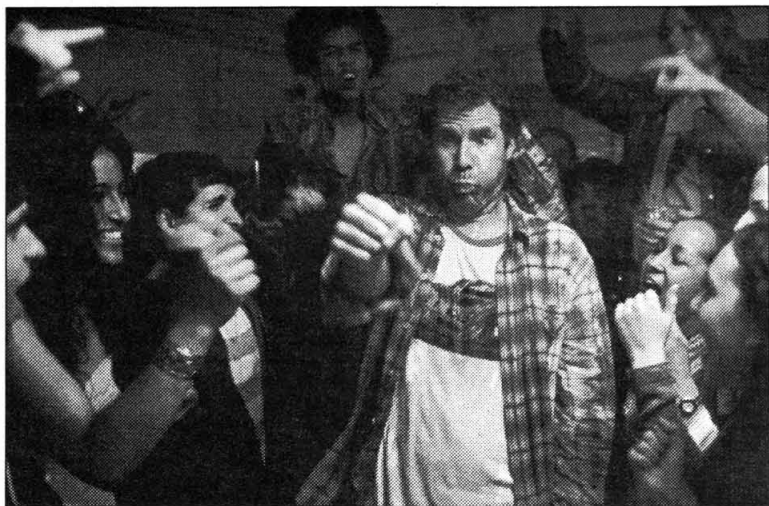
*Old School* claims it's "all the fun of college, none of the education." With a star-studded cast including Luke Wilson, Will Ferrell and Vince Vaughn as the main frat boys, and several cameos from Craig Kilborn, Seann William Scott and former Columbia student Andy Dick, this frat-boy flick is indeed good for a few laughs.

After coming home early to find his girlfriend in bed ready for an orgy, Mitch (Wilson) thinks his life is over. He thought he had it all—the beautiful girlfriend, a cushy career, house and dog. It seems his good friend, Frank, (Ferrell) is in the same predicament. He recently got married, and his friends tease him, saying he's stuck with one woman for the rest of his life. The last

of the 30-something group, Beanie (Vaughn), thinks he is having a mid-life crisis—he has two kids and a wife. But he is unsatisfied with his life.

Mitch moves from his girlfriend's place to one near a college campus, and his friends throw him a "coming out again" party. The crazy bash even brings a surprise music artist to the stage. You won't believe who it is. The party is a success, and the guys are back to their old ways—streaking, beer bonging and all. Let's just say Frank "The Tank" is back and ready to rock 'n' roll.

In light of these events, the three best friends decide to start a fraternity. They gather the most obscure group of guys, from a 90-year-old veteran to an extremely overweight black freshman. Rushing begins: You know, the immature and cruel pranks to "test" the pledges. From tying ropes to their



Photos courtesy of DreamWorks SKG

(Above) Will Ferrell dances around wildly after downing several beer bong. (Below) Luke Wilson battles with Lisa Donatz while Ferrell referees in 'Old School,' released Feb. 21.



penises with a cement block attached or KY jelly wrestling, the shock factor is pushed to the limit.

This is director Todd Phillip's sophomore studio hit; his first comedy was 2000's *Road Trip*. I don't anticipate any Oscar nominations for this hilarious flick, but it might snag some MTV Movie Awards for Best Kiss or Best Comedy. You might recognize moments alluding to *The Graduate* (aka underwater tranquilizer scene).

*Old School* opened Feb. 21, so check your local theater for listings. This movie is R-rated, so be prepared for gratuitous nudity and swearing. Guys will love this movie for the bare-it-all breast factor. Girls, check out Wilson: He's like a wounded puppy dog that you just want to hug.

This laugh-out-loud comedy had me grabbing my stomach in pain and snorting with laughter. Be prepared to laugh (a lot), even though the movie lacks a plot. I definitely give *Old School* four snorts.

## OLD SCHOOL



(So good, make a bootleg.)

Run Time: 91 Minutes

Rated: R

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Director: Todd Phillips

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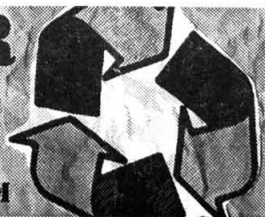
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## Abel Ferrara

Continued from Page 19



Abel Ferrara (center) poses with his entourage, including filmmaker Mark Finney (near right) and Walter A. Fydyck (behind Ferrara).

and a film called *Go-Go Tales*, which the young filmmaker, Mark Finney, said will make "The Sopranos" look like a f---ing Nextel commercial."

Ferrara said he doesn't think about how his movies will be censored—and they will be censored—while he's filming.

"If you're already thinking you're being restricted, they've already got you. We'll shoot something; I'll know how to edit it. At this point, we've done it so many times," Ferrara said. "You know they want to tell me 'your film has the mood of an [X-rated movie]' because they can't say specifically what shots they want taken out. A mood of an 'X' are you kidding me? How are you going to edit out the mood of an 'X'? Tell me the exact shots you want out, we'll take out. We make two versions anyway."

Finney, who is now working on a film in Los Angeles, said that's typical of movie industry jargon.

"I did a film with Sarah Michelle Gellar and Parker

Posey and I come back to town and my agent calls," Finney said. "He's like—and if this is not the epitome of a Hollywood term—the film is temporarily indefinitely put on hold." How is something indefinite and temporary?"

Regardless, Ferrara and company will continue to churn out edgy films. He's used to the initial public outcry. His masterpiece, *King of New York*, got laughed off the screen when it premiered at the New York Film Fest, Ferrara said, adding that *New Jack City*, a film with a strikingly similar story, won accolades only a few months later.

Paula Froehle, a short form and found footage instructor in Columbia's Film Department, organized the screening and Q-and-A that followed. She said, "I think Abel Ferrara as a filmmaker is really quite brilliant," adding "He's not a traditional Hollywood filmmaker."

For a full transcript of the Abel Ferrara interview visit [www.columbiachronicle.com](http://www.columbiachronicle.com).

## Amandla!

Continued from Page 19

songs keep the film from becoming too dark. This is a powerful testament to the strength of the human spirit. *Amandla!* is a reminder of the cruelty people can inflict on others and the great acts that the "powerless" can achieve.

*Amandla! A Revolution in Four Part Harmony* opens in Chicago on Feb. 28 at the Music Box Theatre, 3733 N. Southport Ave. For more information, call the Music Box Theatre at (773) 871-6604.



Photo courtesy of Artisan Entertainment  
A man dances in Johannesburg's John Vorster Square in 'Amandla!'

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doreen bartoni, monday, march 3<sup>rd</sup>

'candidates' bios can be obtained at the Library front desk.

## Neo-soul singer puts God first

By Reggie Royston

Knight Ridder Newspapers

(KRT Campus), ST. PAUL, Minn.—When listening to Cody Chesnutt speak, one might mistake the neo-soul's newest phenom for just another Bible thumper from Atlanta.

Last month at an opening set for Erykah Badu at the Minneapolis club First Avenue, the singer/guitarist came off more as a revivalist preacher with a rock band than a poetry beau from *Love Jones* when he exhorted the crowd to "Put God first in your life."

When his wife, Sabrina, picks up the phone for an interview, she answers with "Praise the Lord," and when Chesnutt gets on, he's no less spiritual about his views on music.

"I'm 34 years old. It does me no good to get up there and just try to go for strictly entertainment and see how many people I can pull for my own glory," said Chesnutt. "I got to go out there and glorify God and say, 'God is the most high.'"

However, Chesnutt's college radio hit, "The Seed," may be a little too racy for the congregation.

The song, originally appearing on his debut, *The Headphone Masterpiece*—has since been funk'd up, with help from the Roots on their album *Phrenology*—offers an image of love that might border on the blasphemous. It's one of the tamer tracks on the Roots album, which was released in November with little fanfare but since has created a buzz, with Rolling Stone dubbing him one their Best of 2002.

But lest he offend some in his audiences, the singer said there's a message amid the uncouthness.

"All that stuff, it's very political. It's going straight to the jugular," he said.

"Truth is the most conscious thing. Just raw truth is [the] most positive thing in this world."

While the album's delicate balance of high and low-brow may not score any points for political correctness, the compilation of acoustic blues, low-fi hip-hop and gospel rock breaks new ground for R&B.

Chesnutt produced the album almost exclusively on a four-track recorder in his Los Angeles apartment, pounding out folk and blues ditties over the course of six months and, later, mixing in keyboards, programmed beats and his voice, which favors Lenny Kravitz's softer moments.

Though sounding at times like a parody of beat-heavy teen pop with its gritty drums, the result is an ambitious two-disc record that manages to be as poetically and sonically challenging as De La Soul.

It's a left field approach to soul but one born out of necessity, according to Chesnutt, who was dropped by his band, the Crosswalk, and Hollywood Records for not molding that sound into something that could compete with Limp Bizkit or Britney Spears.

But you're not likely to see that same eclecticism live. At the Badu show last month and for the Roots' tour, Chesnutt's simple trio of guitar, bass and drums cracked through rock 'n' roll dance tunes complete with soul-stirring "yeahs."

It's a sound truer to his spirit, and one he says more African-Americans need to hear, in a climate where Jay-Z and B2K are king.

"God has blessed us with range and not just that one corner we've been painted into," he said. "I'm playing live because I want people to understand that before machines—all the stuff—came around, it was about the most natural vibrations with instruments. That's how I found comfort in music."

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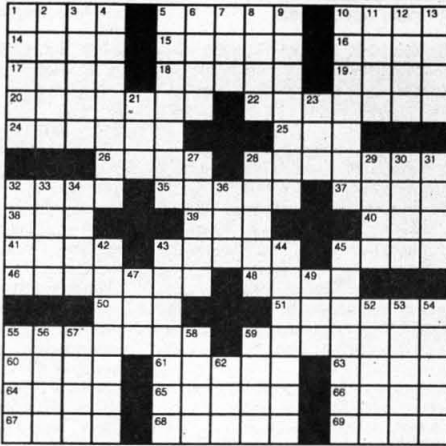
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1 Silly top  
5 Prison rooms  
10 Block up  
14 Perspicacious  
15 Sprite in "The Tempest"  
16 Ashcroft's predecessor  
17 French pronoun  
18 Narrow crest  
19 Lend of fennis  
20 Come forth  
22 Ostensible  
24 Mexican menu choice  
25 Churchill's sign  
26 monster  
28 Passed on  
32 Swiss artist  
35 Burn up the road  
37 Renoir subject  
38 Pirate's drink  
39 Woods' org.  
40 Guys  
41 Musical medley  
43 Renown  
45 Rowan and Rather  
46 Lady's bow  
48 Act dejected  
50 X  
51 Throughout the course of  
55 Called like a cat  
59 Nation on the Mediterranean  
60 Eden resident  
61 Part of RFD  
63 Conception  
64 Zhivago's love  
65 Carroll's lass  
66 Light tune  
67 "SportsCenter" stn.  
68 "Safety Last" star Harold  
69 Backtalk

DOWN  
1 Bird chirp  
2 Mrs. Flintstone  
3 Religion of the Koran  
4 Of adolescence  
5 Blocs  
6 Toledo's lake  
7 Eye cover



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02/24/03

8 Table supports  
9 Returned to a jacket  
10 War (1853-56)  
11 Jacob's third son  
12 Son of Judah  
13 Circular instrument  
21 The Greatest  
23 Lamprey  
27 Spread on  
28 Prepare for the counterattack  
29 Arizona city  
30 "East of"  
31 Bears' lairs  
32 Ray of fast food  
33 Remarkable one  
34 Arabian prince  
36 Pride in oneself  
42 Footstool  
43 Broad-based  
44 Sang in the alps  
45 Jumps the tracks  
47 Stitch

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49 Tavern by a tube station  
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58 Flat  
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62 Roberto's river

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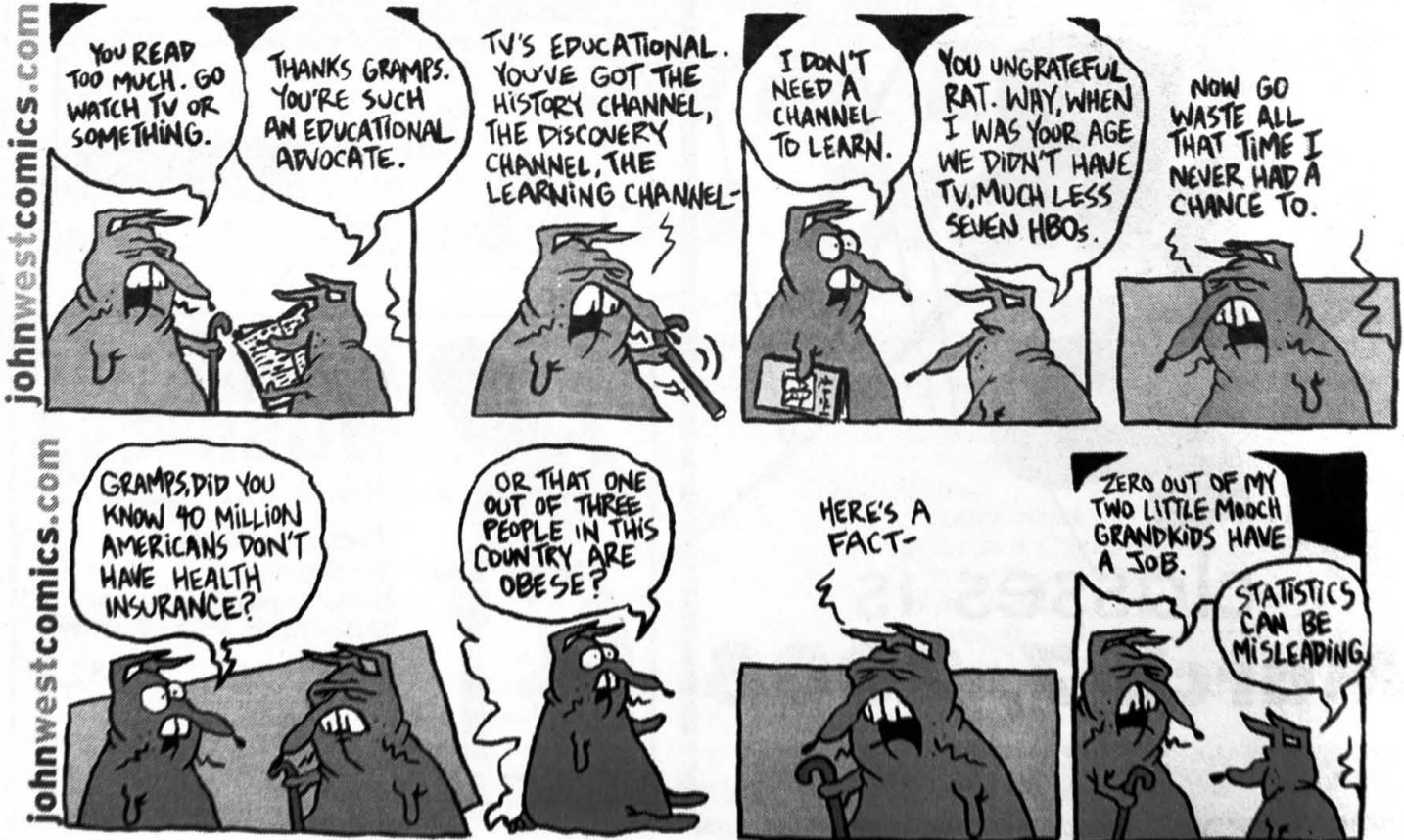
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### FROM THE OLD SCHOOL TO THE NEW SCHOOL

Columbia music student Robert Jones performs "old school - new school" music as well as some original compositions.  
WHEN: 12:30 p.m., Tuesday, February 25  
WHERE: Columbia Concert Hall, 1014 S. Michigan  
FREE

### WHAT IS THE POWER OF BLACK MUSIC?

Jazz Jam performance by Tanya Reed, Art "Turk" Burton and The People of the Sun Collective, an ensemble that fuses African, Latin, jazz and hip-hop genres. Panel discussion, which precedes the concert, addresses the definition of Black music, technology and the future of Black music, and the social, political and economic implications of Black music. Scheduled panelists: musicians Maggie Brown, Art Burton, Amin Muhammad & Dr. Curtis Prince.  
WHEN: 5 p.m., Tuesday, February 25  
WHERE: Hokin Annex, 623 S. Wabash, 1st floor  
FREE

### THE ROBBEN ISLAND SINGERS ON FILM

Documentarian Jeff Spitz, of Columbia's Film Department, shares footage of his work in progress (co-produced with Mickey Madoda Dube) about the journeys of three ex-political prisoners from South Africa. Hear songs and stories by the Robben Island Singers and learn how their incredible journey is unfolding.  
WHEN: 6 p.m., Tuesday, February 25  
WHERE: Museum of Contemporary Art, 220 E. Chicago Avenue  
FREE

### THE CERQUA RIVERA ART EXPERIENCE

A Tribute to Nina Simone and Music of the Black Esthetic, featuring Bobbi Wilsyn.  
TIME: 12:30 p.m., Wednesday, February 26 & Thursday, February 27  
WHERE: Columbia Concert Hall, 1014 S. Michigan  
FREE  
(An evening performance - 7:30 p.m., Friday, February 28 - has an admission fee of \$10 for students, \$15 general)

### THE LAST POETS

The original political rappers of the civil rights "era," present an encore afternoon of spoken word performance.  
WHEN: 2 p.m., Monday, March 3  
WHERE: Hokin Hall, 623 S. Wabash, 1st floor  
FREE

### FAT TUESDAY

Columbia celebrates Mardi Gras with a live musical performance.  
WHEN: 3 p.m., Tuesday, March 4  
WHERE: Hokin Annex, 623 S. Wabash, 1st floor  
FREE

### 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](http://www.chijazz.com) or call 312-344-6245.

HOW MUCH: \$15

## PLUS...

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/](http://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. Visit [www.dusablemuseum.org](http://www.dusablemuseum.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.

(Proceeds go benefit a scholarship fund for Chicago Public High School students wishing to attend Columbia College Chicago.)

WHEN: 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 Ticketmaster locations. Charge by phone 312-559-1212 or at [www.ticketmaster.com](http://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/](http://WWW.COLUM.EDU/BLACKHISTORY/) FOR A COMPLETE SCHEDULE OF EVENTS

PROGRAMS SUBJECT TO CHANGE WITHOUT NOTICE. PLEASE CALL TO CONFIRM. GENERAL INFORMATION NUMBER: 312-344-7459.

Program partners for The Power of Black Music are: Columbia College Chicago's Division of Student Affairs, The Office of the President, Department of Music, Center for Black Music Research, Department of English, Department of Radio, Dance Africa Chicago, Columbia College Library, C-Spaces, and our Chicago Cultural Partners: The Chicago Department of Cultural Affairs, the DuSable Museum of African American History and the Museum of Contemporary Art.



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# SAVE PAPER

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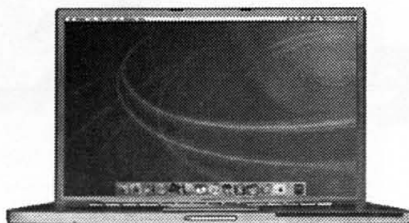
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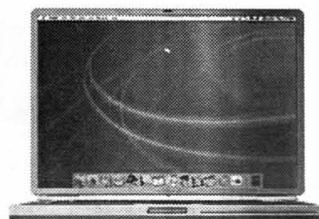
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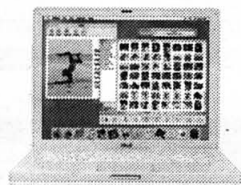
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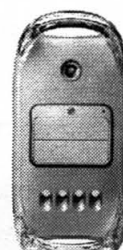
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SUN	MON	TUES	WED	THUR	FRI	SAT
2 7:00 COL	3	4	5	6	7 7:30 CGY	8
9 2:00 BOS	10	11	12	13	14	15
16	17	18	19 7:30 ANA	20	21	22
23 2:00 PIT	24	25 7:30 NYI	26	27 7:30 NSH	28	29
30 2:00 EDM	31					

Game dates and times subject to change

#### APRIL 2003

SUN	MON	TUES	WED	THUR	FRI	SAT
		1	2	3	4 7:30 STL	5
6 2:00 DET	7	8	9	10	11	12

# CITY BEAT

## Around Chicago



Brian Morowczynski/Chronicle

## Scholarship offered to AIDS patients

○ College funds of up to \$3,000 encourages patients to plan their future, say organizers

The Associated Press

CHICAGO—A college scholarship program is offering hope for the future to young patients with HIV/AIDS.

The scholarship is offered by Canticle Ministries, a nonprofit ministry run by The Wheaton Franciscans, and serves young people and adults with HIV/AIDS.

Scholarships of up to \$3,000 a year will be distributed in May of this year, but the anonymity of the recipients will be protected, said Brad Ogilvie, director of Canticle Ministries.

This is done because many of them haven't told people outside of their families that they have the virus.

"What if we lived in a world that did not assume these kids would die from the disease that killed their parents but instead showered them with acceptance, love and hope?" Ogilvie said.

Most of the scholarship applicants are in the adolescent HIV program at Chicago's Children's Memorial Hospital, where doctors, nurses and social workers helped Canticle develop its concept.

"I absolutely tell them they should be planning for their futures, including going to school and getting jobs," said Dr. Robert Garofalo, director of Children's adolescent HIV program.

"We have to change mindsets, because they can do so well," he said.

More than 27,000 young people between the ages of 13 and 24 are infected with HIV nationwide. That includes many who acquired the virus as infants from their mothers. Medicines are helping these children survive in spite of being infected.

Of the 50 or so adolescents with HIV/AIDS in the hospital's program, about five or six have full-blown AIDS and another 10 or 15 have troubled immune systems. The rest are in good health, Garofalo said.

Social workers at the hospital use the scholarship as a way to encourage patients to think about their futures.

"This is a gift that we can offer these kids, because it means they're alive and they're healthy enough to think about their futures," social worker Erin Leonard said.

## OFF the BLOTTER

Columbia officials suspect that a new cache of computers is responsible for separate attempts to break into the Conaway Center, at 1104 S. Wabash Ave.

Someone threw a brick at the side window of the center on Feb. 13, according to Columbia's director of campus safety, Martha Meegan. Police discovered the broken window at 6 a.m.

A similar incident occurred two days later on Feb. 15. Again, a brick had been thrown through a window of the Conaway Center.

Police reported the act at 6:30 a.m. The incident occurred sometime after 3 a.m., Meegan said.

Meegan is concerned that the new computers that Columbia recently added to the center are provoking such repeated acts.

"It's interesting that this is occurring now, when we have those computers in there," she said.

● The Chicago Police Department also reported a car theft on Feb. 8 at 6:40 a.m. in the 1200 block of South State Street.

● Two of the South Loop's CTA stops were

the site of several crimes, the Chicago Police report.

An act of deceptive practice occurred on the Roosevelt Red Line platform, 1200 S. State St., on Feb. 5 at 11:40 a.m.

Also on that platform, an act of simple battery took place on Feb. 9 at 10:59 p.m.

In the 1200 block of South State Street, criminal trespass was reported to have occurred on a CTA train on Feb. 7 at 4 p.m.

An incident of criminal trespass was reported on the CTA Red Line Harrison stop platform in the 600 block of South State Street, on Feb. 5 at 6:45 p.m.

● Also, on Feb. 7, the Burnham Plaza Mart, 828 S. Wabash Ave. was burglarized. The crime was reported at 11 p.m.

Compiled through data provided by the Chicago Police Department, Columbia's Safety and Security department and interviews with complainants.

## In the Loop...



Chris Coates

-News Editor-

On a wintry Chicago night, a crowded venue erupts into bedlam. Pungent fumes permeate the seething horde. As the panicking mob tries to escape, they confront blocked doors. Some are trampled. Bodies pile. Exits are locked. Those on the bottom asphyxiate from the pressure atop them. As the dead are carted away, the city blames the venue; the venue blames the city.

A familiar scenario, eh? In the end, the Feb. 17 stampede at the E2 nightclub on the city's Near South Side was déjà vu all over again—to quote my favorite Visa Check Card endorser.

In 1903, 602 theatergoers were killed trying to flee from a smoldering fire inside the massive Iroquois Theater, near the corner of Randolph and State Streets. It seemed the building's developers cut fire safety corners in order to pack as many into the theater's sold-out opening night as possible.

The product was the worst fire disaster in the country's history. After all, this was less than 30 years after a little blaze surreptitiously killed some 300 Chicagoans—I bet they were a little on edge.

On the lot that now houses the Oriental Theater, the 7,500-seat Iroquois Theater was billed as "absolutely fireproof"—much like the "unsinkable" Titanic. Thus, instead of formulating escape routes and training ushers, the staff of the 5-week-old Iroquois panicked when a velvet curtain caught ablaze.

With smoke billowing into the audience, the crowd confronted emergency exit doors that opened inward. Packing the vestibules, it was impossible to unlatch the doors. Many of them would die there, trampled beneath the weight of the surging mob.

With 500 dead at the scene, an internal investigation laid guilt at the feet of the theater's owners, Chicago city officials and code inspectors. Eventually, Mayor Carter Harrison was indicted—though the charge was ultimately dismissed on technicalities.

Aside from the denunciation, Harrison ordered the inspection of hundreds of theaters, shut down many and revamped the city's fire code to mandate that all exit doors open outward. Still, many blamed the city.

How little a century matters. Like the Iroquois fire, the E2 stampede—which took the life of a former Columbia student and twenty others—is possibly rooted both in the flagrancy of the city and the very real ferocity of the club's owner.

With a court order mandating the club's closure and a laundry list of transgressions, E2 should have never been open for its clientele—which included a surprising number of Columbia students, according to campus interviews.

And while the police department does not enforce such court orders, the 80 or so incident reports in and around the club should have shown the grim state of Supt. Terry Hillard's forces.

Yet, some elements of the modern disaster have changed since the Iroquois. Within hours of the stampede, lawsuits began to fly. Against the city. Against the club. It was the city's fault. It was the police department's fault. It was the fire department's fault. It was the club's fault.

Evidently, the media was enthralled with the classic whodunit. With Mayor Daley mum about the fire due to death of his own mum, 2nd Ward Ald. Madeline Haithcock was the only city hall representative in front of the media. She was at the scene and at the 911 center.

Did it matter she's running for re-election? Certainly not in Chicago, a city that is still seen as crooked as, well, a politician. (It should be said that the Rev. Paul Jakes also made a respectable media showing.)

And political wrangling will certainly have a place in the ongoing investigation into the stampede that killed 21 people down the street from campus.

There are the millings of E2's owner with the Rev. Jesse Jackson and Rep. Danny Davis. It will be wholly unsurprising when city officials take nominal steps to appease the public.

Like the Iroquois, the fallout of E2 will not include a revamp of the building code. For a few weeks, police will step up patrols, Haithcock will be elected and all will return to normal in our city by the lake. And a century from now, another incident will have us asking, "Why didn't they learn their lesson?"

Visit us online at [www.ColumbiaChronicle.com](http://www.ColumbiaChronicle.com)



# E2 nightclub: Columbia reacts to tragedy



Chicago media reports from South Michigan Avenue across the street from the E2 nightclub, the scene of an accident that killed 21, including a Columbia student, on Feb. 17.

Brian Morowczynski/Chronicle

Some students who have been to E2 say they can see why the stampede happened

By Georgia Evdoxidakis  
Co-Editor-in-Chief

Few Columbia students and faculty seemed surprised by the stampede at the E2 nightclub on Feb. 17, but many said they would change their attitudes about partying as a result of it.

After security guards allegedly tried to break up a fight with pepper spray or Mace, patrons raced to one of the exits and became entangled in the rushing crowds. Many of the victims died at the top of the stairs in the resulting pileup.

Twenty-one people died in the accident, most from cardiac arrest. One former Columbia student, De Shand Ray, 24, was killed in the panic of the crowd.

A combination of factors—constant overcrowding, closed-off exits and a tough atmosphere—made the club ripe for a tragedy, said many in Columbia's community.

The club, located just 10 blocks south of campus, was a popular hangout for many students and teachers.

Rufus McClinton, a senior, said he has often gone to the club in the last four to five years and has witnessed the crowding first-hand.

"There are about 30 to 40 steps overcrowded with people on that narrow staircase," McClinton said.

"I can see why this happened," said Lashie Patterson. She said the club was often jammed with too many people. Estimates of the number of patrons present at the time of the stampede range from 1,500 to 2,000 people.

"Like everyone else said, it was a death trap," said Robert Chapman.

For some Columbia students, however, the crowding was part of the excitement. Timmy Osoba, a film and video major, said he was a regular at E2, usually visiting on Fridays. He said that the entrance was always packed, but that he enjoyed himself when he went.

"There isn't another club like this one in Chicago," Osoba said. He said it was full of beautiful women, fashionable people and celebrities.

The nightclub was popular particularly among younger African-Americans. Most of the victims were

under the age of 30.

Columnist Mary Mitchell of the Chicago Sun-Times wrote that E2 "was one of the few places that young blacks could party."

"And [owners Calvin] Hollins and [Dwain] Kyles were among the few dance club owners who weren't turning them away."

Logan Vaughn said she tried to go to E2 once, because it was one of the few 18-and-over nightspots in the city. After she and her friends arrived, though, Vaughn said they decided it was too crowded and noisy and left.

Despite the popularity of the club, many students and faculty said E2 had a reputation for being a violent establishment. Several said they had personally witnessed fights.

"I remember hearing of several shootings and fist-fights—and have seen the fights first-hand," said broadcast journalism major Stephen Lindsay. "I stopped attending the club when it became too rough of a crowd." Osoba also remembered witnessing a fight.

"I did not like [the club]. It was ghetto and dirty, and it cost too much," said Marina Funes, a fashion retail management major. Funes said the typical cover charge was \$20.

"I've only been there once," said Perci Lucas, "years ago, when it used to be called the 'Clique.'"

Melanie Jamison, a senior advertising major, said she had been to E2 before when it was called the Clique. She said she has grown out of the club scene for many reasons.

"Clubs have changed over the years," Jamison said. "They are just too wild now. I'm 26 years old."

Osoba said he, too, will change some of his habits. Although he plans to continue going out, the tragedy will have an impact on his nightlife.

"I won't stay up late," he said, adding: "I'll be concerned if the club gets packed."

Even Columbia students who have never been to E2 said they will stay away from bars that are full or only have one exit.

"I always try to avoid overcrowded clubs," said Darrell Corington. "But I'll still go to clubs anyway," he added.

Ron Boyd, a full-time faculty member in the Television Department, said he believes himself to be more cautious than many younger clubbers.

"I'm always looking for a way out, because I am from the era of 'Our Lady Angels,' where students were killed in a fire. So I just think about it anyway," said Boyd, who has visited E2.

McClinton said that, even if the E2 passed inspection and was remodeled, he would never go back.

"People died there. It's not a place to party anymore."

—Staff writers contributed to this report.

# No more bowling for Columbia's neighbor

Long-time South Loop business tosses its last gutter ball, heads for Indiana

By Kristen Gianfortune  
Staff Writer

Universal Bowling, neighbor to Columbia's 623 S. Wabash Ave. building for more than 30 years, officially shuttered last month. The closure, according to owner Larry Weinstein, is due in part to a sagging economy and a waning interest in the sport.

Weinstein said that the company has lost at least a third of its business in recent years, and international sales, once a sizeable portion of Universal's income, are down some 20 percent since 1983. Both are contributing factors to the shop's Jan. 13 closing, Weinstein said.

When it opened in 1939, just one block from its current location at 619 S. Wabash Ave., it was called "the biggest little business" in the area, said Weinstein.

His father, Universal's original owner, Sam Weinstein, was unsure whether or not the shop would succeed, but business began to boom. Universal Bowling was the only shop in the world that provided the service of individual ball drilling, according to Weinstein.

"It's been a name in bowling for years. When they said Universal Bowling, everybody knew who it was, just times have changed," said Linda Dugan, who has been an avid bowler for about 50 years and has worked for the company for two years.

With the help of Sam's partner, Charlie Dunne, what began as a two-man operation before World War II became a staple of the bowling society that has spanned

over seven decades.

In that time, Sam—known by Chicagoans as the "Tenpin Tattler"—had several brushes with fame. Each week for 60 years, he hosted a 15-minute radio broadcast on then-WCFB-FM and WGN-AM, making it the longest-running radio show, according to Guinness World Records. Decades ago, when Jerry Lewis bought supplies from his shop, Sam asked Lewis if there was a charity that he could donate to. Sam ended up donating millions to Lewis' muscular dystrophy charity, Weinstein said.

In addition to serving the various charities and the bowling community, Sam has been known to treat his employees very well.

Earlier this month, Weinstein received an e-mail from an employee who worked for his father in the 1950s.

Stanley Fejdasz, who is now retired and living in Arizona, wrote: "I never forgot him. He made a big change in my life back then and, when I left, he told me something that I used all my life, treat everyone the same way you would want to be treated."

Fejdasz said that he helped out when the store moved from its original location and Sam gave him \$200 to buy lunch for all of the workers.

At the end of each day, Sam would ask him how much he spent on the lunches and then give him back the difference to make it \$200 for the next day.

On the last day the workers were there, Sam gave Fejdasz the difference and told him to keep it. "In those days, that was a lot of money," Fejdasz said.

Business at Universal Bowling has had its ups and downs through the years. During World War II, Sam went into the Navy, and rubber, which was the material most bowling balls were made of at the time, was scarce.

"Somehow it stayed open," Weinstein said.

With the invention of the automatic pinsetter in the 1950s, bowling became a popular American recreational activity, and business at Universal Bowling boomed. Weinstein said the company closed because business had been in a downward spiral for the past few years.

Before its closure, the company served about 600 different accounts, down from nearly 900 accounts a few years ago.

Weinstein said he would continue his career in the bowling supply business, working from home for Classic Products, an Indiana-based company similar to Universal Bowling.

As for Universal's old building, the site itself is up for sale. A statement on the company's website reads: "The family and staff of Universal Bowling thank you for the pleasure and opportunity of serving the bowling world for the past 64 years."

"We were the best, and that's the truth," Weinstein said.



Joe Saucedo/Chronicle

Universal Bowling's owner Larry Weinstein displays merchandise from his old store.