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Columbia Chronicle (03/24/2003)

Columbia College Chicago

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COLUMBIA CHRONICLE

Volume 36, Number 22

Columbia College Chicago

March 24, 2003

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Chicago's reaction to a U.S.-led war on Iraq

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150 walk out against war

○ Columbia protesters join with area students to dispute attacks on Iraq

By Lisa Balde
Assistant News Editor

Nearly 150 Columbia students and faculty members assembled in front of the 624 S. Wabash Ave. building on March 20 in response to the recently declared war on Iraq.

The group would later march together to join a citywide protest at Federal Plaza.

Through bouts of rain, students stood on the ledge in front of the building, shouting into a megaphone to persuade their peers and teachers to voice their opinions through protesting.

Columbia's response to the war began weeks before it was even declared, with the organization of a student and teacher walkout planned for the day the bombing of Iraq began. And, although few in the Columbia community actually walked out on March 20, many protesters said they would have if they had class.

"Hopefully, if everyone across

the country [protested], at last George W. Bush would see it and change his mind about the war," said Vadim Shapiro, 19, a freshman management major.

Shapiro didn't have a class to skip for the protest, but like the dozens standing around him, he would have walked out were it possible to do so.

"I just want to be heard," he said.

Selena Salfen, 22, a senior photography major, agreed, rationalizing her walkout by saying that

war was more important than taking pictures.

"I walked out of the dark-room," she said. "I stopped shooting in the studio to be here."

Area high school students took the cue to walk out of their classrooms despite the threat of a three-day suspension from their principals.

As many as five different high schools gathered together for an ad-hoc march around the city that

See Walkout, Page 7



Heather Morrison/Chronicle

On March 20, Students and teachers from Columbia walk out in protest of the war on Iraq.

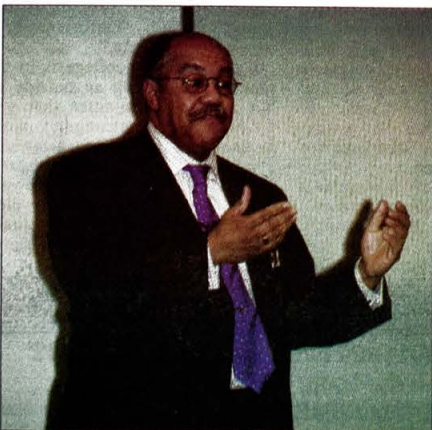
Carter says economy, Iraq war among concerns for Columbia

○ 'I didn't even know who the president was,' says one student

By Chris Coates
News Editor

In his first face-to-face address to the student body, President Warrick L. Carter reiterated the traits that he said gave Columbia the "most innovative curriculum in arts and media in the country."

On March 20, Carter delivered his first State of the College address to students, faculty and staff in the Ferguson Theater, 600 S. Michigan Ave. The speech, during which Carter paced comfortably across the stage, was also broadcast via a live feed to television monitors across campus.



Joe Saucedo/Chronicle

Columbia's president, Warrick L. Carter, speaks at his first State of the College address on March 20 in the Ferguson Theater, 600 S. Michigan Ave.

The event, sponsored by the Student Government Association, overlapped with the first full day of U.S.-led attacks in Iraq—a coincidence that Carter said appeared not to have affected student attendance.

"I was concerned because of this being the first day of our engagement in the Middle East that large numbers of students may participate in the national day of demonstrations," Carter said to the Chronicle after his speech. "I think it was good turnout."

Also in relation to the military actions overseas, Carter mentioned to the audience Columbia's connection to war in Iraq.

"We do have about 15 members of our community who are reservists who have been called up and are therefore serving the country on our behalf there," Carter said.

"These are very, very uncertain times as we therefore know because of what's going on [in Iraq]," Carter said. Along with a continuing war, Carter said that a stalled economy and a lowered stock market means that Columbia's endowments are down nearly \$20 million from a high of \$60 million.

He also pointed to the state of Illinois' \$5 billion deficit and its impact on private institutions, mainly through the Monetary Award Program grants. Pell grants, Carter said, could also be in danger because "the federal government is spending the majority of all of its funds...on homeland security and the Department of Defense."

Carter said that the college has hired lobbying firms that are working both in Washington, D.C., and Springfield to "work on your behalf to make sure our voices are heard."

Carter said that the more than \$2 million acquired from the state last year to remodel the 1104 S. Wabash Ave. building came from those lobbying efforts in Springfield. The funds allowed Columbia the necessary resources to move the Audio Technology Center onto campus from its former location at 676 N. LaSalle St.

Despite the fiscal concerns, Carter identified the

See Carter, Page 6

Columbia 2 closes due to stagnant profits

○ Program lists 1,000 continuing education students

By Ryan Adair
Co-Editor-in-Chief

Columbia will shut down its Continuing Education program, known as Columbia 2, for the next two to three years as the institution re-evaluates the direction of the program, according to college President Warrick L. Carter.

The move comes after the school enlisted the help of an outside consulting company, which advised the college in its discontinuation of Columbia 2. The program will be suspended by the end of the summer months, Carter said. The main reason for the closure is the failure of the program to turn a significant profit, according to Carter.

"While Columbia 2 has a number of positive features, the program has been unable to establish a clear niche or to generate the additional revenue the college had projected..." Carter said in a statement to the Chronicle.

First established in 1996 by Philip Klukoff, now a faculty member in the Educational Studies Department, the Continuing Education program offers certificate courses for adult students in the Chicago-area. Individual courses available have included

website design, computer design applications, voice-over performance, and makeup artistry, among others.

"We've tried to offer courses not offered in the undergraduate curriculum," said Continuing Education program coordinator Chuck Freilich. "All of our courses have been very well received and we serve approximately 1,000 students each [academic] year."

The program has often invited well-known professionals in the many arts and communications industries to teach its various classes and certificate programs, including Claire Moores, makeup artist and wigmaker with the Lyric Opera of Chicago, Andrea Hanis, travel editor for the Chicago Sun-Times and Ron Weiner, director for the "Donahue" show for 11 years.

Freilich, who found out on March 17 that the program was being suspended, said he is fully supportive of the college's action.

"I'm not happy about it, but I understand the reason why the college has decided to do this," he said. "They have a duty to be fiscally responsible. We were making a profit...but not a lot of money."

Freilich also said there were often conflicts between Columbia 2 and the college's various academic departments since, "we felt

See Columbia 2, Page 2

Update: President's Office intern

At his State of the College address March 20, President Warrick L. Carter said that "no one in my office will ever again go outside our college community if they're looking for an intern."

The statement came in response to a March 17 article in the Chronicle that revealed the President's Office hired a student from the School of Art Institute of Chicago to fill a position formerly held by a Columbia graduate student.

At the address, Carter clarified the specifics of the hiring, adding that the person his office hired was not a student at what he called a "competitor institution" at the time of the hiring.

Carter's office hired the student on a temporary, part-time basis under the title of "assistant to the President's Office."

Carter said that his office hired the School of the Art Institute student after the former graduate student intern abruptly left the position to study in California as part of the Semester in L.A. program

—Chris Coates

Briefly News and Notes

Find film funds with Playboy

Cleo Wilson, director of the Playboy Foundation will discuss ways to drum up financial support for film projects at the Playboy Foundation Funding Workshop.

Wilson will discuss how to pitch film ideas at the March 27 event. The free presentation is at 6 p.m. in Room 302, 1104 S. Wabash Ave. For more information, call (312) 344-6733.

Let them eat books

The Center for Book and Paper Arts and the Columbia College Library present "The Fourth International Edible Books Show and Tea" on April 1 at 6 p.m.

The event, on the 3rd floor of the Columbia Library, 624 S. Wabash Ave., features artwork and periodicals that can—and indeed will—be eaten.

The event is free to those who have created an edible book, which must also include a list of ingredients. RSVP by March 28. For more information call (312) 344-7384.

Pride Fest planned for April

Sponsored and organized by Columbia, the Chicago Collegiate Pride Fest 2003 is on April 5 at the Chicago Cultural Center, 77 E. Randolph St. The event, which celebrates its second year, includes a discussion between the executive director of the Gender Public Advocacy Coalition, Riki Wilchins and journalist Michelangelo Signorile.

Also scheduled are performances by cabaret singer Amy Armstrong and drag performers Chicago Kings.

The event begins at 3 p.m., with events through the day. For information, call (312) 412-9862.

Corrections

In an article about a bomb threat phoned in to Columbia's main switchboard published in the March 17 edition, the Chronicle misspelled a stranded dormitory resident's name. The correct spelling is Stefanie Foresta, a senior television major. The Chronicle apologizes for the error.

In an article about the Student Financial Services' new tuition payment options, the Chronicle erroneously said that class fees are included as part of the new plan.

The new payment plan only includes tuition and residence center fees, not class fees. The Chronicle apologizes for the error.

Announcement

Daryl Thomas, Columbia senior, died Thursday, March 20, of a "medical emergency," according to Dean of Students Sharon Wilson-Taylor.

College officials called an ambulance after Thomas collapsed at 2:15 p.m. on the 15th floor of the 600 S. Michigan Ave. building.

The cause of Thomas' death and any possible plans for funeral arrangements have not yet been released to the general public.

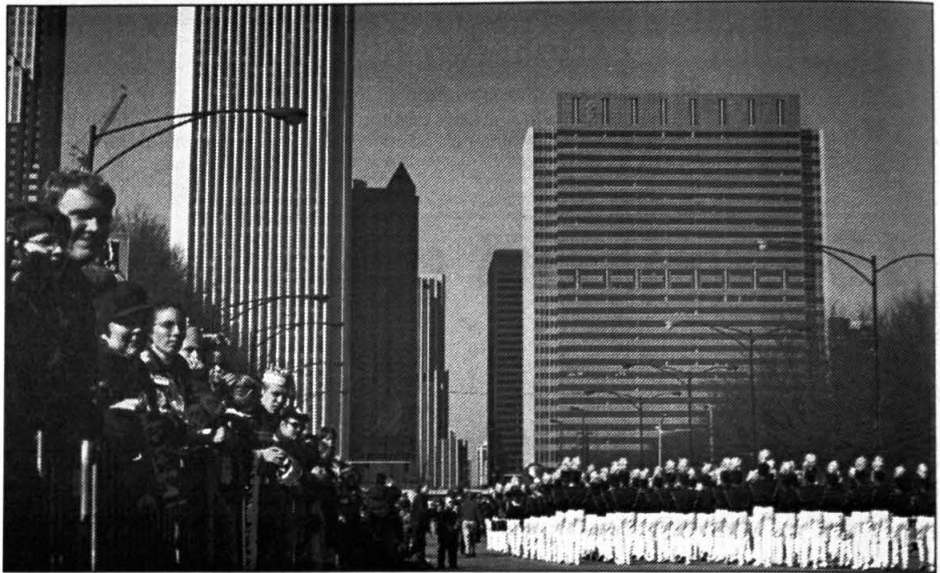
In a statement released by the Television Department, Chairman Michael Niederman said that Thomas was a "fixture in the department and an important part of our family."

"As one of his teachers," Niederman wrote, "it is particularly sad that his passing came so close to a goal that was so important to him."

"I know, as I watch the graduation procession, he will be there in my mind's eye and my heart."

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

Around Campus



Participants in the 48th Annual St. Patrick's Day Parade march toward the Chicago River on Columbus Drive. The parade, held March 15, featured more than 30 floats and 30 bands.

New VP in charge of Columbia's fund raising

○ Lloyd calls Columbia 'a well-kept secret'

By Kristen Gianfortune
Staff Writer

In hopes of expanding its fund-raising efforts, the Office of Institutional Advancement has created the assistant vice president of communications and marketing position. In this new position, Mark Lloyd, who has been involved with marketing at other universities as well as hospitals, will be responsible for fund raising and fund development at Columbia with an emphasis on philanthropy.

"My job is to create a positive image, and to promote programs and services that the college offers to a variety of market segments," Lloyd said.

Lloyd, who officially began working at Columbia on March 3, has worked in both marketing and educational positions throughout the Midwest. He moved to Chicago about four years ago after being recruited by the Illinois Institute of Technology to work in its marketing communication department.

Lloyd said he is happy to be working in an institution with strong programs, missions and opportunities.

"Columbia College is a well-kept secret in lots of market segments," Lloyd said.

In his first week at Columbia, Lloyd worked closely with top administrators, vice presidents and President Warrick L. Carter in handling the bomb threat that was called in to the school on March 7. He said the college's plan was "more substantial than any other college I've ever been [at]."

Lloyd hopes to enhance and develop the college's plans in terms of donations and funding.

"A lot of people have been working very hard to make this institution a worthy recipient of outside funding support," he said.

In his new position, Lloyd hopes to use his experience in education and administrative duties to financially

strengthen the college and further its reputation and objectives.

"[My professional experience] really makes me well-positioned to understand what's required of this position and this job, and to be successful in it," Lloyd said.

"Columbia is like every other school. It has some unique challenges, but many, many opportunities, lots of strengths and assets that make it a unique institution of serving a specific market niche."

Lloyd said it's too early to tell exactly what marketing strategies he will undertake, but he said the Internet is a priority, and he would like to use the web to communicate. He said all the student artwork he has seen is "remarkable," and the story of Columbia students is "a great story to tell." However, Lloyd said it is too early to say whether it will be used as part of the marketing strategy.

"It is now time for us to start being more aggressive in understanding our place and our ability to attract donor gifts," Lloyd said.

Lloyd is in the process of getting to know the administrators and department chairs, as well as the college in general. He currently resides in the Dearborn Park area, and said he met some Columbia students who live in the same apartment complex.

"I want to be an advocate for students. They are our market. They are our paying customers," Lloyd said. "I am a teacher."



Heather Morrison/Chronicle

Mark Lloyd

Columbia 2

Continued from Front Page

we were competing with them for students."

But he also remarked that most of Columbia 2's students were in their mid-30s and three-quarters of them were female.

The program itself is a small operation with Freilich and one secretary serving as the only full-time staff members. The classes and certification courses for continuing education use available space in many of the college's undergraduate departments, and primarily hold night classes in space available after the undergraduate classes are scheduled for a particular semester.

Acting Dean of Columbia's Graduate School, Keith Cleveland, who also oversaw the Continuing Education program, said the college's option to discontinue the program was in the best interest of the college.

"The decision is certainly not wrong. Giving the institution the opportunity to re-think what it's doing with continuing education and reintroduce it at a later date is a sound decision," Cleveland said.

He also praised those involved with the program.

"These people have all worked extremely hard throughout the years," he said. "Unfortunately it was an uphill battle."

Carter said the college is in the process of creating an outside ad hoc advisory committee that will formulate a "stronger, more focused and profitable educational outreach."

He added, "We see this two-year hiatus as an opportunity to develop a clearer and more profitable direction for this type of outreach programming."

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How to beat a 'life on the streets'

○ **Columbia student set to release album in April after a year in the works**

By Angela Caputo
Contributing Editor

Columbia senior Jeffrey Toney, 22, beat the odds by overcoming adversity and making his way across the country to school in Chicago with a lot of hard work, some luck and a dream.

A self-described entrepreneur, the media management major is in the midst of launching a record label and an album while running a small business—a recording studio—out of his Hyde Park apartment.

"He puts a lot of passion in his lyrics," said friend Luis Duran, 27, a Columbia graduate who now lives in Florida working for Def Jam records and is Toney's partner in their Raw Vibe Entertainment record label.

"He writes about what he's been through and what he knows," Duran said.

Born in Oakland, Calif., Toney was raised by his mom, Tamara Brooks, in what he considers an "average low-income, single-parent home."

The Oakland native said he started writing hip-hop when he was 12.

"I used to rap around the neighborhood with a bunch of guys," he said.

After entering a singing and rap contest for high school students in the ninth grade, the tide began to turn for the aspiring musician.

Toney was recognized through the competition and signed to make his first record *SkyBallin* with the group Side2Syde.

"I was really young and everything I [dreamed] about was coming true. It was amazing," he said.

A self-proclaimed "good student," Toney said through all the distractions he maintained good grades in school and knew that he was going to college because of a promise that was made to him during his early childhood.

Dawn Larsen, coordinator of New Media Management, said that that is one of the most admirable and unique qualities about Toney.

"He always balances his music career and does very well at his schoolwork," she said.

Toney said his chances of beating the odds of "a life on the streets" dramatically increased when Oral Lee Brown came into his first grade Brookfield Elementary class as a guest.

"She walked into our class...[and] she made a promise that she would pay the [college] tuition of all 23 students if they graduated high school."

"She's my real life angel," Toney said.

He describes Brown as just an average, hard-working person.

"People thought she was crazy...She told us she just had beans for dinner [to raise the tuition]. She sacrificed a lot for us kids," he said.

Toney graduated from Castlemont High School in the summer of 1999 and packed his bags for Columbia along with the dream of launching a musical career.

"He's very talented and committed to doing well...and making a name for himself," Larsen said.

Without much money, Toney said while he was in Chicago he decided he needed to take a chance to make his dreams of becoming a professional recording artist a reality.

"I signed up for all those credit cards that they offer in front of the school and bought equipment for my studio," he said.

Now he operates a recording studio out of his apartment to

earn money and has free recording time to make his album.

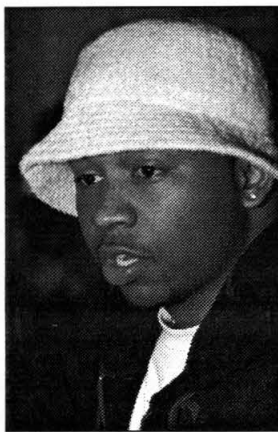
Dramacydle, Toney's emerging record, will be released in April. "I've been working on this record for a year," Toney said. "It's a variety of songs...party songs, political songs and street songs."

"I consider the songs that I write 'musical tears.' I write straight from the heart," he said.

Among the political messages in his rap are anti-war messages and disapproval of cuts in the Monetary Award Program grants that Toney said has caused "a handful of people [I know to quit] school because they cut the grants."

"I can feel what they're going through," he said about students who are struggling financially.

Toney said the best advice he has for other students who are trying to overcome adversity is from a message that Brown sent him: "Don't ever let anyone tell you can't do anything because the opportunities are always there. Just keep at it and be consistent."



Brian Morowczynski/Chronicle
Jeffrey Toney

SGA prepares for another 'speak out'

○ **Next year's elections scheduled for first week in May**

By Lisa Balde
Assistant News Editor

Columbia's student government wants to hear your thoughts—again.

On March 25 and 26, the Student Government Association will hold two more student "speak outs," despite a low turnout from the school for the organization's first event of this kind held almost three weeks ago.

Like the first one, these speak outs will act as an open forum to allow students to communicate their needs and wants for Columbia to student government officials.

According to SGA Vice President Justin Kulovsek, events like these are necessary in order for students' ideas to be conveyed to members of the school's administration. If there is a lack of communication between the students and the student government, he said, then nothing can be accomplished.

"My concern is that we have a larger turnout, more ideas and more people to talk," Kulovsek said. "They should come, because we are the voice between the students and the administration."

Although turnout for the speak out is the group's No. 1 concern,

SGA President Gina Jiannuzzi said she doesn't foresee a repeat of the low attendance seen the first time around.

"It's going to be after the State of the College address," she said, "and students might have more comments or questions that might not be [acknowledged by President Carter] because of time."

In order for students to feel more comfortable with talking to the SGA, Jiannuzzi plans to hold speak outs at least once a month for every month until the end of the semester.

"We need to hear their voice," Jiannuzzi said. "And that's important."

Dominic Cottone, the director of student leadership and the SGA adviser, said he stands behind the student government and its decision to hold more speak outs.

"I think the students, faculty and staff are going to realize the importance of having this on a regular basis," he said.

The second speak outs—which will take place at 4:30 p.m. in the Hokin Annex, 623 S. Wabash, on March 25 and at noon in the Conaway Center, 1104 S. Wabash Ave. on March 26—come just weeks before the start of the group's elections for next year's senate.

On March 18, the SGA held a special meeting to finalize dates for a lengthy election process that would last for almost a month. It will be a busy time for

the group, chock-full with application deadlines, campaign workshops, campaigning and voting.

Elections are a concern for the SGA executive board after the group began their first year nine seats short of a full senate, but Jiannuzzi said she expects a large amount of people to apply for positions in the upcoming election.

"We have people volunteering with events who are not even a part of SGA," she said.

Jiannuzzi said she feels even more confident in this election now that the student government has established itself in the Columbia community.

"Being a new student organization is very different, because no one knows that you're out there," Jiannuzzi said. "We had a little bit of a problem at the beginning of last semester...because of the different transitions that were going on. It took awhile to do things, but now we are doing them."

Students who want to apply for a senate seat for the 2003-2004 school year can pick up an application at the Office of Student Leadership, 1104 S. Wabash Ave. on the first floor in Office D. The deadline for applications is April 10.

Voting is open to the entire school and will take place from April 28 to May 2 after a week of candidate campaigning is complete. Polling stations will be set up in each Columbia building.

The Editor's Desk



Georgia Evdoxiadis
Co-Editor-in-Chief

I sit in front of my computer on a cold and wet Chicago night. Rain falls on my air conditioner and the light from televisions across the street glows through the window.

The evening rolls along, the quiet broken by the sound of an airplane flying into O'Hare airport. There are other planes flying, as I write, on their way to a much grimmer mission. I wonder if there is a young woman, not so different from me, sitting in front of a computer or typewriter, entering her thoughts onto paper.

People often tell me that I look like someone they know—this is a weekly occurrence that seems bizarre in its regularity. I wonder if there is a woman somewhere else that looks like me.

I wonder if she is afraid, like I am afraid, of what will happen in the days and weeks ahead.

I think of the death coming to those on the other side of the earth. I think of how they may not know that they are to be the first victims of our war. I think this other woman, my doppelganger, might die.

I am confused. I doubt my own perception of the world, of current events, of the information I have read and heard. I do not know what is right or wrong anymore.

Every conversation, every news broadcast, every morning's newspaper, tells me that there are people who think they know what is right.

I don't think they are so much smarter than I am, nor are they prescient enough to feel the truth. How can these people, our leaders, be so sure that they are doing the right thing?

George W. Bush said that he has no problem sleeping at night. I picture him readying himself, putting on his pajamas and brushing his teeth. He has told reporters he goes to bed at 10 every night. Is he going to bed at 10 p.m. tonight? This night, of all nights?

By the time this column is printed, we will have been at war for almost five days. That cruel phrase, "collateral damage," keeps rolling through my head.

Collateral damage is a mother, holding tight to her son as a bomb—the "mother of all bombs"—incinerates her home and family on impact. Collateral damage is a young boy, conscripted to the army, being shot as he runs for shelter. Collateral damage is a grandfather weeping at the sight of his destroyed home.

Collateral damage is the way souls are blackened by destruction.

In the last Gulf War, our troops trounced the other side so quickly that the politicians did not have time to catch up. For a day, we were using weapons meant for tanks and anti-aircraft machinery to shoot individual soldiers as they attempted to hide in the sand dunes.

One of the most haunting images of this was on a PBS "Frontline" special. The perspective was through the scope of one of those guns. The view is that of the shooter—there was no sound.

A man scrambled for cover, small explosions raining around him. He had no visible weapon, and was not returning fire.

He fell down.

The explosions stopped.

He got up, ran a couple of yards, and fire shot up around him again. The scene was repeated three or four times.

It looked like a video game, but it was not a game. It was a man being hunted down.

Few of you will read this column. I know, we all ache for this discussion to be over. We all feel that there is nothing more to be spoken or written; we all want to forget.

But what we must do now is remember. Remember that there are human beings who have died tonight. Remember them with gravity.

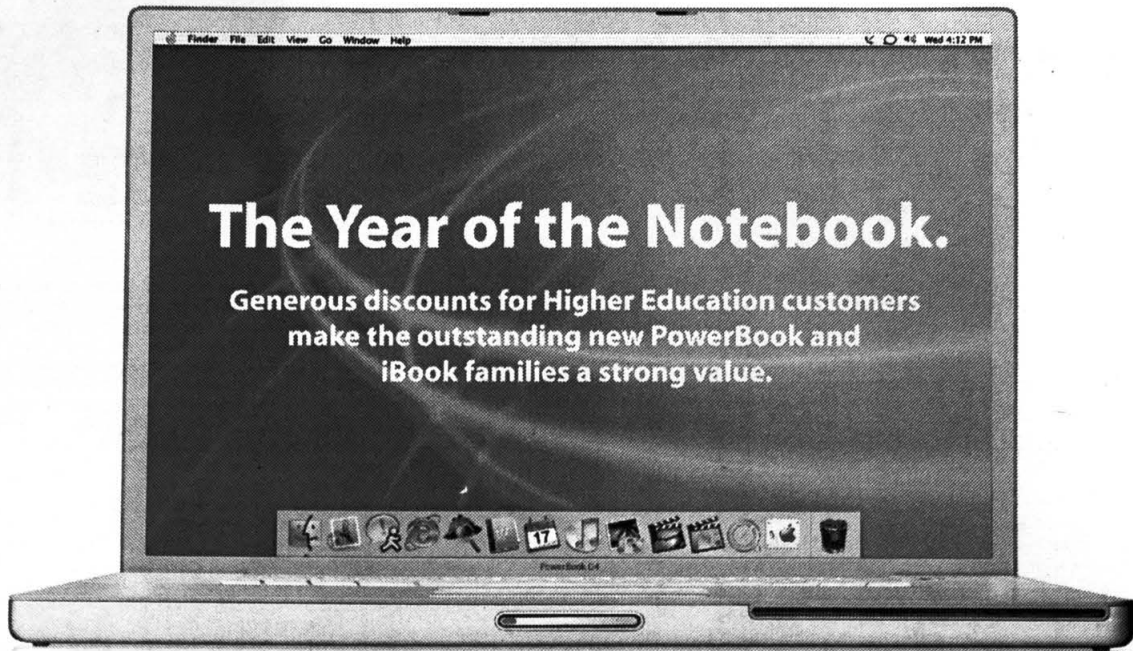
I think of Rodney King, face bloated and twisted, expressing the human desire for peace in piteous, but graceful, language. His voice was that of a confused and scared man when he asked his question of reporters. He has been mocked many times for saying, with such plaintive earnestness, what we all feel.

I do not think that King said anything funny. I have asked myself the same question a hundred times in the past year, and the voice inside my head is just as childish as his was aloud.

You may think that it was a naïve question, a question spoken by someone who hadn't seen evil or what it could do if allowed to run unchecked. But as King was being beaten, he must have seen the look on those police officers' faces. He must have realized that there was evil in the world. And he still asked the question.

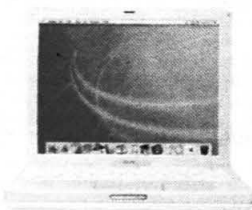
I want to go one step further, though, on this eve of destruction.

I want to know, not just why we can't all get along—I want to know why we don't even seem to try.



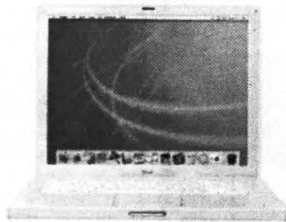
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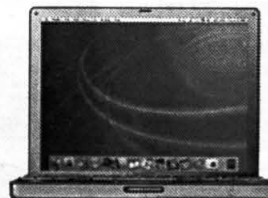
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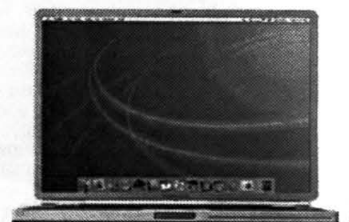
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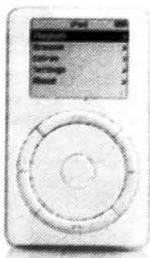
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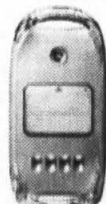
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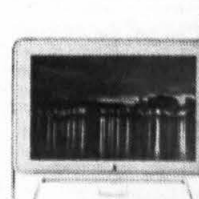
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An Apple A Day Just Doesn't Cut It...

April 2003

S	M	T	W	T	F	S
						
						
						
						
						

Immunization Deadline April 11

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1 Rubella	1 Rubella
2 Measles	2 Measles
1 Mumps	1 Mumps
1 DT	3 DT

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Submit your complete immunization history to the Records Office.

Deadline to enroll for online registration nears

○ Less than 200 Columbia students apply for next fall's enrollment

By Fernando Diaz
Contributing Writer

With less than six weeks for most students to become eligible for online registration, less than an eighth have scheduled appointments in their departments, according to officials.

By the end of April, most departments will have closed their doors for appointments that must be scheduled before online registration begins on May 5. The appointments ensure that students are able to register early for the fall semester.

"Online registration doesn't mean it's a free-for-all," said Mark Kelly, vice president of student affairs. "We're going from the dark ages to the 21st century. But there is a very difficult transition ahead."

"Students need to meet with faculty advisors in their departments to receive the clearances to lift the restriction to be able to register," said Janet Talbot, director of academic advising.

Students will have to meet with a faculty adviser in their department, while freshmen will meet with an adviser in the Freshman Center.

Undeclared majors will be advised by the faculty of the Liberal Education Department and the Science Institute, and those who are considering changing their majors should see an academic adviser in Room 300 of the 623 S. Wabash Ave. building.

This semester, instead of meeting and registering on the spot, the appointment will allow students to obtain the necessary clearance for registration, which will take place during the first three weeks of May.

After being cleared, students will receive a card from the Registrar's Office with their registration appointment in the mail, or will have to stop by the Records Office, in Room 611 of the 600 S. Michigan Ave. building, to check their appointment time.

Marvin Cohen, the registrar and head of Columbia's Records Office, also wants to make sure that students have taken the necessary steps with his office to minimize any trouble they may have when registering.

"Students need to make sure that their tuition is taken care of before they can register," he said.

Cohen also suggested that students update their address with the Records Office so that they don't miss any more important school information that is mailed out to them. After the OASIS mailing was sent out ear-

lier this semester, approximately 300 of the letters were sent back because of incorrect addresses Cohen said.

"If they haven't received something [about registration] in the mail by May 1, they should check with the Records Office," said Bernadette McMahon, chief information officer of the Information Technology Department.

Throughout campus, the pace has yet to pick up. With nearly 10,000 students enrolled at Columbia, most have yet to schedule an appointment. According to McMahon, who is tracking the numbers, only 162 undergraduates and seven graduate students have been cleared as of March 18. "People are just gearing up this week," she said.

Some departments are just now managing to get the word out.

The Academic Computing Department discussed different plans before deciding to go digital, according to Niki Nolin, the department chair. "We could probably [instant message] most of them," she said.

Nolin said they have posted maps of the curriculum all over the fourth floor of the 623 S. Wabash Ave. building to aid students. She said they would have e-mailed their students by sometime during the last week.

Several others, including the Radio, Arts, Entertainment and Media Management, and Journalism Departments followed up on a letter sent to students a month ago by the Office of the Vice President of Student Affairs with one of their own that explained how students would be cleared.

The letters detailed preparation for the first live test of the online registration system. The majority of departments have started clearing a small number of their students since March 10, and many more began March 17. The faculties of the Dance and Theater departments have posted sign-up sheets in their offices for students to pick an available slot when they can meet with an adviser.

"We've had an intense advising system and this won't change more than the timetable," said Deb Siegel, an instructor and the advising and registration coordinator of the Dance Department. The Theater Department has chosen to clear their students by year of study and then in alphabetical order.

Amanda Bailey, the secretary of the Television Department, said she has been informing students of the meetings for two weeks as they come by the office, but only a fraction have scheduled an appointment.

Faculty members' office hours have become advis-

ing times, but she admitted to being nervous at first. "Students don't understand that things are changing," she said noting that many had yet to receive the letters that included their OASIS information.

"I think the faculty and chairs are used to things coming up at certain times, [and this] probably snuck up on a lot of people," said Wade Roberts, Interactive Multimedia Program director. "A year from now it'll be a part of our cultural fabric."

The Film and Video Department, with 1730 students, has decided to implement a three-pronged approach to getting their students that want to register early cleared and ready to go. An appointment book was set out in room 301 of the 1104 S. Wabash Ave. building last week according to Tina Carano, 22, a directing major that works in the office as a receptionist work-aide. "It just started this week, and there's not a huge rush," she said.

"We're doing group and individual sessions," said Margie Barrett, undergraduate coordinator for the Film and Video Department, and faculty will also be clearing students during certain class breaks.

Film students can call or walk in to schedule an appointment with one of the 33 faculty members. "We're going to get to the students that want to be gotten to," she said.

Some are confident that this procedure, which will only be mandatory this semester, will go off without a hitch. "Unless they're a complete slacker, they'll get cleared," said Ezra Blackwell, an acoustics major who works in the Audio Arts Department as a receptionist work-aide.

McMahon stressed that registration "is not working around people's schedules." For the 17 days of registration, the Internet Café and a new lab under construction at the Plymouth Court residence hall will be open from 11 a.m. to 6 p.m.

Students will be scheduled, 20 at a time, for a half hour time slot. If they can't make it to their scheduled time, they can show up again anytime after their appointment to register.

After registering, adding and dropping classes will be available from anywhere OASIS can be accessed, Kelly said. He said he expects to have 400 students register each day in May.

With the course schedules for fall and summer of 2003 due at the Office of the Provost two weeks ago, students can expect to see the newsprint catalog surface during the first week of April, according to Jacqueline Monahan, information services specialist in the Office of the Provost, who puts the issue together.

Carter

Continued from Front Page

college's concrete successes—including the construction of the 18-story University Center of Chicago, the 100 new computers scattered across campus and the implementation of the new online registration portal, OASIS.

Carter also pointed to the college's planned switchover to a traditional university academic calendar in August of 2005. The new plan calls for the school year to begin shortly after Labor Day and wrap up in the beginning of May, according to Carter.

The changeover also means Columbia moves closer to mirroring other schools of higher learning.

"You know, there's a lot of arguments in terms of where we fit in an overall scheme of things as a prestigious institution," Carter said. "You know a lot of prestigious institutions like to think of themselves as...as being 'big-brained'...because it takes huge amounts of ACT scores to get in and they've got to have all these kind of, quote-unquote, excellent grades."

"Well, you know, our brains are bigger than any of them," Carter said, before pointing to the outcome of Columbia's students when they compete against other collegians.

"So that's the reason, in fiction writing, we beat every year Harvard and Yale—because our brains are bigger than theirs," Carter said.

That fact, Carter said, can be in part traced back to Columbia's teaching.

"We have a very, very strong administration; we have outstanding faculty leaders and outstanding structure," Carter said. "The state of the college is good. It's really good."

The 30-minute speech was followed by a Q-and-A session, where students expressed concerns mostly with mechanical elements at the school.

Several questions dealt directly with tuition payment and the online portal, OASIS.

Most students who attended the event said the speech was well-rounded, focusing on a wide variety of student issues.

"I didn't even know who the president was," said Pat Ryan, a freshman music business major. "Some of the things he said were pretty good when he was talking about the development of the school and where the money's going, but he was really vague on a lot of things."

"I thought it was very informative," said Debra McGrath, the associate vice president of Enrollment Management. "I think he hit most of the important parts."

"My biggest problem," said Andy Brinkman, a freshman recording major, "was people tend to nitpick over things that they should know, that they could find out in the student handbook."

The address, carried on a feed to monitors in Columbia's various buildings, marked the first time such a broadcast was fed live from the Ferguson Theater, according to Dave Mason, the Television Department's chief engineer. The cables that carried the televised speech from the theater to the television control on the 15th floor of the 600 S. Michigan Ave. building were specially installed for the event, Mason said.

Even with the event televised, some students missed the speech altogether.

"I wouldn't have gone too far out of my way to go unless he was going to really talk about tuition," said Robert Hinkley, a junior photography major. "But not if it was just a typical address."

But that notion apparently was not widespread. The Ferguson Theater was at capacity for the noon event.

"My goal was to have standing room

only and we achieved that," said Gina Jiannuzzi, president of the Student Government Association.

"The only thing that I want for next time is more time for questioning. Dr. Carter really wants to do that,"

Jiannuzzi said. "And his office is open and many students have questions for him. They are more than [welcome] to go his office and talk to him."

—K. Ryann Zalewski and Michael Comstock contributed to this report.



Gina Jiannuzzi, Student Government Association president, introduces Carter at his first State of the College address, March 20, in the Ferguson Theater, 600 S. Michigan Ave.

13-year Columbia vet moves to head UNCF

○ White helped create several Columbia staples, including Dance Africa

By Chris Coates
News Editor

Woodie White resigned on March 20 his post in the Office of Institutional Advancement to become the head of the Midwest Region of the United Negro College Fund.

"As I leave Columbia after nearly 13 years of service," White wrote in a statement released last Thursday, "I must first thank the Columbia community for the support you have given me during my tenure."

"I can only hope my colleagues and staff at the United Negro College Fund will be nearly as supportive and dedicated as those I have met here at

Columbia."

White has held the title of executive director of the Dance Center before serving as vice president of the Office of Institutional Advancement for the past 10 years.

White is also credited with creating several signature events at Columbia.

In 1991, White was a founding member of Dance Africa, an annual two-day dance festival held each fall that celebrates tribal African dance.

In fact, White also helped create the group that now produces Dance Africa—the Office of Community Arts Partnerships of Columbia.

According to a statement released by the President's Office, White is also credited with the creation of the Chicago Center for Arts Policy, the President's Club and the Center for Asian Arts and Media, along with a wide variety of fellowship funds and student scholarships.

White is leaving to fill the position of

head of the Midwest chapter of the United Negro College Fund, the more than 60-year-old institution that aims to provide financial assistance to students attending traditionally African-American schools of learning.

In the statement, White said that his new position would entail directing the "efforts of a nine-state region, working closely with corporations, foundations, UNCF alumni and other individuals to raise funds for scholarships, programs and activities at the 39 UNCF supported institutions."

And with the regional headquarters on Monroe Street, White said he looks forward to a continued relationship with the college community.

"Although he will be moving on to a new challenge," Carter said, "[White] has promised me that he will continue to be an active part of the Columbia family."

"The UNCF's gain is indeed our loss."

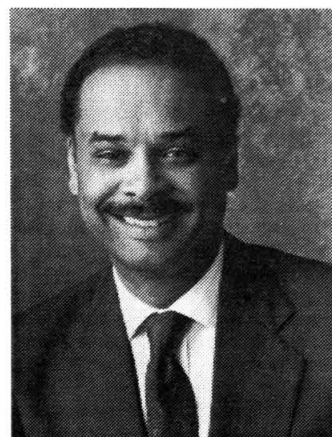


Photo courtesy of Office of Institutional Advancement
Dr. Woodie White

Walkout

Continued from Front Page

ended in front of the same building that was the starting point of Columbia's protest, which began immediately after.

Sarah Adams and Milica Vesovic, both 15, walked out of Lincoln Park High School that day with the phone numbers of lawyers written on the back of their hands.

"We can sue [the school] if they try to suspend us," Adams said.

Another group of students made the trip to Chicago from Lombard after walking out of their East Glenbard High School classrooms to make their mark against the war.

"They don't talk about the war at all in school," said Justin Cholewa, 18.

"We have no time to talk about our own opinions, and teachers don't give us theirs. They say not to talk about it."

Columbia's student protesters reacted positively to the high schoolers, who made the effort to speak out against the war.

April Hanson, 19, a freshman fiction writing major, said that high school students are particularly vulnerable at this point in the war.

"They are the one's who are being targeted the most for military recruitment," she said. "[The walkout] helps create awareness among the students."

As the high school protest march died down, Columbia's protest group grew and was further supported by passers-by who honked and shouted to the crowd.

"I definitely support the students," said Paul Holmquist, 27, an administrative assistant for the Dance Movement Theory Department. "I don't know if it'll accomplish anything, but [their protest] is a vehicle for students to voice their opinions."

Ryan Salde, 26, a senior fashion marketing major, said that he was pleased with the student response toward the war but was skeptical as to how many teachers would join in.

"I think [the war] is going to hurt us as students," he said, saying students should have shown more interest in this issue. "But, honestly, I don't think [the teachers] are going to walk out."

Few teachers canceled their classes to attend the protest at Federal Plaza that became the home base for protesting to over a thousand Chicagoans.

"I don't believe in walking out on a class," said Barb Iverson, a full-time Journalism Department faculty member, who eventually joined the Columbia College Faculty and Staff Against the War group at Federal Plaza.

"I encouraged my students, if they weren't in class [at the time], to come."

Iverson said she wouldn't have canceled any of her classes, despite plans for an organized walkout, because she didn't want students to miss out on an education that they pay to receive.

"I would let them do it, but talk

to them later to negotiate something to account for the time they missed," she said.

Iverson reiterated a growing concern among some students that a teacher walkout would hinder classroom time that they paid for as a result of political views with which they don't necessarily agree.

Many teachers, including Joan Parkin, an adjunct faculty member in the English Department, said that such views wouldn't have prevented them from leaving or canceling their classes to act on their anti-war beliefs.

"Innocent Iraqis are being slaughtered for oil," she said. "I would have walked out. The teacher has the right to defend their First Amendment right. If students want to stay in class, we can easily give them an assignment."

Tim McCain, a part-time faculty member in the Theater and English departments, said he also would have canceled his class.

"I think it's about what our priorities are," he said. "One day we miss of class compared to the number of people who died tonight—what's more important?"

June Terpstra, a part-time teacher at both Loyola and Columbia, actually canceled her classes at Loyola on March 20.

She said by calling off her classes, she was not only taking advantage of an opportunity to exercise her own beliefs, she was also giving her students the chance to express themselves.

This way, "students could make their own choice about what they should do for what was right for them," she said. "This is a very bad day in the history of the United States."

Despite varying degrees of support from some students, others were pleased with the initiative teachers took independent of the school.

Still, Columbia experienced few cancellations in response to protest.

"It shows that, even though you're part of a bigger structure, you're still entitled to your own opinions," said Sarah Willis, 23, a senior art and sociology major who skipped her yoga class to attend the Federal Plaza protest.

Erin Hellweg, 23, a senior undeclared major, said her Math for Survival teacher dismissed her class.

"I feel that it was a courageous thing for her to do, because it's something that she didn't have to do," Hellweg said.

TV showcase experiments in documentary

○ Elevators, bar bands topics of choice for student films

By British Battle
Staff Writer

Columbia's Television Department showcased real-life, nontraditional documentaries and unusual experimental videos during the Independent Showcase on March 14. The films presented ranged from the story of an up-and-coming bar band's life on the road to one person's strange experience in a Columbia elevator.

Each video reflected a personal vision of the 12 students who showcased their work, according to Eric Scholl, an instructor for the experimental video production.

"All the videos are unusual in some way. They are not like standard journalism documentaries we see on television. They are more related to the maker's personal experiences," Scholl said.

Janoah White, a television major, incorporated her fear of elevators into an experimental production called *Elevator Music*.

The piece portrayed someone slowly going up in one of Columbia's elevators.

"I'm totally scared of elevators," White said. "So I just thought, when I'm in an elevator, I feel claustrophobic and I always feel like it's going up a lot slower than it really is. That's what I kind of made the piece go like—really, really slow, and drawn out...That's how I feel when I'm in the elevator."

"I thought that there was a lot of energy and a lot of ideas. I think that it was all pretty much documentary—even the experimental stuff—because they all showed a slice of real life," said Lem Huntington, the documentary center technician.

Each documentary and experimental video communicated a message to the audience in a creative, yet personal, way.

Burning X-Mas, the first video shown, documented a New Orleans tradition of lighting bonfires during the Christmas season. It captured southerners sharing experiences about what it is like to be a part of something New Orleans has celebrated for many years.

Emre Aslay, a film major, said he enjoyed learning about the tradition.

"As a documentary maker, I loved it," he said. "I didn't know anything about [the bonfire tradition]. I think that it was very educating, and entertaining as well."

Neal Malmanger, a television major, said he was inspired to do a documentary about friends in a Minnesota-based bar band.

Malmanger called the film *It's Not Happening To Me*. He said that hanging out with his friends during the summer gave him an opportunity to shoot some of the band's exciting moments on stage and their behind-the-scene experiences. Malmanger said that taking the documentary class has been very beneficial.

Malmanger said: "We watched a lot of different examples of film from different styles of documentary. [The class] really taught me a lot about editing, shooting, directing—and also, content. It was a fun class to take."



Angela R. Simpson/Chronicle
A group of protesters move toward the Dirksen Federal Building from Columbia's campus on March 20.



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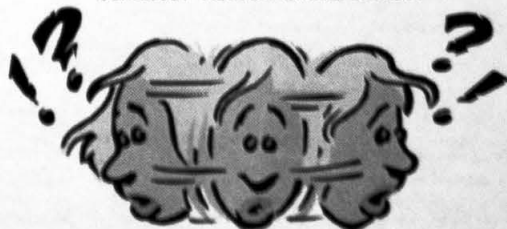
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SATURDAY, MARCH 22, 2003

6:00pm, STORY WORKSHOP® AND HAIR TRIGGER BIRTHDAY BASH! The Story Workshop approach to the teaching of writing turns 35, and Hair Trigger, Columbia College Chicago's student anthology turns 25 in 2003!
 DAVID FRIEDMAN MEMORIAL ALUMNI READING: *Cris Burks, SilkyDreamGirl*. Alumni and Student Open Mic Reading. The Adventurers' Club, 555 North Franklin Street, Chicago

SUNDAY, MARCH 23, 2003

2:00pm, READING AND CONVERSATION WITH THE AUTHOR: *Stephen Harrigan, The Gates of the Alamo, Aransas*. Louis Lerner Auditorium, Conrad Sulzer Regional Library, 4455 North Lincoln Avenue, Chicago

MONDAY, MARCH 24, 2003

11:00am, CONVERSATION WITH THE AUTHOR: *Cris Burks, SilkyDreamGirl*, 11th Floor Faculty Lounge, Columbia College Chicago, 624 South Michigan Avenue, Chicago

2:00pm, FACULTY READING: *Mort Castle, Nations of the Living, Nations of the Dead*; *Phyllis Eisenstein, The City in Stone*; *Claire Shulman, Zora Neale Hurston scholar*; and others. Hokin Annex, Columbia College Chicago, 623 South Wabash Avenue, Chicago

7:00pm, FACULTY READING: *Randall Albers*, Chair, Fiction Writing Department; *Betty Shiffett*, Professor Emerita and award-winning author; *John Schultz*, Professor Emeritus and author, *The Chicago Conspiracy Trial*. Hokin Gallery, Columbia College Chicago, 623 South Wabash Avenue, Chicago

TUESDAY, MARCH 25, 2003

2:00pm, READING AND CONVERSATION WITH THE AUTHOR: *Dennis Lehane, Mystic River, Prayers for Rain*. Columbia College Residence Hall, 731 South Plymouth Court, Chicago

3:30pm, PUBLISHING PANEL: *Jenny Bent*, agent, Harvey Klinger; *Elizabeth Crow*, Executive VP and Editorial Director, PRIMEDIA; *Ed Kasbenne*, Senior Editor, Random House; *Dennis Lehane*, author, *Zak Mutch*, author, *The Beggars' Shore*, editor, Bandit-Lit.com; *Johnny Temple*, publisher, Akashic Books. Moderator: *Shawn Shiffett*. Columbia College Residence Hall, 731 South Plymouth Court, Chicago

6:00pm, BOOK SIGNING: STEPHEN HARRIGAN

7:00pm, CONVERSATION WITH THE AUTHOR: *Ray Bradbury*. Video of recent visit with *Ray Bradbury* (*Martian Chronicles, Fahrenheit 451*) by authorized biographer *Sam Weller* (*Secret Chicago*)

READING: *Stephen Harrigan, The Gates of the Alamo*. Auditorium, Harold Washington Library Center, 400 South State Street, Chicago

WEDNESDAY, MARCH 26, 2003

2:00pm, CONVERSATION WITH THE AUTHORS: *Elizabeth Berg, True to Form, Open House*; and *Chitra Banerjee Divakaruni, The Vine of Desire; Arranged Marriage*. Multipurpose Room, Harold Washington Library Center, 400 South State Street, Chicago

6:00pm, BOOK SIGNING

7:00pm, READINGS: *Elizabeth Berg and Chitra Banerjee Divakaruni*.

8:30pm, A ROUNDTABLE DISCUSSION: IN SEARCH OF THE AMERICAN STORY: *Elizabeth Berg, Don De Grazia, American Skin; Junot Diaz, Drown; Chitra Banerjee Divakaruni; Stephen Harrigan, The Gates of the Alamo; Irvine Welsh, Trainspotting*. Moderator: *John Schultz*. Auditorium, Harold Washington Library Center, 400 South State Street, Chicago

THURSDAY, MARCH 27, 2003

2:00pm, CONVERSATION WITH THE AUTHORS: *Junot Diaz, Drown*; Columbia College Fiction Writing Department faculty member *Antonia Logue, Shadow-Box*; Columbia College Fiction Writing Department Writer-in-Residence *Irvine Welsh, Porno* (*Trainspotting* sequel). Host: *Victoria Lautman*, literary interviewer for WBEZ-FM and WTTW-TV. Columbia College Residence Hall, 731 South Plymouth Court, Chicago

7:00pm, LITERARY KNOCKOUTS

READINGS AND MORE: *Junot Diaz, Drown*; *Antonia Logue, Shadow-Box* (*Irish Times Literature Prize*); *Irvine Welsh, Porno* (*Trainspotting* sequel).

AFTER-READING CELEBRATION: Music mixed by Metro owner and DJ Joe Shanahan. Books for sale and signing. Metro, 3730 North Clark Street, Chicago. Doors open at 6:00 pm. All ages welcome.

FRIDAY, MARCH 28, 2003

11:30am, LITERACY OUTREACH: *Junot Diaz* in conversation with Fiction Writing Department Outreach Students from the Boys and Girls Clubs of Chicago. This writing program is made possible in part by the United League Civic & Arts Foundation.



2:00pm, FICTION WRITING DEPARTMENT FULL-TIME FACULTY OPEN MIC READING: Host: *Betty Shiffett*

4:00pm, FICTION WRITING DEPARTMENT STUDENT BOARD OPEN MIC READING

7:00pm, READINGS IN THE RAW: The Fiction Writing Department's Graduate Student Reading Series. Hokin Annex, Columbia College Chicago, 623 South Wabash Avenue, Chicago (all Friday events)

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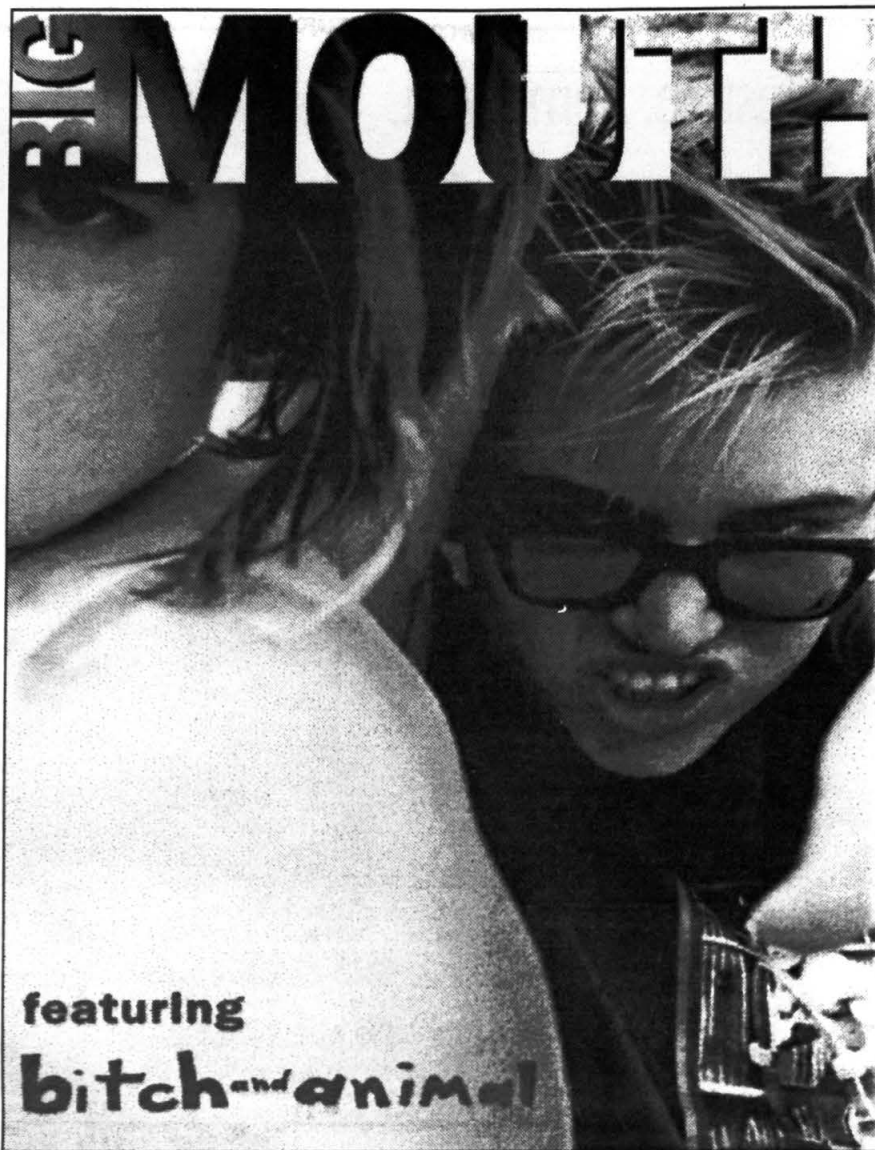
General Information: Fiction Writing Department, 312 344 8559; email StoryWeek@colum.edu. Website: <http://fiction.colum.edu/storyweek2003>
 Media Information: *Sheryl Johnston*, 773 472 2254; email Sheryljohnston@aol.com
 CPDU credit available; for information, call 312 344 7861

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TOP TO BOTTOM, LEFT TO RIGHT: IRVINE WELSH, CHITRA DIVAKARUNI, CRIS BURKS, JUNOT DIAZ, ELIZABETH BERG, DENNIS LEHANE, STEPHEN HARRIGAN, AND ANTONIA LOGUE



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1-2 pm PERFORMANCE Heart of a Woman: Celtic Songs of Love, Loss and Valor Jamie O'Reilly, folksinger in concert with Michael Smith, guitar Hokin Annex 17	18		5-7pm Opening Reception MULIEBRAL Hokin Gallery 20	21	 22
24		26	6-11pm PERFORMANCE Big Mouth featuring: "Bitch and Animal" plus guests: local all women percussion group "Big Smith" Hokin Annex 27	5-8pm Opening Reception Wil of America's First Ladies Glass Curtain Gallery 28	29
31	1	2	3	4	5
1-3pm SCREENING—Student works Hokin Gallery 2-3pm Artist Talk: Barbara Bansley Glass Curtain Gallery 7	1-3pm PANEL: Beauty Myth in the Media with Rose Economeau and additional panelists TBA. Hokin Gallery 8	1-3pm Evidence—READING. Fiction and Poetry about Women's Experience. Hostessed by Barrie Cole. Hokin Gallery 9	7-10pm MULIEBRAL PERFORMANCE Inter-Arts Student Performances Curated by JT Newman Hokin Annex 10	1-3pm SCREENING Fried Green Tomatoes Hokin Gallery 11	12
1-3pm SCREENING Monday Documentary Series - Student/artist based works TBA. Conaway Center 14	 Tic Toc Chicago 15	16	17	1-3pm SCREENING The Color Purple Hokin Gallery 18	
1-3pm SCREENING Monday Documentary Series - Student/artist based works TBA. Conaway Center 21	22	1-3pm SCREENING Daughters of the Dust Hokin Gallery 23		1-3pm SCREENING I Shot Andy Warhol Hokin Gallery 25	26
1-3pm SCREENING Monday Documentary Series - Student/artist based works TBA. Conaway Center 28	1-3pm SCREENING The Pill, A PBS Documentary Hokin Gallery 6-9pm SCREENING & PANEL Documentary Series Conaway Center 29	30	1	2	

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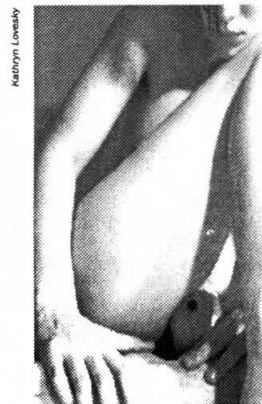
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Kathryn Lovesky

Monitoring of foreign students off track

○ The report comes as the government braces for possible terrorist attacks in the wake of the war with Iraq

By Alfonso Chardy
Knight Ridder Newspapers

(KRT) MIAMI—More than a year and a half after the 9/11 terrorist attacks, federal immigration officials cannot properly track foreign students because a much-touted electronic monitoring system is not fully operational, according to a new Department of Justice report.

A failure to closely track foreign students is a major criticism by those concerned about the government's ability to safeguard the United States.

Three of the 9/11 terrorists had applied for student visas and one had enrolled in an English-language school, but never showed up for classes.

The report's release comes as federal, state and local authorities brace for possible terrorist attacks in retaliation for the U.S. invasion of Iraq.

The report examined whether SEVIS, the acronym for the computerized system, allows federal immigration authorities to better detect if a foreign student fails to show up for assigned courses.

The report suggests that's not the case because SEVIS is not fully operational despite promises by federal immigration officials to have it up and run-

ning by January. In fact, the report said, SEVIS will not contain information on all students until at least Aug. 1.

Colleges and universities enter information on students into the computer system. While noting that some progress has been made in implementing the system, the report said that SEVIS is not yet fully implemented—"in addition, while the SEVIS database contains information on newly enrolled foreign students, it will not contain information on all continuing foreign students until August 1, 2003."

But Chris Bentley, a Bureau of Immigration and Customs Enforcement spokesman, disputed the inspector general's report.

"The bureau disagrees with the inspector general's assertion that the system has not been fully implemented," Bentley said. "[SEVIS] was implemented on Jan. 1, 2003, which is the date we had advertised all along."

In a letter to the inspector general, Glenn Fine, assistant secretary for the Bureau of Immigration and Customs Enforcement, Michael Garcia acknowledged a gradual, phased implementation of the system to give schools time to add student information to the database.

"Schools needed adequate time to review and convert the considerable data on their continuing students," Garcia wrote.

In the 2001-2002 academic year there were 582,996 foreign students enrolled at U.S. colleges and universities.

As 100,000 students visit Daytona, they try to forget about Iraq

○ Many on spring break say war is the furthest thing on their minds

By Ludmilla Lells
The Orlando Sentinel

(KRT) DAYTONA BEACH, Fla.—As dance music blared from the poolside audio speakers at the Plaza Resort and Spa, Jomili Davila wasn't thinking about the spring break socializing that surrounded her.

Instead, she thought about her father, a U.S. Army master sergeant with the 111th Airborne Infantry, based in Fort Campbell, Ky. Her father is somewhere in the Middle East.

"The thought of war comes in and out and sometimes I do think about it," the University of Central Florida student said, as her feet waded in the pool. "But I try not to because it makes me feel guilty being here."

As the nation prepares for war with Iraq, college students are here for the annual migration to the World's Most Famous Beach party. Spring break, which is in its second week, is expected to draw 100,000 students.

March 18 saw a mellow crowd at the hotel pool decks and on the sands, as the students chatted with newfound friends, chilling out before the nighttime craziness erupts, as it did March 17, said Davila's friend, Scott Noble, of Casselberry, Fla. "It was pretty crazy for a Monday," he laughed.

Threats of war haven't driven spring breakers away from Daytona Beach, said Jon Hunter, vice president of Oceans Resorts, which owns

seven local hotels including the Plaza.

"The crowds have been just as good as last year," he said. "Daytona Beach is a drive destination, compared to places like Cancun, which would be more affected."

Other beachside hotels said that college students haven't been canceling their reservations. "You would think war would affect us, but I don't think so," said Mike Heslop, general manager of the Water's Edge Hotel.

Several college students took the same approach to their vacation, not letting what is happening elsewhere disrupt their fun. "Another reason to drink," joked one student, as he ran down to the ocean.

"I'm not thinking about it," said Ashkan Ghajari, a 20-year-old business management major from Purdue University. "It's spring break."

"I'm here to get away from it all," agreed Erin Ficken, 19, a sophomore from the University of Wisconsin-Madison, as she relaxed by the pool. Back home, anti-war demonstrations have become routine and several of her friends have made trips to the large peace rallies in Washington, though she is staying neutral.

"We don't really realize what's going on because it's so far away," Ficken said.

Still, the war has other students concerned, even as they're trying to have fun. Michelle Cinque, 21, a student from the State University of New York-Fredonia, was worried about the possibility of the airport shutting down and leaving her stranded. For the meantime, she just wanted to enjoy the 80-degree sunny weather.

"We're still having fun, but it's in the back of our minds," she said.

Diets alone don't shed pounds

○ Research shows 95 percent of diets fail in the long run

By Megan Rodriguez
Northern Star (Northern Illinois U.)

(U-WIRE) DEKALB, Ill.—Dieting is not always good.

The risks that are involved with high weight loss diets can be harmful, both physically and mentally.

Martha O'Gorman, a registered dietician for Northern Illinois State University Health Service said dieting can be successful with the proper tools. A diet should include all necessary vitamins, minerals and nutrients, and should be directed at slow, steady weight loss. Losing three pounds a week at the most is appropriate, while losing one to two pounds each week is ideal for long-term weight stability.

Jennifer Panning, a counselor at the Counseling and Student Development Center, said the biggest misconception about weight loss is that dieting and restricting food intake is a healthy method for sustained weight loss.

"The temptation with beginning a diet is that typically people do experience results, however, these are usually short-lived. The reality is that many people become discouraged with dieting and end up regaining the weight, or beginning one diet after another. Research has shown that in the long term, 95 percent of diets fail. However, people still try the latest quick fix or fad diet," she said.

Diets can cause serious effects such as lack of concentration, difficulty sleeping and depression if not properly implicated, according to O'Gorman.

Although O'Gorman said the food pyramid is a good way to sustain food intake, she recommends that desserts be counted with carbohydrate-rich foods.

"If you are really overweight, you should focus on the long run and go slow."

—Ellen Parham, a professor in the School of Family, Consumer, and Nutrition Sciences

Panning does not enforce any particular diet plan, but recommends individuals eat three meals per day.

"In my opinion, there is no bad food, however, I feel that moderation is the key," Panning said. "What typically happens when people view foods in these restrictive terms is that they crave foods from the 'bad' list, they may even binge on these foods and then feel guilty or ashamed afterward."

It also helps dieters to stop and listen to their body. For instance, before snacking, consider if you really are hungry or if you are just feeling lonely, bored, depressed, angry or stressed, O'Gorman said. This approach also helps when eating to listen to what your body is hungry for and to understand when you start to feel full.

Dieting is not just about weight loss, it is about lifestyle change, O'Gorman said.

"Any weight loss program should have a maintenance plan," she said. "What happens when you lose the weight; how do you keep it off?"

High protein and low carbohydrates are the key to weight loss, according to O'Gorman.

"If you are really overweight, you should focus on the long run and go slow," said Ellen Parham, a professor in the School of Family, Consumer and Nutrition Sciences, who is also a registered dietitian at NIU. "Extreme restriction is just going to last a few days with nothing being achieved long term."

College students lax in moral, civil actions study says

○ Scholars spent three years studying moral and civic actions at more than 100 colleges nationwide

By Melanie Yeager
Knight Ridder Newspapers

(KRT) TALLAHASSEE, Fla.—College students are more likely these days to serve in soup kitchens than they are to get politically involved in finding solutions that do away with the need for soup kitchens.

At least, that's what scholars at The Carnegie Foundation for the Advancement of Teaching said, who spent three

years studying moral and civic actions and education at more than 100 colleges and universities nationwide, including Spelman College, Duke and Portland State universities.

"A lot of students are resistant to political engagement," said Anne Colby, a senior scholar at Carnegie. "They're very turned off by it and cynical."

But Bill Moeller, director for the Florida State University Center for Civic Education and Service, said lack of political action does not necessarily mean students are not involved.

Moeller said young people have just turned away from the traditional means of bringing about change, be it religious or

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Police seek clues to origin of old skull found on frat porch

○ Skull found at fraternity is more than 70 years old

By The Associated Press

PULLMAN, Wash. (AP)—Police are investigating the origins of a human skull found on a Washington State University fraternity porch.

The skull and lower jaw, found the morning of March 9 on the front porch of the Phi Delta Theta fraternity, may be more than 70 years old.

"It was in a box addressed to the house president. He opened it, sees this skull in there and found us," Detective Rick Peringer said.

The skull was marked with the scores of two football games in 1930, the Greek letters for the

Phi Kappa Tau fraternity and the Kappa Delta sorority, writing in several other places with dates most recently in the 1970s and, across the forehead, the date 1934, fraternity letters and the words "gruesome Gertie."

Thinking that the skull may have been removed from a campus exhibit or display, WSU spokeswoman Sue Hinz said she checked with several labs and none were missing specimens.

A person's name was written at the back of the skull, so Peringer spent the afternoon of March 10 combing through old Chinook yearbooks. He found the person was a member of the Greek system and in the WSU class of 1932.

His next step will be to contact people with the same last name and see if he can find any relatives.

"We're not looking at it as a major crime right now," Peringer said. "We're just trying to solve the mystery."

Study

Continued from Page 12

political, and toward methods such as Internet campaigns. Despite the different approaches, which Moeller said are all needed, the desire to change society still prompts some students to step into the political arena.

In "Educating Citizens: Preparing America's Undergraduates For Lives of Moral and Civic Responsibility," Colby and other Carnegie scholars argue that although colleges have a lot of good programs in place that promote volunteerism and values, there are still many missed opportunities for students for moral and civic growth.

That growth takes place best when students are given the opportunity for "structured reflection," to analyze a society's problem and brainstorm solutions instead of just volunteering to help, said Thomas Ehrlich, a former president of Indiana University and one of the authors of the study released last week.

"It means not only having a moral compass, but knowing how to use it," Ehrlich said.

FSU senior Melissa Madsen would agree with that.

"That's nice and all, but the connection needs to be made there," Madsen said. "We need to reflect on the bigger picture. What am I doing or not doing to cause something like this?"

Madsen said students tend to gravitate toward two camps of thought. The pessimistic group is disheartened by what it sees, but those in this group don't think their actions will change anything. Students who belong to the group at the other extreme are overly optimistic and think things will immediately change.

Madsen leans toward optimism. She serves on FSU's executive board for service scholars, a cadre of students FSU recruited and gave scholarships to because of their public service in high school. While majoring in criminology and English and working toward a certificate in aging studies she leads a student group called LOVE, Loving Our Valued Elders, that works with the elderly in Tallahassee.

"I see it more because I surround myself with

it," Madsen said of student involvement.

Moeller said the FSU community is heavily involved in service outside of the classroom through student clubs and other extracurricular activities, but more needs to be done to include service in FSU curriculum. That involves changing campus thinking, he said. He thinks many academic types think volunteering is the work of family or churches, not education. But service can be used as a teaching method, he said.

George Clark, an associate professor at FAMU's School of Business and Industry, requires his business ethics students to do at least 10 hours of community service.

"Students go through different experiences, and hopefully through experiences, they get more out of it," he said.

College is a prime time for developing moral character, Colby said, and most universities have a few courses that emphasize the importance of ethical behavior or civic involvement. The problem with this approach is that it can be limited to students who seek out these ideals, authors said. It's important to have a campus climate that supports positive values such as "honesty, open-mindedness and respect for others," Ehrlich said.

Jon Dalton, director of FSU's Center for The Study of Values in College Student Development, said FSU and other universities could be guilty of using a college degree as a means to an end and not communicating the responsibility to society that should go along with it.

Still, FSU makes public service a priority for students. The school gives out a humanitarian award each year and notes service on college transcripts.

FSU opened the doors of its center for service in 1995. The university rewards about 12 high school graduates with significant community service experience \$2,000 a year toward tuition. Patrick Sullivan, FSU's new student body president, is one recipient. Madsen is another.

"It's hard to be a student here and not recognize it's important," Dalton said.



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manifest03 *mayfest*

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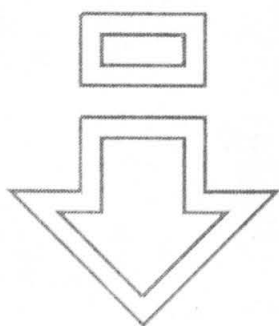
what is mayfest

MayFest is a month-long celebration of student work, a festival of student talent, and an opportunity for graduating seniors and graduate thesis students to exhibit and perform their work. Visual, performing and media arts exhibitions and events will take place all over campus during the month of May. MayFest culminates in a day-long festival, Manifest 03.



what is manifest

Manifest is an urban arts festival happening at Columbia College on May 22. Enjoy live music from student, local, and international bands on three sound stages, a campus wide gallery artwalk and site-specific performance works including dance concerts, spoken word, theater pieces and musical recitals.



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www.mayfestmanifest.colum.edu



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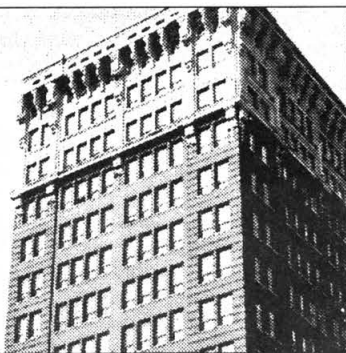
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COMMENTARY

Columbia Chronicle Editorials

Carter's address falls flat

President Warrick L. Carter told a group of faculty, students and staff, March 20, that "the state of the college is good." While we, on the whole, agree, there were a number of issues Carter failed to address.

The priorities of his speech, and the priorities of the school, tend to run toward the "big picture." Although this has helped to make Columbia the cutting-edge arts and media school that it is, development and maintenance have not kept pace with expansion at Columbia. The result is a lot of frustrated students.

In his State of the College address, Carter said that students were Columbia's "only priority," but he declined to discuss some of the greatest complaint-generators at the school.

One example is the Student Financial Services Office, a notoriously medieval facility that operates without much care for customer (aka student) relations. Students often feel the office workers are annoyed or bothered to have to deal with them. That resentment takes an already complicated procedure (applying for, and getting, financial aid) and turns it into an uncomfortable nightmare for students.

Then there are the bizarre hoops the school makes students jump through to register. While having an online registration system is LONG overdue, any time saved is eliminated by the fact that students must still visit someone in the department to be cleared to register. The point of implementing online registration was to save the time and energy of teachers, but when they are forced to continue to go through the motions with students, what time or energy is saved?

Security at Columbia's campus was another issue Carter failed to address. While the SGA has admirably taken on the shuttle bus proposition, Carter should be backing and expanding every effort to increase safety at our school. One of the greatly overlooked problems at Columbia is the lack of well-paid security. There has been some talk that the current security provider, which pays its guards just above minimum wage to protect students, may be charging too much. Is there another step

down on the security ladder? Are we to be watched over by a group of hall monitors from Jones Prep?

It has been said a million times—Columbia is an urban campus. It has different challenges to face, and by far the most important of those challenges is securing Columbia students. It should be a top priority.

Carter did briefly address building maintenance at Columbia, admitting to the school's negligence so far. He promised to double the amount of money spent maintaining Columbia's buildings. Great start, but we have no idea where that extra money will go. Carter didn't say.

Our hope is that some of the cash finds its way to the troubled elevator systems. The 624 S. Michigan Ave. building grinds to a halt on a daily basis due to slow, malfunctioning or just plain broken elevators. Good luck trying to fight your way onto one at 9 a.m. on a Tuesday. The 33 E. Congress Parkway elevators also frequently act up. Imagine riding up in an elevator, only to find it has begun falling toward the first floor. It has happened to students before, and the problem begs to be solved.

Some of Carter's speech was heartening. It is wonderful to hear the administration is working on creating new scholarships, particularly at a time when so many students are suffering from the combination of increasing tuition and decreasing federal and state aid.

We also like to hear that Columbia is cementing its relationships with powerful and successful alumni. He also addressed questions regarding the intern that works in his office who was hired from the School of the Art Institute of Chicago, admitting that hiring outside Columbia was a mistake that would not be repeated.

The biggest problem with Carter's speech, and Columbia in general, is that both often fail to see the forest for the trees. Yes, students do want grand expansions and expensive projects, but it is the little things that truly make them happy. And happy students grow up and turn into happy alumni—and then we're all getting what we want.

Let's quit the name-calling

The U.S. House of Representatives threw a very public temper tantrum last week when they—not too cleverly—changed the names of House cafeteria items including the word "French" to a more patriotic "freedom."

What kind of message is the House trying to convey with this move? What kind of point are they trying to get across as they bite into their "freedom toast"?

Rep. Bob Ney (R-Ohio) led the way on March 11 when he announced the ban, giving the reason for its existence.

"France is sitting on the sidelines," he said in a House Administration press release.

A restaurant owner in North Carolina started the "freedom fries" trend, claiming he was harkening back to World War II days, when the name of the frankfurter was changed to the "hot dog," and sauerkraut was called "liberty cabbage."

America's annoyance with French President Jacques Chirac got the ball rolling after he refused to wholeheartedly jump on board with an immediate U.S. invasion of Iraq. Acting as if the French stance on diplomacy were a slap in the face, U.S. citizens began name-calling. It all seems a bit childish.

The irony is that, though many Americans believe we are attempting to take out Saddam Hussein in defense of international democracy, we are asking Chirac to defy his constituents' wills and

divine into a war with which his citizens do not agree. An overwhelming 77 percent of the French are opposed to an immediate war with Iraq, according to a February poll by Français d'Opinion Publique.

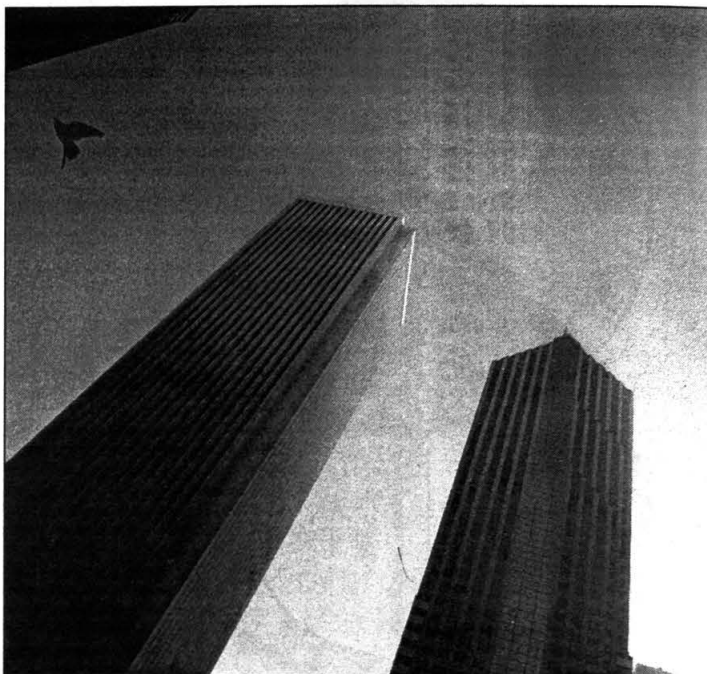
The lesson one hopes the United States will learn from this irrelevant attempt at snubbing the French is that we are far too quick to turn our backs on our friends. A shortsighted view of history keeps many Americans from understanding the complexity of the U.S. relationship with France as a friend and ally, an ally whose support will probably be needed in this war—not to mention in the future.

Just this week, a French ambassador to the United Nations said that Chirac might be willing to aid U.S. troops if Saddam were to unleash biological weapons on U.S. soldiers or Iraqi people. His suggestion proves that the French are not our enemy—they just disagree.

If America continues to try and bully the French into buying into our foreign policy, it might burn bridges at a time when friends are needed more than ever. This advice should be heeded in the U.S. approach to diplomatic relationships with the rest of the world, as well.

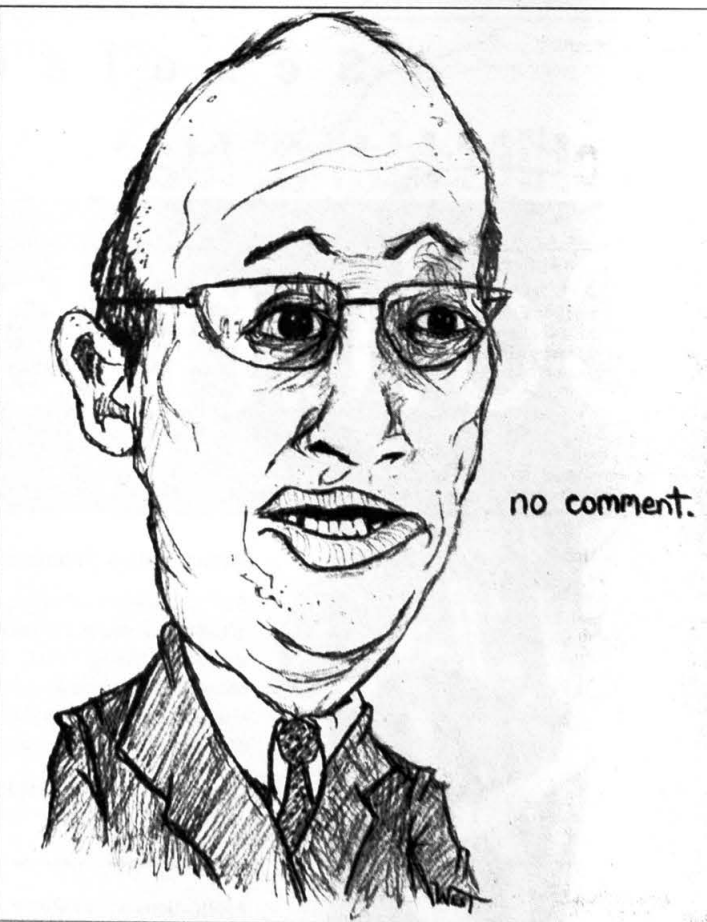
If we can't stop these trivial jabs at the French, the United States may as well ship the Statue of Liberty back across the Atlantic as a symbol of both the freedom lost and the friendship destroyed.

Exposure



Brian Morowczynski/Chronicle

Bushwhacked! Portraits in history



Ari Fleischer: White House Press Secretary

John West/Chronicle

Hit the streets, not the books, feds say

By Kevin B. O'Reilly
Alumnus

Do you know how to deal drugs? Great. The U.S. government wants you to keep at it.

OK, that's probably not the message the Drug-Free Student Aid Provision to the 1998 Higher Education Act wanted to convey. But that's certainly where the logic led the 48,629 students who were formally denied federal aid for college during the 2001-2002 school year. How else can we explain the idiocy of a law that forbids students with drug convictions from receiving federal college aid? It certainly doesn't express a commitment to helping those with a troubled past.

According to the Drug Reform Coordination Network, 24,561 students have been denied federal aid through January 2003 for answering "yes" to a question on their Free Application for Federal Student Aid form about any past drug convictions. Another 5,132 students who refused to answer the question won't have their applications processed at all—meaning, of course, that they too will be denied aid.

Not every student who's been convicted of a drug offense is ineligible for federal aid, but most are. Successful completion of a drug rehab stint will most likely re-establish one's aid eligibility. Yet many who never answer the question—out of fear or self-respect—are punished.

We can rest assured, however, that this law only applies to hardcore violent drug offenders, right? Hardly. It applies to any drug conviction, including simple possession. As if the law weren't bad enough on its own merits, its disparate impact is worrisome.

While estimates are that African-Americans make up 13 percent of drug users, they account for 55 percent of those convicted of drug offenses, according to the Sentencing Project, a liberal criminal justice policy group. It is the urban poor who are more likely to seek out drug dealing as a career opportunity, and so it is they who serve time while the vast majority of whites get off scot-free.

If drug dealers turned the tables en masse and refused to sell their wares to college students, our drug problem would probably disappear overnight!



Previously, judges had the option of denying federal college aid to drug offenders on a case-by-case basis.

Arguably, a drug dealer who uses violence to win turf or make sure his clients pay up shouldn't be free to dip his fingers into the taxpayers' federal aid pie. But this law sweeps up everyone with the same net, regardless of the severity of the offense.

Ultimately, the Drug-Free Student Aid Provision is a vain attempt to punish drug offenders twice for the same crime. Once with their time in prison and a second time once they are out. That math is simple: It's cheaper to deny someone college aid than to pay for their time in prison. It's unassailably true, but it neglects the larger question of what purpose the criminal justice system is supposed to serve—protect the innocent from the dangerous. If drug offenders are really dangerous, they should be locked up. If they aren't, they should be freed and allowed to pursue the same opportunities as everyone else.

The problem is that facing up to the true cost of the drug war is just too much for politicians. They want to have their "get-tough-on-drugs" cake, and eat it too.

There is an effort, however futile, to put an end to this nonsense. Rep. Barney Frank (D-Mass.) has introduced legislation to repeal the drug provision to the Higher Education Act. The bill, H.R. 685, has 38 co-sponsors but it is not likely to go anywhere in a Republican-controlled Washington, D.C.

But don't let my pessimism stop you. Visit www.raiseyour-voice.com to learn more about what can be done to at least stop this one ripple in the wave of war on drugs stupidity.

COLUMBIA CHRONICLE

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One child found, many more forgotten

Seth Bloom

The Student Life (Washington U.)

(U-WIRE) ST. LOUIS, Mo.—If you have followed the national news lately, you have doubtless heard the amazing story of Elizabeth Smart, kidnapped from her family's home in Salt Lake City nine months ago at the age of 14. Newspapers, radio and television around the world have shared the inspiring story of Elizabeth's joyful reunion with her loving family.

Watching news anchors rejoicing about Elizabeth, I couldn't help thinking about another 14-year-old girl, one I encountered while working in the emergency room at St. Louis Children's Hospital.

The first thing I noticed about her was the way she held her jacket in front of her as she walked nervously through the hall toward an examining room, as if shielding her chest from view could somehow protect her from a hostile, intrusive world. Indeed, her whole group formed an odd procession as a nurse ushered them to a room—two young teenage sisters in street clothes accompanied by three uniformed policemen and a social worker. They had no parent or guardian—an unusual omission in a children's hospital.

The doctor, nurse, and I had already been told to expect them:

"They're in police custody. She was thrown through a plate-glass door and has lacerations on her back. A social worker is with them."

After a short conference in the hallway, two of the police officers disappeared, leaving their colleague to guard the girls. The social worker hastily filled us in:

"They're runaways—they've run away from home and foster homes eight or nine times now, and this time they've been gone almost a month. Their grandparents don't want them back."

We went in to examine and talk to our patient.

They had been staying at a friend's house, whose name was DeAndre. A male friend of his had come to visit and told the sisters they needed to leave. Then he started throwing their belongings outside. When the girl argued, he threw her through a glass door. She said they had walked two miles to another friend's house and called the police from there. But the police were saying that the girl was tearing DeAndre's place up.

She had several cuts on her back, but they all appeared minor. A few quick stitches

would easily fix them. But injuries seemed the least of her problems.

A new social worker replaced the first and asked the police officer for a summary.

"Well, they're going to juvenile lockup tonight. After that, who knows? We called around. The city doesn't want them; Clayton doesn't want them; University City doesn't want them; Wellston doesn't want them. Maybe we can get the county to take them."

They glanced briefly at the girl, who eagerly began to tell her version, but turned away before she had spoken two sentences. But they missed something as they turned their backs on the girl's explanation: A single tear appeared and slid down the cheek of the girl's sister—the kind of lonely, powerless tear that street toughs are not supposed to shed. I watched silently and wondered why she did not wipe it away. Then, glancing down, I noticed the handcuffs binding her wrists together.

While the world searched hard for the missing Elizabeth Smart and blessed God to hear of her rescue and reunion with a loving family, people turn away in shame from the other missing girls—the ones that nobody misses, the ones that nobody wants when they are found. This column is for them.

Christopher Richert
General Manager

Jim Sulski
Faculty Adviser

Bonnie Booth
Assistant Faculty Adviser

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COLUMBIA'S VOICES

Faculty walkout not alright by everyone

I am writing in response to the article in the March 17 issue, "College community gets up in arms" regarding a possible faculty walkout to protest the action in Iraq. I cannot believe that the faculty would punish students who do not hold the same beliefs as they do. I also know a banner covering the Torco sign would not represent the student body at large.

On Tuesday, in both of my classes, there were students who were supportive of President Bush and those who were against him. How can the faculty conceive of putting up a "No War" banner on a building that represents the entire college community?

I would be appalled if my professors decided to walk out on a day that I attend class and then expected me to support their point of view. I would not participate in a walkout and would be cheated by one. Would the faculty member refund the money I pay in tuition for that class? Would the college? If I decided to walk out of class at a later date to support my point of view, would I get an excused absence?

I do not want to keep anyone from expressing their anti-war sentiments, but

there are a number of other opportunities for faculty and students to express their dissatisfaction with the situation in Iraq—through other protests, writing letters to Congress, e-mailing the president and the Department of Defense, but not by penalizing those who support President Bush and the armed forces by forcing every student to miss a day of classes.

—Kristina Romence
Senior/Marketing

Three strikes law is diabolical and cruel

I totally agree with your thoughtful editorial: "Three strikes law strikes out" in the March 17 issue.

Our wicked, evil and diabolically cruel laws that send men, women and children to prison for life for such crimes as stealing videotapes, bicycles or golf clubs preclude the words liberty and justice rightfully belonging on any U.S. currency or monuments.

Our counterproductive war on drugs and diabolically evil three-strikes laws have transformed the former "land of liberty" into the most incarcerated nation

in history. With less than 5 percent of the world's population, the United States has greater than 25 percent of the world's prisoners.

Not exactly a record we should be proud of.

—Kirk Muse/Mesa, AZ

Teachers neglect their duty with walkout

Recently, there has been much discussion about teachers participating in the student-led walkout.

It's really quite simple. Students attend class trusting that a teacher is going to be there. Leaving the classroom betrays this trust and abuses a teacher's authority. Teachers neglect their educational responsibilities if they partake in a walkout during class.

Columbia students are paying a good sum of money for an education. We respect, choose, and recommend teachers based on their knowledge of our chosen degree; their political beliefs are irrelevant. Those beliefs are not something we are paying for, and should never appear in the classroom. A walkout

during class interferes with the main reason we are investing four years of our lives.

If your teacher insists on walking out on you, then demand your money back for the day (about \$95), as well as the missed lecture notes. You are being robbed of a 15-week educational reservation, which you were promised. The teachers are not walking out on George Bush, Tony Blair or their governments. They are walking out on students. No one will suffer a loss except for the students and Columbia, who will obtain press showing our love for protest and our quickness to disregard education. Is that the reputation Columbia wants?

It may be argued that teachers are merely teaching students a greater life lesson. However, the only lesson that can be learned from this protest would be that dissidence is valid even if there are no consequences. No jobs are threatened, and classes are simply put "on hold." If teachers want to walk out on their students and their jobs because of their own agenda, then they ought to be prepared to face a loss of both.

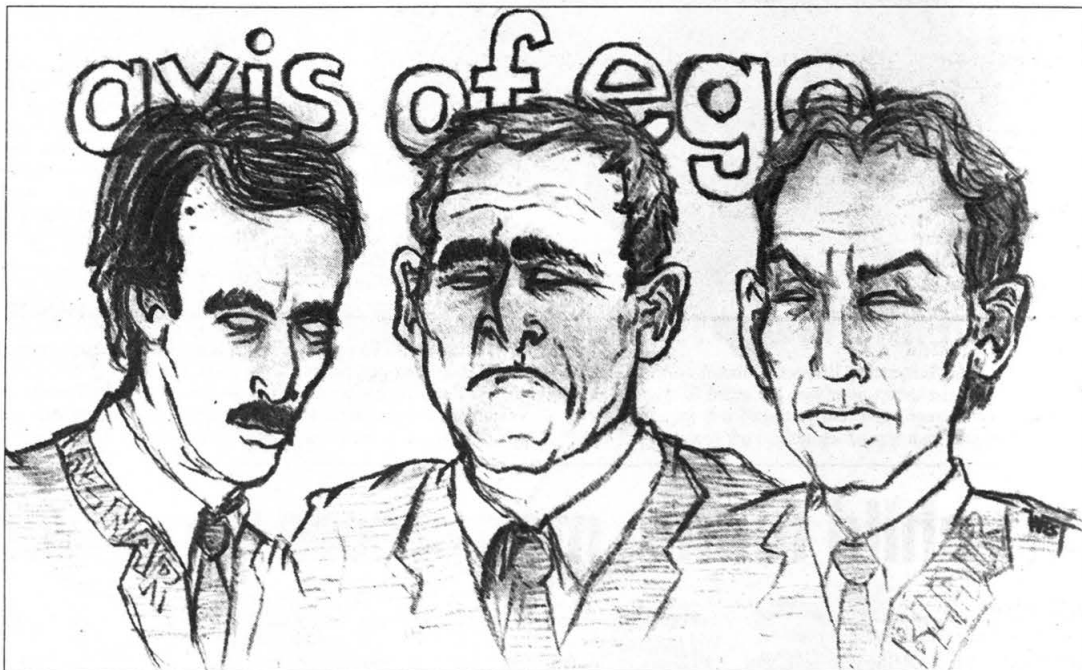
—Christopher Karner
Senior/Acoustics Major

The Chronicle would like to hear from you.

Submit your thoughts on anything you read in the

Chronicle in a letter to the editor:

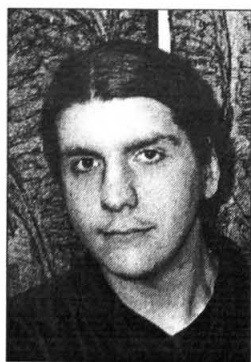
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John West/Chronicle

The Columbia Chronicle photo poll

Question: What do you think about affirmative action?



Tracy Collette
Sophomore/Directing for Theater

"All things in moderation. It's a double-edged sword."



Mikele Bridgeforth
Senior/Theater

"It's a good tool to keep Fortune 500 companies in check."



Angel Robb
Sophomore/Fashion

"They should just try to make things equal now, rather than trying to fix what happened in the past."



Kristy Nixon
Freshman/Fashion Design

"I agree with it. Bush is a hypocrite...he got in school because of his father."



Sam Sidney
Sophomore/Graphic Design

"I don't mind either way."



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A detail of Paul Berger's 'Warp and Weft: Ground, 2002.'

Photo courtesy of the Museum of Contemporary Photography

MOCP features digital artists

By Lisa Skoczen
Staff Writer

The Museum of Contemporary Photography is hosting two new exhibits this month, the "Persistence of Vision," the digital-photography art of Paul Berger, and the "Midwest Photographers Project," featuring Chicago artist Jason Salavon.

Berger is one of the chairs of the Photography Department at the School of Art at the University of Washington, Seattle; he is also one of the pioneers of the use of digital imaging as an art form, according to Rod Slemmons, director of the Museum of Contemporary Photography.

His pieces range from predigitalized black-and-white photographs from the 1970s to digitally manipulated photos beginning in the 1980s, after the acquisition of his first com-

puter. He combines pictures with text, forcing the viewer to go beyond a quick glance, in order to process the text in correlation to the photograph.

Berger began his career in 1973 with the pre-digital project "Daily Life," following with the black-and-white chalkboard photographs of "Mathematics" (1976-77). With the advancement of technology, Berger began using the computer to combine his photographs with images from TV and video to construct a collage of images.

His works from the early to mid-1980s, like "Seattle Subtext: Cinema" and "Printout #E4: Spider Code," are examples of the basic use of digital imagery. As Berger continued experimenting with the combination of photography and digital techniques, he began writing his own software, producing more complex and computer

enhanced photographs.

Berger's subjects include current events, media, politics, middle-class suburbia, sports and weather—all that is the heart of American life. His "Seattle Subtext Series" and "Camera Text or Picture" photographs can only be described as a historical collage with images of Ronald Reagan, athletes, the student protests in Berkeley, Calif., outer space, the Miss America Pageant and war.

"Warp and Weft: Ground," a recent project of photography from Berger's backyard in Seattle, is a collage of vivid green and brown tones of trees, flowers and vegetation with a ravine in each photo. The photos are cut and pieced together to form a grid like collage.

The exhibit, which runs through April 29, also includes

See MOCP, Page 29

Welsh settles in, reads on

By Michael Hirtzer
A&E Editor

For a "literary knockout" and one of Columbia's most high-profile celebrities, Irvine Welsh is surprisingly soft-spoken.

Welsh is the current artist-in-residence in the Fiction Writing Department. He is most famous for his first novel, *Trainspotting*, a blue-collar tale about a group of heroin addicts that was adapted into a hit movie.

And while he maintains his home base in Chicago, teaching two courses at Columbia and living in an apartment in Wicker Park, he's also a globetrotting writer-of-all-trades, penning movie scripts, short stories, newspaper columns and, of course, novels.

At the time of a recent interview, Welsh, 44, a tall and slim man, wore a light blue sweater and khaki pants and had just gotten back from a meeting with HBO in Los Angeles.

Welsh will make two appearances during the 7th Annual Story Week Festival of Writers: In Search of the American Story, Thursday, March 27.

He will participate in the Conversations with the Authors alongside Junot Diaz and writer-in-residence Antonia Logue at the residence hall at 731 S. Plymouth Court, at 2 p.m.

Then he'll be reading at the Literary Knockout event, once more with Diaz and Logue, at the Metro, 3730 N. Clark St., at 7 p.m. Both events are free and open to the public.

Last year's Literary Knockouts event was Welsh's first major reading in Chicago. More than 800 people crowded into the Metro to hear Welsh

read from the *Trainspotting* sequel, *Porno*, and then to play records during the dance party.

This year, Welsh doesn't know what he'll read. He said, "[Story Week] has a good buzz around it. A lot of interesting people come in, and it's just good to meet different writers."

He teaches a fiction seminar as well as a class on the contemporary writers of his native Scotland. He said "the biggest challenge is to get up to scratch with the material [the students] are doing."

"You've got 26 people and you've got to get to know all of their work," he said. "It's quite a challenge to do that—they're all very good, very talented."

Welsh added, "They were a bit star-struck at first, but now they're comfortable."

Here at Columbia, Welsh occupies the office of fellow author Don De Grazia, who is off adapting his first novel, *American Skin*, into a movie.

Welsh said, "I'm just getting settled in now. I've just had little hassles with visas and banks and social security numbers and all that sort of stuff."

At my request, he signed an overdue library copy of his collection, *Ecstasy: Three Tales of Chemical Romance* taken out from the Harold Washington Library. In the book, he wrote: "Reader! Read on! Irvine."

Welsh's other novels include *The Acid House*, *Filth* and *Glue*. He also writes a column for London's Daily Telegraph.

When he gets a chance, Welsh hits the local clubs. He said, "Most dedicated clubbers and partiers in Chicago seem to go out during the week. The weekend is more the suburban crowd. That's the way it tends to happen in the States."

'Primordial' prints on display in Hokin

By Jennifer Golz
Staff Writer

The fourth annual Photo.Print.Media exhibition, entitled "primordial i," opened its doors Thursday, March 13, in the Hokin Annex, 623 S. Wabash Ave. This year's exhibit is curated by two undergraduate seniors Sarah Zimmer and Elizabeth Raymer.

In past years, Columbia's Art and Design Department faculty member Jennifer Friedrich has overseen all aspects of the exhibits. This year Friedrich turned over the show to Zimmer and Raymer, who work under Friedrich in the photo.print.media design lab.

Zimmer and Raymer decided on experimental and 19th century photography processes as the requirements for the exhibits. While doing research for her own artwork, Raymer studied the sensation of being underwater, describing it as a primordial

sense.

After narrowing down 100 original entries from Columbia students, 60 were selected to be displayed at "primordial i."

"We let the works let the title come to life," Raymer said.

Zimmer describes the exhibit as an evolution, "When I look at this artwork, I get a sense of past to present," she said.

Logan Weathers' untitled artwork consists of two albumen prints, picturing a male and female, similar to that of Adam and Eve. The 19th century photographic process takes many days to complete using egg whites as an emulsion.

"This process is specialized and not everyone does it any more," Zimmer said. "It's amazing that they are still done."

The untitled art by John Buzon, manages to put a price tag on a religious figure. In the original photograph there are many rows of Jesus statues. The first statue pictured has a price tag

hanging from the arm listing the sale price of \$199.

Buzon's print is what's called a palladium print. The process is a series of developments exposing the negative to ultraviolet light.

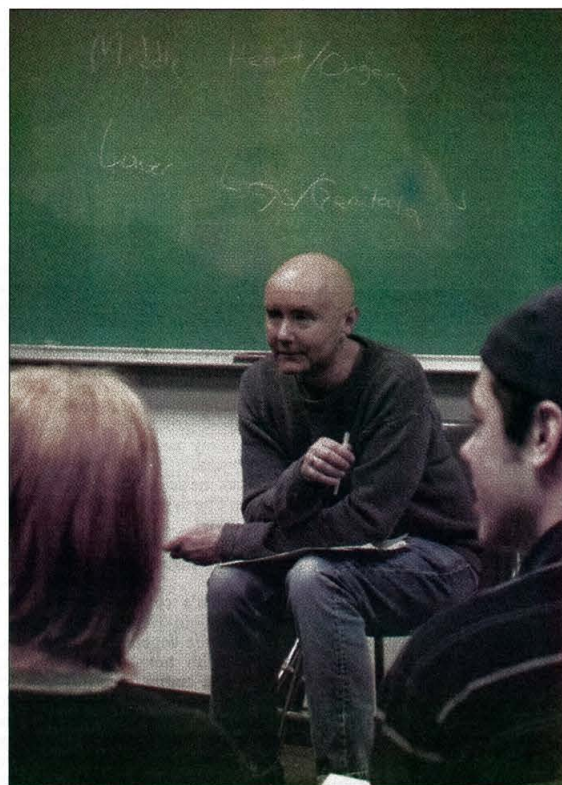
At the midpoint of the exhibit is an interesting perspective from Sarah Meyer, entitled "Hers and His." This display of two monochrome photographs is truly unique; each monochrome has to be directly painted onto a plexiglass plate, so no two can be alike.

On top is an image of a vacuum cleaner on a pink backdrop. A second image is beneath that of a lawnmower on a blue backdrop. This is reminiscent of man and woman's role in the middle of the past century.

At the end of the exhibit are two very different representatives of the 19th century processes.

"Dream Box," by Craig Kamrath, was a final project for his class on experimental

See Primordial, Page 29



Angela R. Simpson/Chronicle

Irvine Welsh teaches during his Critical Reading and Writing: Contemporary Scottish Writers class, held Wednesday afternoons.

Crossing over the Border

o Sultry songstress explores her cultural roots in new album

By Fernando Diaz

Contributing Writer

The music of Lila Downs is in many ways like a great book. The first listen is like approaching something familiar, yet alien. Full of legends and slices of folklore, each song is wrapped in an unconventional package with a meaning that unravels in ways that build with every listen. Each is a statement unto itself, saturated in cultural significance and elaborately composed.

Downs' musical career rose from roots planted in the mountains of Oaxaca, Mexico, Minnesota and California and brings a unique identity to bear through eloquent lyrics in the languages of her different homes.

The daughter of a North American father and Mixtec Indian mother, she is tall, dark and beautiful. On her latest album *Border* (Narada, 2001) she blends influences as varied as Mexican folksongs, cumbias and jazz with hauntingly surreal scores, and Woody Guthrie cowboy tunes.

Adapting her lyrics to English, Spanish and Mayan, the sound and words are married into a union that defies definition, yet establishes a meaning larger than its seemingly random components.

On "El Feo," a darkly textured song about a person who is unaffected by other peoples' opinions about his appearance, Downs floats behind the deep percussion switching between Spanish and Zapotec. In the distance, an abstract whirlwind of voices looms, sounding like a Philip Glass contribution.

"La Linea," a stunning testament of the lives that pass the "imaginary" border between Mexico and the United States, is the subject of the album. A trumpet ushers in a Paraguayan harp in "La Linea" as Downs details the plight of crossers in

English. Throughout the album, Downs' voice ranges from the anthem timbre of Mercedes Sosa to the playful tone of Shakira.

Downs sings for and about the Mexican state of mind that many immigrants share: "Many of these people speak a language that doesn't have anything to do with Spanish," Downs said in a recent interview.

After releasing *Border*, her third album, a tour sprang up that stopped in Tijuana, Ciudad Juarez, and other cities along the line. "It just kind of happened," she said. Her shows drew a more diverse crowd than she had been used to in Mexico City, where she has been based for the last five years.

"It was interesting to see how they claimed these songs for themselves," she said.

"I'm a border person but in a very different context," she added. That's all too clear in her music. Her borders are ethereal and subtle—both physical and imaginary. They lie somewhere between what music and culture reflect.

Downs has traveled long to add color to a picture that is slowly filled in with efforts by activist artists that seek to portray issues in their true light.

When she comes to the Hothouse, 31 E. Balbo Drive, on March 28 and 29 she will perform with Raiz Viva. On March 23, she crossed another border as the first Latina to perform live at the Academy Awards. She will perform "Burn It Blue" with Caetano Veloso, which is nominated for Best Song.

She is expecting to get in the studio for her fourth album next September after touring Europe and getting back to her new home in New York City, where she recently moved to be closer to a more global musician set.

"I'm a border person but in a very different context," Downs said.

Book Review

Sadomasochism and pseudonyms in 'Gordon'

o Sex, violence and desperation leave us wanting more

By Jesse Jordan

Contributing Writer

Edith Templeton's *Gordon* is the story of a young woman who falls into an intense love affair with a brilliant and brutal psychiatrist named Gordon. Their affair becomes an ever-intensifying dance of sex, debasement, forced self-introspection and analysis. What begins as a tryst quickly becomes an all-consuming obsession, one which Templeton is not afraid to follow to its profound and frightening conclusion.

Gordon was originally published in England and Germany in 1966 under the pseudonym Louise Walbrook. It was soon banned for indecency in both countries, but not before attracting the attention of The Olympia Press, the famous Paris company which was the original publisher of such books as *Lolita*, *Story of O* and *Naked Lunch*.

Olympia Press re-released the book in 1968 under the title *The Demon's Feast*. The book was pirated and published in many languages, always under the pseudonym Louise Walbrook. The book is now being released internationally, with its original title, and with Templeton's real name.

The novel opens with Louisa, a smart and savvy young woman in the midst of a divorce, a German expatriate given to quoting Goethe, as well as French and Dutch poetry, sitting alone in a pub her friends used to frequent before the war, hoping to run into a familiar face. Templeton gives Louisa's first person narration such intelligence and strength that the read-

er quickly agrees with her perception of herself as an incisive, independent woman.

Moments later however, at that same pub, she meets a man who grabs her by the wrist and leads her hurriedly to a garden, where he takes her forcefully on a concrete bench. So begins her strange and disturbing affair with Richard Gordon.

The novel is a spiral, whether downward or upward will have to be determined by the reader. The affair intensifies, as their sexual encounters continually land in the realm of rape and brutality. Like the sex, the relationship itself grows more and more debasing. Louisa finds herself increasingly desperate for Gordon.

Gordon, a psychiatrist, keeps Louisa under his control with an almost omniscient ability to see through her, to force out the thoughts she has kept hidden for so long. Gordon, at one point, asks Louisa how many abortions she's had:

"I caught my breath.

"One," I said.

He struck me across the face and said, 'Don't lie to me.'

"Two," I said.

He said, 'That's better, and next time I'll hit harder. Here's our bus.'"

As Gordon's control intensifies, Louisa, in turn, becomes more and more dependent, more obsessed with her submissive role. Gordon begins to bring to light issues and secrets that Templeton's first person narration had kept hidden from us, hidden from Louisa. Gordon forces Louisa and us to look at who she really is, using interrogation, intimidation and actual

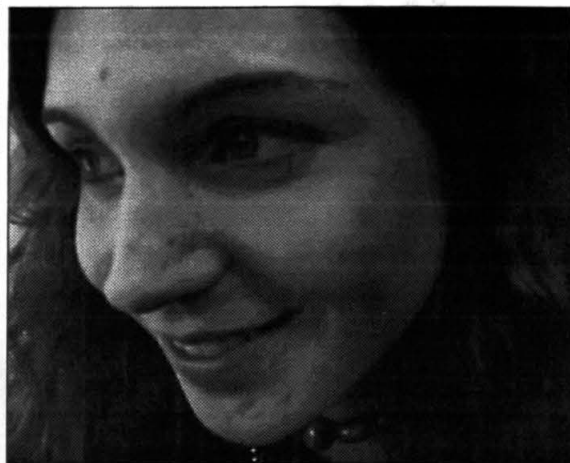
physical violence at times.

As Louisa falls deeper under Gordon's control, Templeton drags us along. She creates a kind of morbid curiosity, leaving us wondering how far Louisa will finally go, how far Gordon will go. The further they go into the depths—both sexual and psychological—the clearer the picture we get of Louisa's troubled past, and the person who has emerged from it.

It's not hard to see why this novel was banned. Templeton, without showing the necessary amount of reprehension for the times, deals with the Elektra Complex (the idea of wanting to kill one's mother so that she can have the father), sadomasochism and dominance. The sex scenes are painted vividly and the beatings are, to Louisa, expressions of lust and love.

Gordon is a demanding novel. At times it is difficult to get through—at other times, it is difficult to put down. It will be hard for many people to read as Gordon probes Louisa's psyche, as he debases her in public and assaults her physically. It will be very hard for some people to read Louisa's voice, strong and sure, as it describes her doing things which are weak and submissive. In the end, however, it is worth it.

After all the ugliness and pain, this is a novel about desperation and love. This is a novel that leaves the reader wondering who Louisa really is, and where our desires really come from. It leaves the reader wondering about his own wants—dissecting them as if Gordon himself were in the room.



Alex Kedler/Chronicle

Film Instructor Brigid Maher believes she was destined to be a teacher.

Columbia teacher pursues dreams

By Kristen Glanfortune

Staff Writer

Balancing a demanding teaching schedule, a production company and filmmaking, Brigid Maher, artist-in-residence in Columbia's Film and Video Department, said she is the happiest she has ever been in her life.

Maher, 29, is currently working on the documentary, *The King, the Lawyers, and the Cheese*, about Wicker Park artist Stu Helm, aka King VelVeeda, who is being sued by Kraft Food Holdings for tarnishing its trademarked cheese product. Helm's artwork has been featured in a wide variety of mediums, from erotic images for *Screw Magazine*, as well as children's publications.

Maher said the images in Helm's artwork were both beautiful and challenging and she felt uncomfortable with it at first—especially because of her Irish-Catholic upbringing in Bainbridge Island, Wash. Maher said she wanted to explore the issues of his work for herself as well as her audience.

"The documentary was as much for exposing this kind of misrepresentation and censorship and corporate censorship as much as it was a personal exploration for me," she said.

If the court battle continues, Maher will continue filming into the summer, but otherwise the film should be completed in May, she said. The film shows how a large corporation can affect an individual and it follows his emotions and personal experiences.

"The documentary has a very personal feel to it. I think it's probably the most personal work that I've ever done," Maher said.

Maher has put together a benefit to support the documentary and raise money for post-production costs. The event will take place March 26 at Beat Kitchen, 2100 W. Belmont Ave., at 8:30 p.m. There will be live punk music, including The Busy Kids and Forgotten Four, both Columbia bands, and a silent auction. There will also be a screening of about 10 minutes of the documentary.

Besides *The King, the Lawyers, and the Cheese*, Maher has written and directed seven films.

Her 2002 feature film, *Adrift in the Heartland*, is about the unexpected friendship of a Muslim Palestinian woman and an African-American woman. The film was shot in Chicago and in the West Bank, and showcases Maher's philosophies about misrepresentation and stereotypes.

"I think that it comes down to we're all human. We all have the

same emotions; we all smile when we're happy; we all can crunch up our face when we're upset. It doesn't matter who you are, in what country. There are certain similarities. Culturally, we very easily lose sight of that," she said.

Maher believes film can either perpetuate this or break down the barriers.

The idea for *Adrift* came after taking a trip with her brother when she was just 17. They traveled to Egypt, Turkey, Syria, Jordan, Israel, Palestine and the Gaza Strip. She admits she had stereotypes, but soon became aware of the violence and persecution that was going on.

"That was really startling for me and I've always felt this need to have a vocation that gave back to the community. That was very much how I was raised," Maher said. "That really opened my mind up in terms of how I really wasn't meant to be silent...in issues of social injustice."

In addition to making films and working full time at Columbia, Maher also runs her own production company, Tiny Leaps Productions. The company addresses identity and perceptions, and seeks to "further social change and foster critical thinking," according to the company's website, tinyleaps.org.

In 2000, Tiny Leaps formed a partnership with Eyes Open Inc., a nonprofit company that promotes similar projects and values, of which Maher is also the president.

Maher also taught at Northwestern University before coming to Columbia almost three years ago.

She said, "I think [the move to Columbia] had to do with the quality of films I was seeing out of the students, and I worked with a lot of Columbia College alumni."

Maher said she feels called to be a teacher. Her mother always said that nursing was her vocation and Maher feels the same way about teaching at Columbia.

"I try to connect with the students [in] the classroom environment. I think that I've worked really, really hard to create a teaching style that all students can respond to," Maher said.

Maher said she enjoys teaching at Columbia and she would like to get more involved with the school. Maher is pursuing her dreams of teaching, filmmaking and running production companies, but she said she still wants more out of life.

"By the time I'm 40, I would like to write my own ticket," she said. "By the time I'm 40, I would like to be in a position where I can come up with a film idea and I can get the funding to execute it."

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on Thursday, March 27th at the Loews Cineplex Pipers Alley Theater.

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IN THEATRES FRIDAY, MARCH 28TH!

Linkin Park's meteoric Chicago showing

By Stephanie Sarto

Assistant A&E Editor

What do 50-year-old mothers, 20-somethings and 8-year-olds have in common? Obviously, a love for Linkin Park—no not the Chicago neighborhood—the band. The Riviera Theater was home for the eclectic crowd on March 14.

WKQX-FM hosted the event, and teased and prolonged the grand entrance for Linkin Park. But when the curtain went up and DJ Joe Hahn started laying some deep bass beats, you couldn't help but feel the music with the huge speakers located a mere 15 feet away.

The Riviera posted a couple banners around the stage area stating that: "There will be no moshing, pushing, etc, or you will be escorted out..." From the opening riffs of some of the songs off their new album, *Meteora* (scheduled to drop March 25), to a crowd favorite "Runaway" the crowd certainly tried its hardest to refrain from moshing in front of the stage. Sure, there were a few shoves and pushes, but nothing too extreme.

Linkin Park's first single off their sophomore album, "Somewhere I Belong" describes fear and confusion, but the chorus takes that crucial first step toward arriving at a solution. Front man Chester Bennington sings, "I want to heal/ I want to feel like I'm close to something real/ I want to find something I've wanted all along, somewhere I belong."

The crowd could hardly contain itself when Joe DJ scratched for a few minutes and built up the anticipation and then broke the bass line of "Faith." The bass hit hard and loud. On this new album they went out on a limb and experimented with complex beats.

The concert ended but after the crowd's insistent shouts of "Linkin Park, Linkin Park, Linkin Park" the band returned to the stage for an encore, playing some of their top-selling hits "Crawling," "In the



Joe Saucedo/Chronicle

Lead singer Chester Bennington and the rest of the Linkin Park clan performed for a full house at the Riviera Theater on March 14.

End" and "One Step Closer."

That's when the entire place went crazy, the crowd, jumping around like maniacs (a little moshing went unnoticed by the security guards) singing, "But in the end it doesn't even matter..."

Linkin Park has improved immensely since the Family Values Tour of 2001—their music, their vibe, the whole package. The group has a unique sound. It has been duplicated, but no one does it as

well as the original.

Along with the crowd, I wish the concert had been a little longer. The energy was amazing, the music off the hook, as always, and the band's chemistry just clicked. (Maybe that's why Chester's nickname is "the chemist.")

The new songs had a fresh quality to them, a different, more mature sound with harder beats and more poignant lyrics. Linkin Park certainly rocked the house.

DiFranco evolves from hippie roots to jazz

By Lisa Skoczen

Staff Writer

With funky jazz beats and swing band resonance, *Evolve* could have been released in the 1930s with Ani DiFranco on stage dressed as a swanky flapper girl backed by a five-piece band playing saxophone, trumpet, percussion and rhythmic bass.

A follow-up to her double-disc live album, *Evolve*, which was released on her label, Righteous Babe Records on March 11, is packaged in an artistic blue iridescent case with a moth-and-die-cut design adorned with DiFranco's signature.

Fans will be surprised at the album's direction, with its jazz, R&B and Latin influences. She's a clever lyricist with a decorative vocabulary satiated with metaphors, prolific thoughts and themes based on personal and political stances. She can play a mean guitar and her presence with or without a backing band can stand on its own; however, the band adds a more layered feel to the songs.

The opening track, "Promised Land," is a dramatic ballad with soft, jazzy piano, guitar and tapping percussion.

On the next track, "In the Way," DiFranco's style is comparable to Billie Holiday or Ella Fitzgerald. Jazz infused with blaring horns, Miles Davis-like solos, R&B bass, hand claps and whammy guitars. DiFranco seductively sings: "What is in the way, in the way of my love for you, in the way...no you didn't just leave."

"Slide" is a track with an upbeat tempo, slide guitar and backing vocals sounding like the members of Ben Folds Five.

The title track is the strongest track both musically and lyrically. Its catchy acoustic guitar jams tell the tale of DiFranco's evolution: "I got more and more to do and less and less to prove." The song touches on her political ideologies. Overall, the track is old school DiFranco with the absence of horns and her steady picking.

"Serpentine" is a languorous, 10-minute, jagged guitar piece of spoken word poetry, touching on issues like corporate business executives, civil rights figures, freedom of the press, the music industry (exploiting women singers for sex appeal) and the issues of a mentally unstable society.

On "Here for Now," a salsa track, DiFranco's voice sounds like a chameleon constantly changing in vocal style from sultry nightclub singer to folk feminist to Selena-accented Spanish vocals. "Second Intention" is a tender, flowing folk ballad about high school.

The album closes with the crestfallen track "Welcome To," where DiFranco sings in a raw, exhausted voice: "It's quiet here except for this song, now that everybody's gone."

However, it's disappointing the only track on the album that can be deemed rock-infused—with heavier melodic guitar strumming, a steady drumbeat and over-dubbed vocals—is ruined by creeping horns in the background.

And while it seems DiFranco went a little horn crazy, she definitely took the road less traveled, diverging from her jamming, hippie roots to an album that experiments, using an array of ethnic genres.

An Aesthetic Adventure

Dancing Deities

Tuesday, April 8, 6:00 p.m.

Fullerton Hall

University of Chicago Professor Wendy Doniger introduces Hindu deities featured in the exhibition *Himalayas: An Aesthetic Adventure*. Dr. Doniger's lecture is followed by a dancer from the Bharata Natyam Theater of Chicago, presenting traditional Hindu dances of the beneficent Ganesha and the demon slayer Durga. **Free event**

University Night, Spring 2003

Wednesday, April 9, 5:30–8:30 p.m.

Enter at Columbus Drive entrance

Chicago-area undergraduate and graduate students and faculty are invited to view two major exhibitions: *Himalayas: An Aesthetic Adventure* and *A Century of Collecting: African American Art in The Art Institute of Chicago*. Join informal discussions in the galleries with curators and other specialists. A complimentary coffee bar reception follows. Call (312) 857-7182 by April 7 to register for this **free event**.

Dancing the Mandala

Friday, April 25, 12:30 p.m.

Fullerton Hall

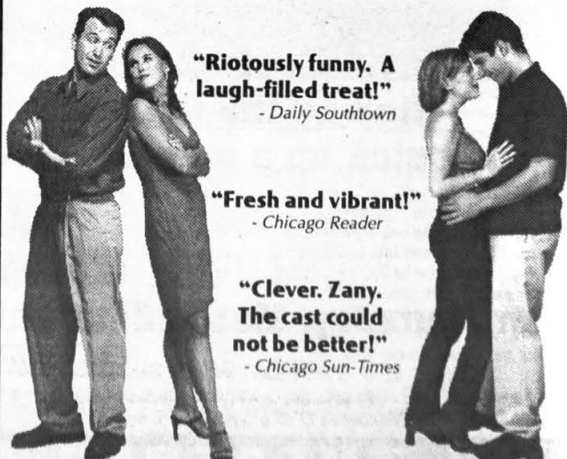
Dance historian and choreographer Joseph Houseal demonstrates unique dance movements observed in his field studies at Ladakh, high in the Indian Himalayas. Houseal's guest from Katmandu, Prajwal Ratna Vajracharya, dances Manjuori, a Buddhist deity dance form that relates to works on view in the exhibition *Himalayas: An Aesthetic Adventure*. **Tickets are \$10** with your student ID. Call (312) 575-8000.

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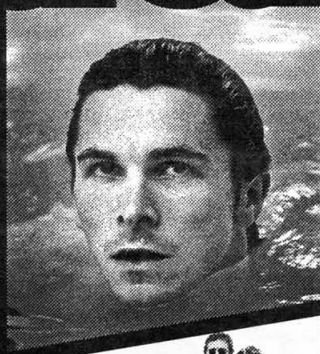
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IN THEATERS FRIDAY MARCH 28TH!

Travolta makes a milk run of a career

By Michael Hirtzer
A&E Editor

John Travolta's handshake is about as firm as his grip on the film industry: firm, but not too firm.

Travolta broke into Hollywood early, with a string of hits in the late 1970s and early 1980s—*Saturday Night Fever*, *Grease* and *Urban Cowboy*—only to stagnate throughout the rest of the decade, playing roles mostly in mediocre films, rejuvenating his career with a role in the cult classic *Pulp Fiction* in 1995.

Then, after a few roles in dramas like *Phenomenon* and *Michael*, Travolta started acting in big budget, often military-based, action films. Such is the case with his latest, *Basic*, a military thriller that opens in theaters everywhere this Friday, March 28.

In an interview at the Ritz-Carlton Hotel late in February, Travolta talked of his affinity for portraying the "military people" and about how movies have changed since he started his career.

Travolta said he was attracted to *Basic* for the opportunity to team up with his *Pulp Fiction* co-star Samuel Jackson and because of the ambiguity of his character, agent Tom Hardy.

Utilizing conflicting flashbacks taken from different points of view, the film surrounds a botched training exercise near a military base in the jungles of Panama and the investigation that follows.

After Sgt. Nathan West (Jackson) takes his strung-out team on an exercise in the jungle and several members of the team, including West, turn up missing and/or dead, Hardy, a DEA agent and former member of the elite team in question, is brought in to get to the bottom of the situation.

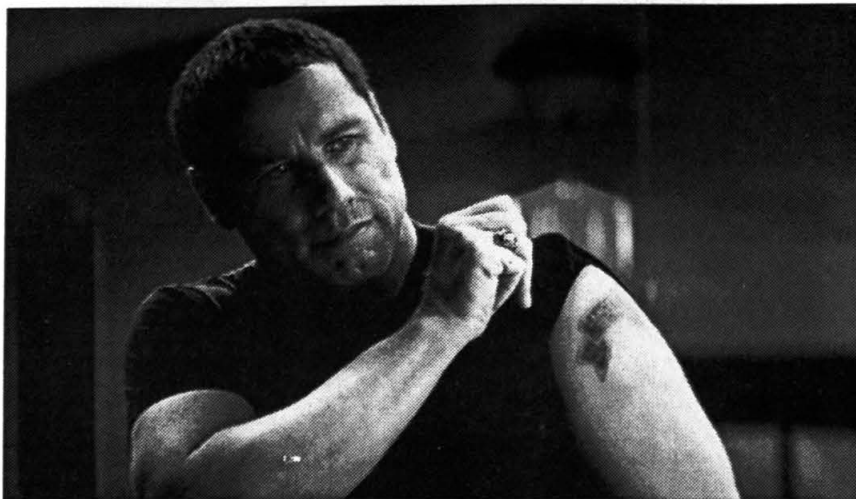


Photo courtesy of Columbia Pictures

Mr. Military: John Travolta as agent Tom Hardy in 'Basic.'

The problem is Hardy's new partner, Capt. Julia Osborne (Connie Nielsen), is skeptical, and for good reason; not only is Hardy drunk on tequila when he arrives at the military base, but he's also under investigation for bribery.

What follows is a confusing, twisted thriller. Travolta said he enjoys the fact that his character operates in the ambiguous "gray" area.

"We're all mixes of good and bad things, and that truth can be better seen with me, as opposed to just laying a layer of darkness or just a layer of lightness—you will buy both sides of me," he said.

Travolta added: "I don't know if I'm drawn to [roles as military men], as much as when I approach them, I seem to be able to communicate the essence of the military people well.

"[In] *Broken Arrow*, I loved

playing the wicked side of it. It was just widely psychotic, and that was kind of fun. In *General's Daughter*, he was just kind of this weighty guy who was smart...but honorable and probably patriotic. Where in this movie, you don't really know what he is," Travolta said.

Travolta, who turned 49 on Feb. 18, had speckles of gray hair sprouting throughout his short brown coif, but he was still dapper with his trademark icy-blue stare, wearing a maroon button-up shirt, faded blue jeans and brown loafers.

Asked to compare his film career to a flight on an airplane, Travolta, an avid pilot, said: "It's been a long flight. It's probably more like my little [children's] book, *Propeller One-Way Night Coach*, because he makes all these stops and he sees what's going on and they're all different kind of flights he's on...so I would say it's more like that—the

milk run."

Indeed, after starring in the hit sitcom "Welcome Back, Kotter," it seemed everything Travolta touched turned to gold. However several of his films in the 1980s, including the *Saturday Night Fever* sequel *Staying Alive*, flopped.

It wasn't until *Pulp Fiction*, director Quentin Tarantino's exploitative dark comedy, that Travolta's name was on the tip of Hollywood's tongue.

"In [Tarantino's first film] *Reservoir Dogs*, you had a very dark scenario with very dark actors. In *Pulp Fiction*, you took a dark scenario, but you put actors that had a kind of levity or iconic baggage," Travolta said. "Whether it was Bruce Willis with action movies, or me with my Elvis Presley past—or whatever you want to view it as. It added a layer of validity. It made it Picasso instead of

van Gogh.

"One [*Reservoir Dogs*] was a small art film and one [*Pulp Fiction*] was a small art film that turned into a pop culture, do you know, phenomenon, do you know?"—Travolta said "do you know" a lot.

Asked about the *Grease* 3 rumors, Travolta said, "It's a pipe dream and it has always been for that group. I always say, well if there's a gimmick that makes sense, then submit it, but short of that I don't know what it would be."

Even though Travolta declined a role in *Chicago*, "because I wasn't seduced enough into it," he said, he still wants to star in a musical.

"It's sad that up until *Chicago*, *Grease* was the most successful—I mean still the most successful musical ever made—but there was no other musical that even—I mean 25 years—that doesn't make sense," he said. "I've always thought [musicals are] a valid medium and genre that should be investigated—I like it."

Travolta said films are not as realistic as they once were.

"When I first started doing movies, I thought there was a realism to films in the '70s that I felt was lost to some degree. There was a grittiness, you know *Mean Streets*, *Taxi Driver*—even *Saturday Night Fever* had a grittiness to it," he said.

However he added that audiences wouldn't be able to digest films like *Pulp Fiction*, the lesbian tragedy *Boys Don't Cry* and the Danish film, *The Celebration*.

"Now, you're hitting spikes of great genius in these movies that come along that are better than ever," Travolta said. "But on the other hand, there was a gravity and meatiness that everyone agreed on then that we haven't had as much of. Or it's become a different version of it that tastes of it, but isn't really that."

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'Evil Dead' star talks about new projects

By Greg Cima

Daily Egyptian (Southern Illinois U.)

(U-WIRE) CARBONDALE, Ill.—Self-proclaimed B-movie actor Bruce Campbell has starred in more than 50 movies and television shows. Campbell's roles have ranged from Ash in the *Evil Dead* film series to the title role in the TV series "The Adventures of Brisco County Jr." His latest works include the ring announcer in *Spider-Man* and his autobiography *If Chins Could Kill: Confessions of a B Movie Actor*.

In addition to his acting talents, he was a producer in the *Evil Dead* series, a director on TV shows such as "Hercules: The Legendary Journeys" and "Xena: Warrior Princess" and has lent his vocal talents to several video games, including *Spider-Man: The Movie Game* and *Evil Dead: A Fistful of Boomstick*.

Campbell recently took the time for an interview and opened up about his career, fans and upcoming projects.

Daily Egyptian: When did you start speaking at colleges about your career and Hollywood?

Bruce Campbell: Three, four years ago. Something like that. I sort of got into it that way because I always enjoyed that college crowds are a good audience for the type of stuff that I do.

DE: When writing your book, did you have any difficulty or did you breeze right through it?

BC: It wasn't so much difficulty, but I was a working actor, so it took time to actually take the time off to write it. It took four years to write it, but it wasn't, per se, difficult to write in that I just had to remember what happened.

DE: Was it difficult getting back to old details?

BC: Some things I knew really well, just because of memory or things you'll never forget. And then other things they just go in one ear and out the other, so I had to rely on other friends or business logs or something like that. I kept a fairly good record over the years.

DE: You have jumped around to a variety of different genres, both in TV and the big screen. What led you to this?

BC: Boredom. I mean, come on. Why would you want to do the same thing over and over again, even as an actor.

DE: Who are your influences as an actor?

BC: I like guys like Bob Hope and Danny Kaye. A lot of the old time guys. There was a sense of performance about those guys that I really liked. Today, actors don't even act anymore. They don't do anything.

DE: What do you mean?

BC: Things are getting too subtle, I think, sometimes. Film makes believe. Some actors get so subtle, I think it's boring.

DE: In the title of your book, you sort of make fun of your chin. Did your chiseled jaw line and prominent chin help you early in your career?

BC: No, but it makes you available for certain types of roles if you have a generic type of look. It's nothing I decided to do or pursue. I've always actually played against it, mostly. I have rarely, sort of, done it on the nose.

DE: What projects are you involved in right now?

BC: Writing another book. It's a light-hearted look at relationships called *Make Love the Bruce Campbell Way*. And I'm going to direct and star in a film this summer called *Man with the Screaming Brain*. That's for Sony and the Sci-Fi Channel.

DE: Could you explain a little bit about *Man with the Screaming Brain*?

BC: Probably most people haven't heard of it. It's kind of like *Body Heat* with a brain transplant. It's a story of love, greed, betrayal and revenge in the big bad city. It's a very dark, creepy comic book-sort of story. Basically an uptown banker winds up getting part of a brain of a Latino street hustler put in him and these two sort of reluctant partners have to team up to and find the woman

that killed them both. So, it's a wacky little story.

And there's also a film called *Bubba Ho-Tep* that people should look for fairly soon.

DE: Could you explain a little about *Bubba Ho-Tep*?

BC: It's a redemptive Elvis-mummy picture. It's the story of Elvis Presley (the real Elvis). He's not dead. He's 68 years old. He's in an east Texas rest home. He's dying from cancer. His life is basically over. No one believes him and he hooks up with another guy in the rest home there in east Texas, the actor Ossie Davis. He plays a guy who thinks he's Jack Kennedy. They have this odd relationship. It turns out this guy who thinks he's Jack Kennedy thinks that there's a mummy that's sneaking into the rest home at night and sucking the souls out of the old people, and it turns out that he's right. So Elvis and Jack Kennedy have to team up, kick the mummy's ass and save the rest home.

DE: What has been your favorite role as an actor?

BC: Don't have one yet. I'm not done. Every role is supposed to be your favorite, really. You have to try to make it your favorite. Otherwise, why take it?

DE: What has been your worst experience as an actor so far?

BC: There are some movies that are just difficult to shoot, but I have a theory that if a movie is difficult to make, it's easy to watch, and if it's easy to make, it's hard to watch. So, as a result, I think movies like some of the *Evil Dead* movies were very difficult to make, but sometimes they're kind of fun to watch as a result.

DE: Do you ever feel pressure to always be on?

BC: Nope. I'm just me. I've never really played that game. It's too horrible. It's too creepy.

DE: Have there been any bad experiences with fans in that aspect?

BC: Not really, because I make myself available. I'm pretty good at breaking the mystique.

DE: What's been one of the worst experiences with a fan?

BC: I haven't really had any bad ones. It's just a few people who are a little scary looking, who give me some creepy poetry, or something. Only one guy was taking pictures of my house years ago, but I didn't even own the house, so it didn't really matter. I was just renting and I wasn't even there when he was taking the pictures. So he was kind of just a loser.

DE: What is it like having models and action figures of yourself?

BC: Pretty surreal. It's not me, obviously, and they never get the likenesses right on those things anyway. So, I'm never terribly impressed. I think the McFarlane ones are pretty good because the quality is good. But it's fine, it's kind of fun. It doesn't really mean anything, though.

DE: What do you do when you're not on tour or working on a movie?

BC: I'm doing a documentary right now about public land use. There's brush clearance to do. There's all kinds of work to do around here when I'm not working. I'm busier when I'm not working than when I'm working.

DE: Could you explain your role [in the public land use issue]?

BC: I'm just trying to tell the whole story, because I think they have a lot of public meetings about what to do with land and what the proper timber harvesting methods are. Not everyone can go to these meetings, so I decided to kind of make a documentary where you can take the meeting to the person and then let these people speak uninterrupted. So with that, sort of creating a public forum. It's pretty middle-of-the-road. I'm not really taking any sides.

DE: What is something that people probably don't know about you?

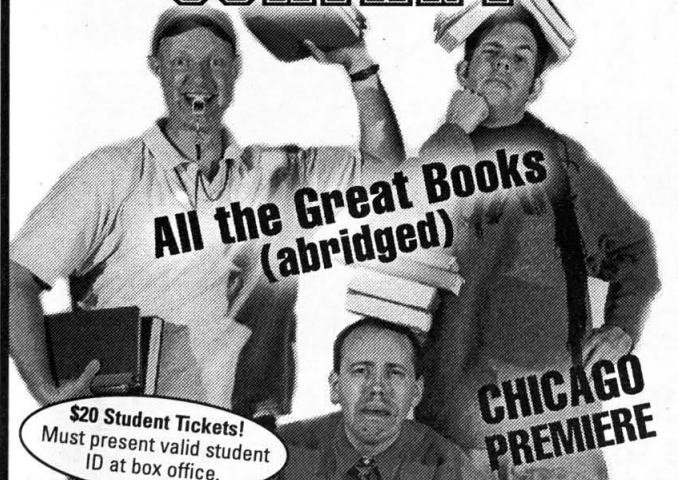
BC: That I have two acres of lavender at my property.

DE: What for?

BC: It was here when we got it. We've just kept it going. We take it up to Eugene, Ore., and distill it into its essential oil.

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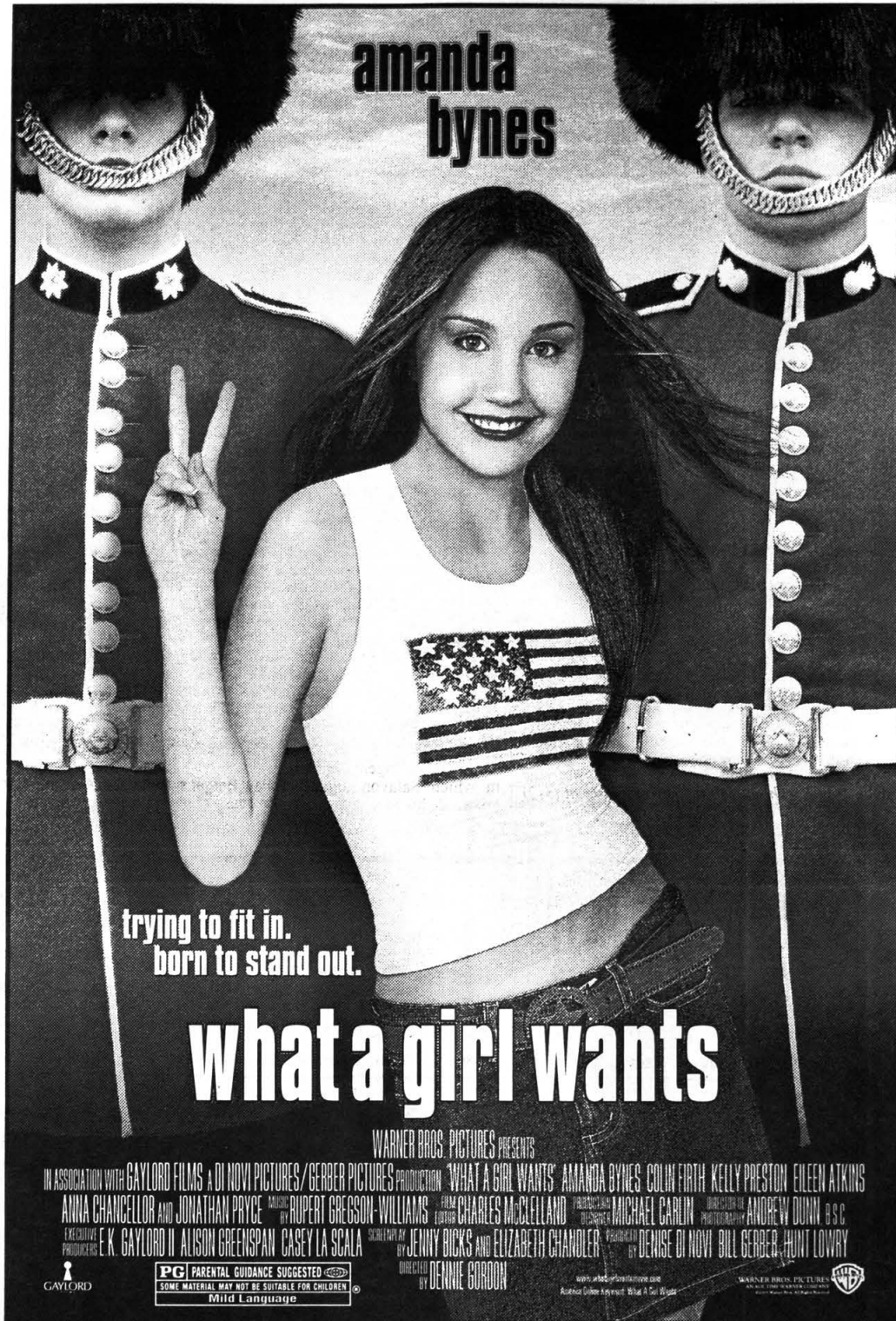
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IN THEATRES FRIDAY, APRIL 4TH!

Primordial

Continued from Page 21



Angela R. Simpson/Chronicle

'Primordial I,' the fourth annual Photo.Print.Media exhibit, runs through April 9 in the Hokin Annex.

techniques in photography. Using three techniques learned in class: liquid light, brown print and laser tran, Kamrath styled the box to match that of an old penny arcade, where a coin would be deposited and the handle would be turned to produce an image.

Using still brown print images within the box, Kamrath used his dreams for inspiration. "When I'm dreaming and it's going bad, or not to my liking, I will start over and go through [the dream] again until it comes out for the benefit or good of myself."

The final artwork seems to bring the exhibit full circle. "Grandma," by Nicole Ferrow, uses a cloak to "bridge the gap between 19th century and 20th century processes," Raymer said. Cyanotype and vandyke type images (which produce a rich brown-

tone) are transferred onto pieces of the fabric, as well as laser tran, which is a contemporary process.

All of the pieces in the exhibit were created in the photo.print.media lab, "Columbia's best kept secret," Friedrich said.

"A lot of [the art] came from Printmaking I, an introductory course. Because it is taught well and the students are hard working, a lot of profession works came out of it," Zimmer said.

Both Zimmer and Raymer hope to have another opportunity to curate an art exhibit in the future. "19th century art holds a place in my heart," Zimmer said.

'primordial i' runs through April 9. For more information on the free exhibit, call the Hokin Center at (312) 344-7696.

MOCP

Continued from Page 21

work from some of Berger's friends and students from the University of Washington, Seattle.

One example is Neil Chowdhury's "Masses," which employs a cacophony of sounds and looping video to show distorted images of people in different war environments.

Jason Salavon, the "Midwest Photographers Project" feature artist, has three different exhibits currently on display at the museum.

Salavon is a neo-Andy Warhol who uses pop culture themes in his digital images, producing an abstract and impressionistic representation of a photograph. The three exhibits from Salavon include "Homes for Sale," "Every Playboy Centerfold, the Decades" and "Class pictures—The Class of 1967 and 1988."

"Homes for Sale" has photographs of hundreds of homes from various cities, blended together to form a photo that is a conglomerate of color.

Salavon took every Playboy Centerfold from each decade, starting in the 1960s all the way to the 1990s, to form a blurry composite of a representative model for that year. As the years progress, the models become thinner and have lighter-toned skin.

"The Class of 1967 and 1988" is an ingenious idea in which Salavon digitally mixes all his mother's grad-

uating class yearbook pictures to form a single photograph of a male and female student. He repeated the same process for his graduating class of 1988.

The photographs of the male and female students are abstract. The outcome of the photographs is uncanny. Though Salavon's graduating class has darker skin and hair tones because of a more ethnically diverse student body, the students attire and poses are similar to that of the class of 1967.

Salavon will discuss his projects and experimental uses with digital imaging on April 10 at 6 p.m. in the Museum of Contemporary Photography.

Karen Irvine, associate curator for the Salavon

exhibit, said the "Midwest Photographers Project" is an ongoing series, showcasing six to eight artists each year that helps up-and-coming photographers from the Midwest build up their repertoire by loaning their prints to museums for display.

The reception for both exhibits will take place Thursday, March 27 from 5 to 7 p.m. Berger will speak at 6 p.m. and hold a more in-depth discussion and tour Friday, March 28 at noon. The MOCP, 600 S. Michigan Ave. is open Mondays through Fridays from 10 a.m. to 5 p.m., Thursdays from 10 a.m. to 8 p.m. and Saturdays from noon to 5 p.m.

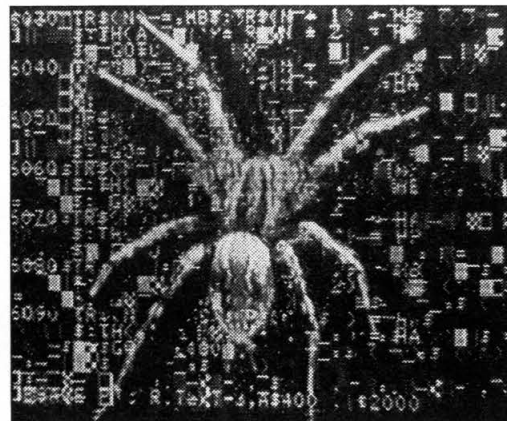


Photo courtesy of the Museum of Contemporary Photography
Paul Berger's 'Printout #E4: Spider Code, 1985' is an early example of digital imaging used as an art form.

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One person in group must present Spring '03 Columbia ID for admission and performance. Passes are available while supplies last on a first-come, first-served basis. One pass per person.
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IN THEATERS FRIDAY, APRIL 4TH!

Film Review

Not a new 'view'

By K. Ryann Zalewski

A&E Editor

View from the Top takes another spin on a classic story: Small-town girl chases after her big dream. Gwyneth Paltrow plays Donna Jensen (said small-town girl) who dreams of leaving Silver Springs, Nev. Her initial plans to run off with her high school sweetheart fall through when he decides to leave town with another girl. Depressed and lonely, Donna finds her passion in the memoirs of flight attendant Sally Weston (Candice Bergen).

She begins her journey at Sierra Airlines, a tacky airline with very short routes. Sierra's motto is "Big hair, short skirts and service with a smile." Through her new friend and fellow Sierra flight attendant Sherry (Kelly Preston of *Jerry Maguire*), Donna meets Ted Stewart (Mark Ruffalo of *You Can Count on Me*), an ambitious hunk who dropped out of Ohio State law school one semester early to chase after his own dreams.

Dreaming beyond Sierra, Donna finds her way to Royalty Airlines' flight attendant trainee school accompanied by her best friend Christine (Christina Applegate). When she gets the chance to move onto bigger and better flights, Donna must choose between her dream career and her boyfriend.

Casting director Marci Liroff made an unusual choice casting Paltrow as Donna. In the beginning of the film, it was hard connecting Paltrow with her trailer-trash character (especially hard to swallow were her high school scenes, which luckily were few). The role of Donna seemed much more in line with Drew Barrymore's style—think of her role in *Riding in Cars with Boys*. While Paltrow's acting ability has been proven by her performances in *The*

Royal Tenenbaums and *Shakespeare in Love*, for which she won a Best Actress Oscar, her refined beauty and natural grace make her seem an unlikely choice to play Donna.

But Paltrow proved to have been an excellent choice. She was able to play Donna as a vulnerable, warm and caring woman instead of the stereotypical naïve small-town girl. Paltrow's portrayal of Donna made the character someone the audience could easily fall in love with and root for in the end.

Perhaps this shouldn't have come as such a surprise—Paltrow made the horrible *Shallow Hal* almost bearable.

Bergen and Mike Myers, who played Royalty flight instructor John Whitney, provided the comedic backbone of *View from the Top*. Too bad their scenes were so few and far between.

The funniest scenes in the movie were cut. During the end credits there were the typical bloopers and deleted scenes, most of which were actually funnier than anything in the film. While these scenes were most likely cut because of length, they should have been left in even if they did nothing to further the plot.

View from the Top, which opened in theaters on March 21, is not a groundbreaking or highly original film, but the work of Paltrow, Bergen and Myers make for an enjoyable couple of hours.

View from the Top

Run Time: 87 Minutes
Rated: PG-13

Featuring: Gwyneth Paltrow, Christina Applegate, Mike Myers and Mark Ruffalo
Director: Bruno Barreto



(Three out of four stars.)



Darren Michaels/Miramax

Gwyneth Paltrow and Mark Ruffalo star in 'View from the Top' which opened in theaters March 21.

Second choice proves first-rate

○ 'Willard' star discusses emotional performance, rats and ratings

By Polina Goldshtein

Contributing Writer

"Frankly, actors are much more likely to blow the scene than the rats are," said Crispin Glover of his co-stars in the new horror movie *Willard*. Based on the book *Ratman's Notebooks* by Stephen Gilbert and the 1971 screenplay, the movie presents a disturbing psychological glimpse into Willard's life, relationships with other people and the rats that live in the basement of his family home.

Willard doesn't have any friends. He has to take care of his old, demonic mother, and his boss humiliates him everyday. The only creatures that listen to him, or who he has any authority over are the numerous rats in the basement. They become tools for revenge in any situations he cannot handle himself, or against the people who have repeatedly put him down.

In a recent interview, director/producer Glen Morgan, producer James Wong, and actors Crispin Glover (Willard) and R. Lee Ermy (Willard's boss Frank Martin) explained what it was like working with the rats, and pulling off difficult and intense scenes.

"The role was very emotional and teary, and I had to be in that state of mind for about a month and a half. I wasn't sure if I will be able to get to that point, but I told Glen [Morgan] and Jim [Wong] that I would rather have little emotion that is true, than lots of fake emotion," Glover explained.

Ermy echoed Glover's words. He said working with Glover was a great experience. "When we were shooting and I looked into his eyes, Crispin was not there, Willard was. Some scenes were very intense, if I can't see Willard, if I see someone standing there, trying to act, it makes it much more difficult for me to rise to the occasion. For me to be able to pull from the other actor is very important," Ermy said.

Glover agreed that what the actor ultimately wants to do is to be "in the moment" and make that scene a reality. And it is difficult and distracting if other actors are not into the scene.

"About 90 percent of the actors are acting like there is a character in them and I have worked with some great actors. Only a handful have really fooled me," Ermy said. "And Crispin is one of them."

Morgan and Wong said they thought the hardest part would be working with the rats. Trainers would bring them to the shoot in cardboard boxes and let them go. The shooting had to be done right away, before the rats spread around or formed uneven tight groups. Every rat would be trained to do just one trick—crawl up an arm, sit on a shoulder or climb up the bed. Morgan wanted to show the subtle side of the rats, using 150 frames per second just to slow down their fast-paced motions.

In the film, there were 550 real rats, combined with computer generated and animatronic rats, for a total cost of \$800,000 for about 15 seconds of film.

Willard, which opened March 14, was first rated R and then was changed to PG-13. Morgan said that there is a trend now, started with *The Sixth Sense* and *The Ring*, to rate horror movies PG-13 so older kids are not excluded.

"Some great, violent scenes had to be left out to maintain the ratings," Wong said.

According to Morgan and Wong, the role of Willard was originally written for a friend who worked with them on previous projects like the TV series "The X-Files" and "Millennium." Glover was their second choice.

"One of the agents said that if Crispin was in it, he would go and see it 75 times. We knew we had to get him," Wong said. "People in town were telling us not to get Crispin, because he is crazy and we would never get the movie done, but we clicked right away."

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Stella Mesquita, working mother of two

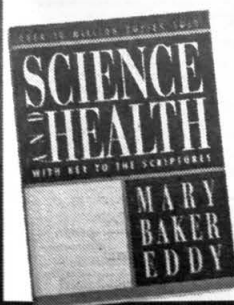


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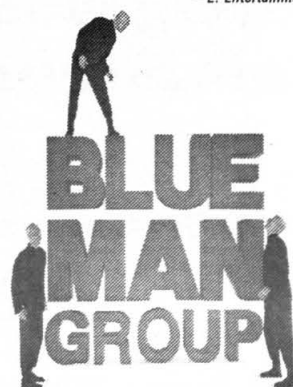


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Weekly Horoscope (March 24–30)

Leos need rest; Aquarians need patience

By Lasha Seniuk

Tribune News Service

Aries (March 21–April 20)

New workplace ideas or a fresh approach to old business problems may arise without warning. Watch for breakthroughs involving large corporations, special applications or the allotment of funds. By midweek co-workers or customers may be easily confused by small financial details or new instructions. Remain alert and offer clear descriptions. Thursday through Saturday, new friends provide distractions. Plan unique events: You won't be disappointed.

Taurus (April 21–May 20)

Business requirements or workplace rules may change without warning. Expect co-workers and authority figures to find controversial solutions to ongoing problems. After Wednesday, friends and lovers may ask probing questions or plan last-minute social events. Before next week, emotions will be unpredictable. Watch for minor dramas and sudden social demands from loved ones. Remain dedicated to established rules and habits. All is well.

Gemini (May 21–June 21)

Early this week, be on the lookout for sudden flashes of wisdom concerning complex social triangles or family decisions. Over the past few weeks, many Geminis have seriously evaluated the reliability of long-term relationships. Now clarity arrives. Expect key social and romantic promises to become emotionally satisfying and solidly defined. After Friday, probe loved ones for permanent commitments and vital decisions. Your judgments are accurate.

Cancer (June 22–July 22)

This week, romantic optimism and a fresh approach to family problems are highlighted. Early Tuesday, power struggles in the home are easily

resolved. Stay focused and respond quickly to all subtle comments. Many Cancerians will gain confidence concerning social or romantic disappointments. Listen for others to offer fresh ideas or revised group options. After Thursday, a new era of honest communication begins. Refuse to repeat outdated emotional patterns.

Leo (July 23–Aug. 22)

Career negotiations work in your favor this week. Business optimism is high and others will listen to your proposals and insights. This is an excellent time to present new strategies to managers or ask for special favors from authority figures. After Thursday, watch for a sharp increase in financial and business messages. Canceled debts, revised contracts or dramatic schedule changes may be accented. A complex and demanding few days. Get extra rest, if possible.

Virgo (Aug. 23–Sept. 22)

Wisdom and diplomacy play key roles in relationships this week. After midweek, loved ones rely on your advice concerning recent family disagreements or romantic power struggles. Subtle changes in intimate relationships may trigger an important decision. Watch for lovers or close relatives to express their deepest feelings, desires and regrets. React with an honest evaluation of recent social events. Your insights and suggestions will be quickly accepted.

Libra (Sept. 23–Oct. 23)

Before midweek, colleagues and key officials may request substantial changes to workplace policy. Realize that proposed revisions are based on emotional needs rather than practical goals. Moody or confrontational co-workers are passionately motivated, but harmless. After Thursday, avoid financial decisions, money promises and excess spending. Wasted resources and new debt may demand careful planning.

Scorpio (Oct. 24–Nov. 22)

Business relationships are difficult to negotiate this week. After Tuesday, colleagues and key officials will boldly defend their ideas and territory. Early Wednesday, watch for new financial information or a proposal for shared resources. Although all is positive, enter into new agreements cautiously. Over the coming few months, romantic and career partnerships will be unpredictable. Later this week, a new attraction may trigger unexpected tensions. Go slow.

Sagittarius (Nov. 23–Dec. 20)

Friendships and light romance will bring new social contacts this week. Key events may include quickly planned celebrations, travel, group events or shared interests. Some Sagittarians may also encounter an unexpected proposal from the relatives of a friend or lover. Remain open to creative suggestions. After Wednesday, concentrate on small workplace details and new duties. Fresh business projects and new applications will bring solid rewards.

Capricorn (Dec. 21–Jan. 20)

Early this week, study subtle comments for clues to hidden emotions or interpersonal triangles. Over the next six days, key social differences may involve group complications or unfinished business from the past. After Wednesday, romantic jealousy may also play a role in social tension. Avoid acting as mediator or counselor. Before next week, friends and lovers will opt for passionate competition over shared understanding. Remain quietly detached, if possible.

Aquarius (Jan. 21–Feb. 19)

An important friendship or love affair may take on new emotional consequences this week. Over the next five days, expect friends or romantic partners to initiate serious discussions concerning past group events. Some Aquarians

may be surprised to discover previously hidden romantic information or social circumstances. Realize that loved ones are reacting to complex emotions and private family pressures. Be patient. By early next week all reverts to normal.

Pisces (Feb. 20–March 20)

Over the next few days, a unique workplace event or new project may cause excitement. Co-workers and bosses may be asked to backtrack, initiate business negotiations or revisit old circumstances. If so, be prepared for a three- to four-month period of intense workplace changes and revised job roles. After Thursday, watch also for lovers and close friends to be distracted by fresh activities, hobbies or social contacts. Respond quickly to controversial proposals.

If your birthday is this week ...

Loved ones will ask for stronger emotional commitments and revised home rules before the end of April. In the coming weeks, long-term relationships need to either become more serious or begin to fade. Friends, relatives and trusted colleagues will offer valuable advice. Remain open to creative proposals. After mid-June, an intense five months of employment revision and financial change begins. Watch for key officials to announce unique schedules and group assignments. Team projects will provide positive routes to career advancement. Stay focused and study subtle workplace politics for meaningful clues.

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Reception at 6 p.m.
Panel Discussion at 6:30 p.m.

Confirmed panelists include:

Sharon Bloyd-Pashkin: Former editor with Chicago Parent and Vegetarian Times, experienced freelance writer and radio producer, currently full-time faculty member in the Columbia College Journalism Department.

Rosalind Cummings-Yeates: Arts critic, columnist for Illinois Entertainer and N'Digo, freelance writer for various publications including Match.com, and part-time faculty member of the Columbia College Journalism Department.

Margaret Littman: Author and freelance writer covering health, business and more for Woman's Day, Mademoiselle, Teen, Sky, Chicago, Self, LifetimeTV.com, Working Mother, Business2.com, Crain's Chicago Business, Chicago Tribune, Business Week and others.

Denise Joyce: Editor of the Chicago Tribune "Q Section"

Moderator: Karen Titus: Freelance writer specializing in medical subjects, and part-time faculty member of Columbia College's Journalism Department.

Free event!

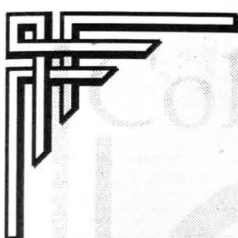
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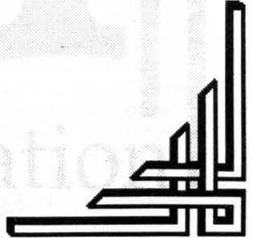
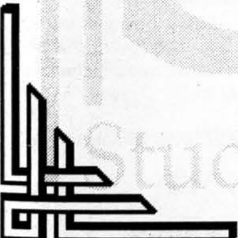
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NEW COLUMBIA COLLEGE PAYMENT OPTIONS

Beginning with the 2003 - 2004 academic year, Columbia College Chicago will offer two options for paying tuition, fees and room expenses. Option 1 is to pay all College charges in full by making payment in full to Columbia College prior to the end of the first week of scheduled classes for the term. Option 2 is to participate in the Academic Management Service (AMS) TuitionPay Monthly Plan. Students who do not choose option 1, payment in full made to Columbia College prior to the end of the first week of scheduled classes for the term, must complete a payment plan contract with AMS. Students who plan on enrolling for the Fall 2003 term must choose between option 1 and option 2 in order to register for classes.

Special note: Student planning on living in the Residence Center must either pay their Residence Center charges in full or complete an AMS TuitionPay contract no later than June 15, 2003.

Option 1

If a student pays his/her total charges for a term of enrollment to Columbia College no later than the end of the first week of scheduled classes for that term, he/she will be awarded an **Enrollment Incentive Award** for the next term. A student, who earns an award during the fall term and enrolls for classes in spring of the same academic year, will receive the award during the spring term. A student, who earns the award during the spring term and enrolls in the summer session of the same academic year, will receive the award for the summer term. Students cannot earn an **Enrollment Incentive Award** for the summer term. A student who earns an award for the spring term and does not attend in the summer, but attends the following fall term will receive the award that fall. The award will not carry forward beyond the fall term of the next academic year.

The **Enrollment Incentive Award** will be a set percentage of tuition (not fees) and, if appropriate, room charges assessed the student for the current term. The **Enrollment Incentive Award** percentage for the 2003 - 2004 academic year is 5%. If a student who is otherwise eligible for an **Enrollment Incentive Award** reduces his/her charges for the term by reducing credit hours, the **Enrollment Incentive Award** will be calculated on the reduced charges. If a student increases his/her charges during the published add/drop period, the award will be calculated on the increased charges provided the increased charges are paid in full. The **Enrollment Incentive Award** will be automatically applied to eligible student accounts. Any charges owed the College from a previous term will not be included in the calculation of the award.

A student who graduates at the end of a term for which he/she has earned an **Enrollment Incentive Award** will receive a check from the College equal to the appropriate amount of the award. These checks will be mailed after the term ends, and graduation has been verified. No exception can be made to this policy.

Payment of charges either in full or in part with financial aid (including loans and excluding federal work study) is an approved method of payment for option 1. The student or bill payer accepts the full responsibility for completing the Columbia College financial aid process and establishing eligibility for which Columbia College Chicago receives aid funds prior to the end of the first week of classes for the term. There can be no exceptions to this policy.

Option 2

Columbia College Chicago has contracted with Academic Management Services (AMS) to offer the

TuitionPay Monthly Plan, an interest free tuition installment payment plan. Columbia's contract with AMS begins with the fall semester of 2003. This plan sets up an interest free installment payment agreement between students and AMS. Each TuitionPay Plan contract has a \$55.00 enrollment fee. A lower fee is charged for single term contracts. Students who plan on residing in the Columbia College Residence Center must comply with payment requirements stated within their housing contract. Financial aid for which a student establishes eligibility and for which funds are available can be factored into a TuitionPay Plan. If you enter into an AMS TuitionPay Plan that requires three payments be made prior to the first day of classes for the Fall term and you already have registered for classes for the Fall term, and you do not make two of those payments, your fall registration will be voided.

The Tuition Pay Plan has the following options in terms of the length of payment plans:

Fall/Spring Plans 2003 - 2004 (full academic year)

A ten-payment plan with the first payment due June 15
A nine-payment plan with the first payment due July 15
An eight-payment plan with the first payment due August 15
All plans beginning in June, July, or August have a final payment due date of March 15, 2004
A student who misses two consecutive or nonconsecutive TuitionPay payments in any payment plan will have his/her student account returned to Columbia College and payment is due immediately, future registration depends on a zero balance.

Fall 2003 Term Only and Spring 2004 Term Only Plans

Single term only payment plans may be arranged with AMS. If you do not make two consecutive or nonconsecutive payments your account will be returned to Columbia College and payment is due immediately, your account balance must be zero before you can participate in registration for a future term.

Joining AMS Late

A student may participate in an AMS Payment Plan that has already begun (scheduled payments already begun) by making necessary "catch up" payments. If a student needs help in determining the amount currently due, he/she can call an AMS TuitionPay consultant at 800-635-0102.

Summer 2004 Term Only

No AMS contract is offered for the summer term. All summer term charges (tuition, fees, housing) must be paid in full no later than August 13, 2004.

Registration Requirements

As long as a student with an AMS contract is up to date with his/her AMS payment plan payments he/she can participate in early or regular registration at Columbia College for a future term. Any student not participating in an AMS payment plan must have a zero balance to participate in early or regular registration. There can be no exceptions to these requirements.

Student Accounts Returned From AMS to Columbia for Missed Payments

Students who miss two TuitionPayment Plan payments (consecutive or non-consecutive) will have their payment account returned to Columbia College

and payment in full to Columbia College must be made prior to any future registration period. Payment accounts returned to the College from AMS due to missed payments will have a 5% late payment fee assessed by Columbia College on the unpaid balance. If payment is not made in full by the end of the term, the account will be sent to a collection agency, and the student will not be permitted to register until the account is paid in full.

Frequently asked questions and answers

How long has AMS been in the educational finance business, and how big is the company?

AMS is the largest tuition payment management company in the country and has been in business for thirty years.

How do I enroll with AMS?

You will receive enrollment material in the mail from AMS. You may complete that form and include it along with your AMS enrollment fee payment, follow directions in your AMS enrollment material. You may enroll at Columbia College registration where an AMS representative will be present. AMS enrollments can also be processed online at www.tuitionpay.com.

What if there is a mistake on my statement?

A TuitionPay consultant will work with you. Call 800-556-6684

What if I miss my AMS monthly payment deadline?
Late fees are assessed by AMS.

To whom do I make AMS TuitionPay Plan payments?

Fleet Bank P.O. Box 970015-Boston, Massachusetts 02297. Do not make AMS TuitionPay payments to Columbia College.

Why will my checks be made payable to Fleet Bank?

Your check is deposited to a Trust Account administered by Fleet Bank for AMS; funds are then forwarded to Columbia College on a predetermined schedule.

Can I make payments to AMS using my credit card?

Yes, you can use your credit card to pay your AMS enrollment fee, and to make your scheduled payments. You will be charged a teleprocessing fee for using a credit card based on the amount of your payment.

Can I use automatic deposits to make my payments?

Yes, if you set it up with AMS.

What if there are changes in the amount I owe Columbia College?

Columbia College will communicate with AMS in an ongoing fashion regarding changes in student accounts and financial aid. Appropriate verified adjustments will be made. Students may also contact AMS to make necessary adjustments at 800-556-6684. TuitionPay representatives are available Monday - Friday 8:00 am - 10:00 pm and Saturdays 9:00 am - 3 pm eastern standard time. Students are responsible for the accuracy of their TuitionPay Plan and for meeting all College payment requirements and deadlines.

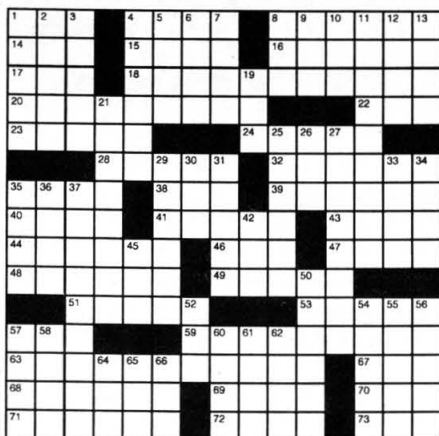
How can AMS offer insurance at no extra cost?

Due to the large volume of AMS, it can offer, at no extra cost, insurance coverage that covers the bill payer for any outstanding balance owed Columbia upon the death of the bill payer.

More information will become available in the near future.

Crossword

- ACROSS**
- Clash
 - Support
 - Like many European languages
 - A Gabor
 - Actress
 - Lanchester
 - New York prison
 - G-man
 - Aircraft carriers' runways
 - Stew
 - Use indigo
 - Lunch-counter perch
 - Japanese mercenary
 - Slumber
 - Rambled
 - Army post
 - "Doubtfire"
 - Play some more!
 - Actor Baldwin
 - Large shrimp
 - Door feature
 - Language of Mogadishu
 - Ring of flowers
 - Nuisance
 - More incisive
 - Central city of Islam
 - Pricey
 - Nigerian city
 - Butterfly snare
 - "Magic Moments" composer
 - Makes secure beyond need
 - Animal coat
 - Italian city
 - Harvest
 - Viral infection
 - Agreement
 - Pointed tools
 - Weep
- DOWN**
- Gordon and Goldblum
 - Prevent
 - Part of RCA
 - Come to pass
 - Pipe bends
 - Fire-sale phrase
 - Current fashion
 - Fri. follower
 - Inc. in the U.K.
 - Had lunch
 - Vito Rocco
 - Farinola's stage name
 - Goosey
 - Instance
 - Barnyard layer
 - Trigonometric function
 - Promoting peace
 - Negative prefix
 - Carson's predecessor
 - Dominion
 - Make a blunder
 - Biblical song
 - Love god
 - Obligation
 - Soak up rays
 - Burn balm
 - Academic divisions
 - Itty-bitty
 - Director Spike
 - Holds tightly
 - Network of "Nature"
 - Fishing poles
 - Eye: pref.
 - Decorative plant
 - Scotia
 - Nights before
 - Saintly glow
 - Driver's team
 - Get better
 - Agile deer
 - Lodging house
 - Rebellion leader
 - Turner



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03/24/03

Solutions



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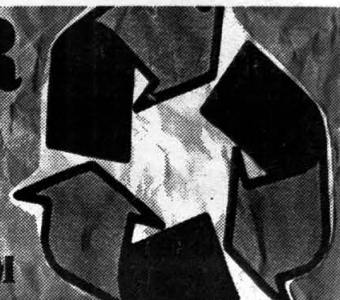
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CITY BEAT

Mixology 101: Students who actually major in drinking

○ Bartending school gets aspiring cocktail-makers' juices flowing

By Doris Dadayan
Copy Editor

It's really quite similar to any other school around.

The instructor is lecturing on how to make Prairie Fires, Atom Bombs and Kamikazes, and the students have already made some Liquid Cocaine and a few Urine Samples. A Bloody Mary was spotted sitting beside some Deaths in the Afternoon. And after the break, the class will practice their moves for

some unforgettable Sex on the Beach.

Welcome to the Professional Bartenders School, located at 634 S. Wabash Ave., Suite 200, where the only major offered is bartending, and the lessons consist of how alcohol has changed the face of history. Historical facts about beer, wine, distilled spirits and liquors—along with founding forefathers Jack Daniel, Captain Morgan, Brandy Alexander and Rob Roy—are just a few of the topics that'll be covered in this three-week class with a twist.

Established in 1951, the school has been at its current address for five months after moving from its previous location at 529 S. Wabash Ave.

"It was just time to move. The building wasn't acceptable anymore...for classes," said Diane Dodd, owner of the school and a

former bartender with 16 years of experience.

The 60-hour bartending course consists of learning the many different aspects of the business. According to the school's information guide, students are trained by actually working behind the bar, while getting on-the-job experience.

Being presentable in order to get a job, how to keep the job and how to build relationships with clientele are continually stressed throughout the course.

According to Dodd, there are four instructors in the school, all certified by the Illinois Board of Education.

"They all have about 15 years of experience, some have even more," said a spokeswoman for the school.

With an average of 24 students per class ranging in age from mid-20s to early 30s, the classroom is set up to look like a typical bar or tavern. Instead of desks, students sit on bar stools behind the stocked bar and use real equipment such as cash registers, sinks, glasses, blenders, and real liquor bottles (which have liquids made to look like different colors of liquors).

"We simulate the actual colors of the liquors. We measure out the ingredients accordingly; it would just be too expensive to use real alcohol," the school's spokeswoman said.

Mixology (the study of mixing drinks with style), presentation and etiquette, cash handling and job search strategies are just some of the subjects that are covered in class, according to the school's website.

Students are taught how to make more than 300 drinks and are introduced to the nine major categories of drinks including coffee drinks, martinis, wine and fruity drinks that are offered in bars and restaurants. After completing the course, students will be able to make 65 of the most commonly ordered drinks.

A student of the school, Mark Zalewski, a 29-year-old information technology special-

ist, said that although the classes are fun and are a great opportunity for networking, it's not a place to come and mess around.

"The whole concept is easy enough, but there's a lot of memorization involved...it's a lot more difficult than you think it'd be. But it's a portable trade; something to do on the side, like if you're just sick and tired of the corporate world, as I am," he said.

The Professional Bartenders School has job placement assistance for graduates with contacts to various establishments such as bars, restaurants, casinos, and catering services. They offer a job line that is accessible 24 hours-a-day, 7 days-a-week that provides access to information about available jobs.

Bartending is an art that goes beyond just knowing how to mix drinks. A good bartender knows how to make people feel appreciated by offering anecdotes, solutions, philosophies, and jokes.

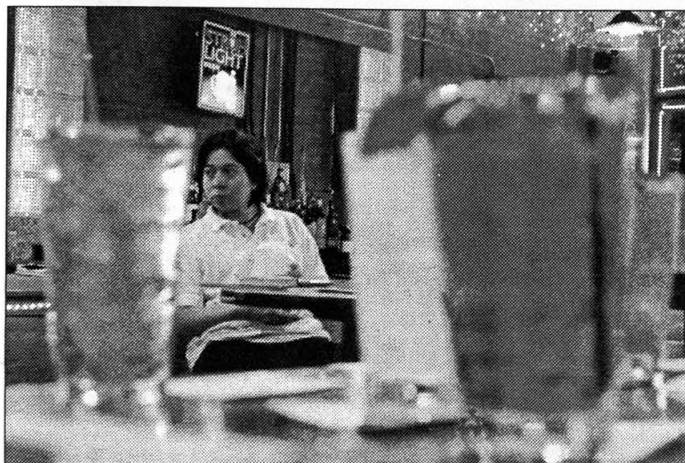
And depending on how well you present yourself to the customers, according to the school's spokeswoman there is an earning potential of \$200 to \$1,000 a night.

"Bartending is just one of those jobs that people, historically, have always looked up to and said 'wow, that's a cool job,' Zalewski said. "It's a large amount of money in a short amount of time...you can use it to finance some other goals. The \$1,000 is worth it. In the end, you'll get back so much more."

The Professional Bartenders School offers classes Monday - Friday from 9 a.m. - 1 p.m., from 1:30 p.m. - 5:30 p.m. and from 6 p.m. - 10 p.m.

The Chicago location offers class on Saturday from 9 a.m. - 5 p.m., and it's a six-and-a-half week course. The fee is \$995.00, which includes registration, tuition, a Professional Bartenders Manual, Secrets of Finding a Job Manual, supplies, alcohol awareness certification, placement assistance and additional practice time for no extra cost.

For more information, please call (773) BAR-TEND or visit www.773bartend.com.



Heather Morrison/Chronicle
Jirada Potthul, a student bartender at Professional Bartenders School, surveys the work ahead of her.

CAPS meeting looks to clamp down on panhandling

○ Residents also complain about others failing to pick up after pooches

By Matija Dujmovic
Staff Writer

Persistent panhandling in the South Loop was the main focus of a Chicago Alternative Policing Strategies meeting on March 18 at Chicago Police Headquarters, 1718 S. South St. The monthly CAPS meeting for Beat 132—which includes Columbia's campus—serves as a link between neighbors and police officers for addressing community issues.

Although the attendance for the meeting was small, one of Columbia's security guards, Ron Dorsey, came to express concerns about panhandlers pressuring Columbia students for spare change. The hunch was that many of the panhandlers were residents of the Pacific Garden Mission, 646 S. State St. The shelter charges a nominal lodging fee, which often spurs more panhandling on the streets.

At the beginning of the meeting—along with an agenda and a run-down of monthly crime statistics—police officials delivered a "Disaster Preparedness for Chicagoans" outline. The outline, provided by the Mayor's office and the Office of Emergency Management and Communications, detailed emergency preparation and evacuation procedures for

the Chicago area and was delivered due to the nearing war with Iraq.

Also of concern was the rash of pet owners who don't curb their dogs, particularly on South Plymouth Court, one woman said. Officer George Demas agreed. "One time I stepped in a fresh pile of it," he said.

Sgt. James Prah suggested that any citizen who witnesses a dog defecating without an owner's proper cleanup should call 311, the city's non-emergency telephone number.

The CAPS system was created in April 1993, as a partnership of police, community and other city agencies to work together in an effort to better the community. Initially in five districts, the CAPS program began in District 1 in 1999.

Demas said he attends all of the meet-

ings along with two sergeants and two officers. Each officer is from a different watch, available to answer specific questions about the areas. Sgt. Prah and the other officers stay on their individual watch for at least a year to allow the community to get to know their beat officer.

The meetings commonly last two hours. But Sgt. Prah was surprised that by 30 minutes past the hour, no one had any more concerns, questions, or suggestions. Less than 10 citizens attended the event—an anomaly that, coupled with the lack of community concerns, could mean a plus for CAPS.

"Normally if there is not a lot of attendance that means [citizens] are happy with the community," Demas said.—Chris Coates contributed to this report.

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CITY BEAT

Area art shop offers high-end, affordable supplies

○ Brudno Art Supply makes another move in its 60-year history

By Georgia Evdoxiadis
Co-editor-in-chief

Winston Churchill once said that the first component of art is "audacity." The second, arguably, is having the materials to put that audacity to use.

A painter may have the talent, but does she have the acrylics?

Mundane matters like picking canvases and mounting prints may seem boring, but no artist would claim those skills are not undeniably vital parts of painting.

So aspiring Columbia artists can take comfort in knowing there is at least one South Loop business that deals with the more concrete side of art.

Brudno Art Supply, 29 E. Balbo Drive, caters to both the confused artist seeking help and the professional who knows exactly what she wants.

The staff at Brudno has experience with art and many are artists themselves, said manager Chris Korbakes. They can give advice on framing or mounting, and can even recommend the kind of paint a particular Columbia art teacher likes.

And if they don't carry an item, Korbakes said he would not hesitate in ordering it specially.

Korbakes said that a Columbia student recently came in and asked for a special kind of photo paper.

The store didn't carry it, but the manager listened and decided to make a special purchase.

"We didn't have it, so I got it in stock, and it's doing fairly well," Korbakes said.

Brudno has been around since 1929, when it first opened a store on North Michigan Avenue.

Since then, the business has been

bought and sold a number of times, eventually ending up in the hands of a small minority-owned partnership.

That partnership, the third owner, has moved the store once, from Wabash Avenue to Balbo Drive, where it is now located.

The move was "purely economical," Korbakes said.

The space on Wabash Avenue that formerly housed Brudno, where a new Kinko's is set to open, was much larger. The products did not fill the aisles and rent was much higher.

The space in the new store is a bit tighter, but Korbakes said Brudno's main concern was keeping the Columbia student discount, which remains 20 percent off, on all products.

"We needed to downsize, but we wanted to give the students their discount," he said.

Artists can find almost anything related to art at Brudno. The store carries brushes, paint and paper—all on different pricing and quality levels.

Students can find cheaper products designed to meet their needs without breaking their banks. Professionals can also find "premium" art supplies of a higher quality.

Additionally, the store stocks portfolios, canvases, frames and mountings. There are two staff members who specialize in framing.

Although about half of Brudno's business is from Columbia students, Korbakes said it also has a thriving delivery business that accounts for the rest of its sales. Architects, graphic designers and other commercial businesses regularly call the store for products.

"The nice thing is that we have a quick turnaround," Korbakes said. "We can work on customer service."

Tim Belknap, a former Columbia painting student who now works at Brudno, agrees.

"We're pretty knowledgeable, so we can help if someone needs advice," Belknap started to say. A customer



Alex Kedler/Chronicle

Two shoppers take advantage of the Brudno Art Supply selection to support the 'concrete' aspect of their art.

interrupted Belknap, walking up and tapping him on the shoulder, a plaintive look on her face.

"Will you cut a mounting board for me?" She asked, holding up several small paintings.

Belknap left, and within a few minutes, the sound of a buzzing saw floated from the rear of the store.

Chad Wynes, 23, started working at Brudno about six months ago and has already found a way to be artistic at the store.

Wynes works as a graphic designer and has created several signs for Brudno. He is also designing an ad for Echo, the Columbia student magazine.

"[Columbia students] are cool... They do need help, but less so than the general public," said Wynes.

He said he started, like many Brudno employees, as an art major. He "floated

into graphic design," he said, after a move to Chicago.

"I kind of got lucky," Wynes said of finding the job at Brudno.

He commutes to the South Loop, like the other employees, including Korbakes and Belknap.

"We're spread out," Belknap said.

Korbakes said that Brudno has tried to cater to Columbia students.

They see their mission in the community as helping artists and professionals in artistic fields. They serve a variety of clients and try to find a meeting place between those who are on budgets and those who want top-quality products.

"We're not the cheapest on the street," Korbakes said. "But we're not the most expensive. We're not a chain, just a small, independent store."

Perhaps the artist with audacity finds this the perfect place to get started.

Coming to a subway train near you: cell phones

○ CTA signs contract to allow underground cell phone access

By Chris Papateodoru
Staff Writer

As much as it may annoy some people to hear others yapping away on cell phones while riding Chicago Transit Authority trains, it's about to get noisier.

The subway—a dead zone for wireless communication devices like pagers

and cell phones—will soon allow for reception as clear as an open field, according to CTA officials.

The CTA is installing a "state-of-the-art" wireless telecommunications system," said CTA spokeswoman Robyn Ziegler.

That means that riders will be able to talk on their cell phones in the subway, an area in which getting a signal is now impossible.

"We think that having enhanced communications in the subway system enhances safety for our customers, and convenience, as well," Ziegler said.

"[The infrastructure] also helps our emergency communication system,

working with police and fire personnel, to have additional communication sources," she continued. "We follow a philosophy of having a redundant communication system, which means you've got more than one way of communicating in case of [an emergency]."

The CTA recently signed an \$11.2 million contract with Aldridge Electric Inc., which Ziegler said will pay for the design of the system, as well as its installation, testing and maintenance.

The project will begin this spring and is expected to take about 18 months to complete.

CTA officials said they do not expect service interruptions during installation.

"Most of the work that we do, we do during off-peak service hours and on weekends," Ziegler said.

After the infrastructure is in place, she said the next phase is to begin soliciting wireless service providers.

"We had previously enlisted the wireless providers to invest in [the infrastructure]," Ziegler said. "There was interest in it, but no individual company actually could commit to the investment."

That's why the CTA decided to fund the project itself.

Once the infrastructure is in place, individual wireless service providers will have to pay to connect to the system if they want their customers to have reception in the tunnels.

So, how do CTA riders feel about the impending extra chatter in the subway?

"In case of an emergency, I think it would be good to have that ability," said Victor Rodriguez, a film major.

"I'd rather have the chance to communicate in an emergency."

Kenya Williams, an early childhood education major, agrees that, as far as safety is concerned, the infrastructure is a positive step.

"I think it's a good idea, because I miss a lot of calls," she said. "What if it's an emergency and you have no service?"

Williams said hearing phone conversations on the train doesn't bother her in the least.

But, for some, giving people even more opportunities to talk on their phones may not be the best idea.

"I don't like cell phones to begin with," said Emily Larson, photography major.

And, while Larson said she understands an individual has a right to talk wherever he or she chooses, she's still against the CTA's wireless plan.

"I see [cell phones] too many times used for recreation," she said.

"It's kind of obnoxious," said James Moebus, a graphic design major, about loud cell phone conversations on the train. "But what can you do?"

"People talking on their cell phones is an issue that we all deal with," Ziegler said.

But she added that it's up to individuals to be discreet with their use of cell phones.

"It bothers me when [people] talk really loud and everyone can hear their conversations," said Mirealle Ruiz, a marketing major.

"It could possibly increase the noise level," she said. "But nobody said it was supposed to be quiet on the CTA."

OFF the BLOTTER

● According to police, a bomb threat was called in to the Pacific Garden Mission, 646 S. State St., on March 8 at 4:44 p.m.

● A truck was stolen on March 10 on West 15th Street. Police reported the crime at 2 a.m.

● A business office in the 600 block of South Plymouth Court was burglarized on March 8 at 7:55 p.m.

● Police reported theft of more than \$300 in the 500 block of South Michigan Avenue on March 8 at 7:32 a.m. A similar theft occurred on March

10 in the 500 block of South State Street. Police reported it at 3:50 p.m.

● Criminal trespass was reported at Harold Washington Library, 400 S. State St., at 9:28 p.m. on March 6.

● On March 8, police reported simple battery in the 600 block of South State Street at 9:10 a.m.

● Criminal damage to property was reported in the 600 block of South Plymouth Court on March 8 at 4 p.m.

Compiled by Lisa Balde through data provided by the Chicago Police Department.

CITY BEAT

Jones candidates say Mission should move

○ South Loop high school officials question last of candidates for principal spot

By Dana Jay
Contributing Writer

Nearly 150 people gathered in the Jones College Prep cafeteria on March 13 to meet the final two candidates for the job of principal of the school.

After reviewing the surveys completed by students, parents, faculty and community members, and following specific selection guidelines, the LSC narrowed the field to Don Fraynd and Alan Mather.

Candidates spoke directly to concerns of the community and answered questions submitted by students, parents, faculty, and community members.

Both candidates expressed visions for Jones that included ensuring the school was a source of pride for the community.

In response to a question about encouraging South Loop families to send their ninth graders to Jones, both candidates said that a gym would be instrumental in building school spirit and attracting new students.

Mather and Fraynd said they agreed that the principal's visibility in the neighborhood might facilitate the building of a school gym in the space currently occupied by the Pacific Garden Mission.

"The principal needs to get into the community and develop a relationship," Mather said.

"There is a political piece to the gym situation. Someone from Jones needs to help move the mission," Fraynd said. "The gym is a necessity and

we'll rely on the community to help mobilize it." Regarding the mission, Mather said, "There has to be a way for the people in power who hold the purse strings to understand that the students need to have that spot."

Laura Zaremba, one of two community representatives to the LSC, said that construction and land acquisition issues would affect the community.

"The landscape of the immediate community will change," she said, but she believed the community would support a gym for the school.

Zaremba said another way the new principal can encourage interaction with the community is by building on community business' current relationships with the school.

South Loop businesses have created internships for Jones students.

They also conduct workshops for students and welcome visits from student groups.

"The new principal can build on those relationships and help make the students aware that they are part of a community," Zaremba said.

The candidates also suggested using the school's physical space as a way to build a bridge to the community.

Opening the doors to the community in the evening for meetings would "create a crossroads for many groups," Fraynd said.

"Allowing all people to share Jones' resources can make the school an integral part of the local community."

Mather said a community open house would help the community see what happens in the school on a daily basis.

"Jones is, and will grow as a source of community pride. The candidates did a good job speaking to how they would integrate the school into the community," Zaremba said.

War protests spell higher costs, says city

○ With the national terror threat a step higher, states get hit in the pocketbook

By Eric Fidler
Associated Press

A rash of activist protests and a raised national terror alert in light of the U.S. attack on Iraq has the state spending some \$20,000 each day in security precautions. Chicago experienced heavy protests at scattered locations from the Dirksen Federal Building to the Daley Center and throughout the Loop March 20, the day after a U.S.-led attack on Iraq.

If the state deploys the Illinois National Guard, the costs for an already staggering economy will swell. City officials said it is unclear how much the effort—both in security for domestic and foreign threats—will cost.

"We don't know as yet," Chicago Mayor Richard Daley said. "We're assessing it right now."

Mass demonstrations force the city to pay out of pocket overtime to police officers. The protests over TransAtlantic Business Dialogue in November, which featured roughly a dozen students from Columbia activist groups Not In Our Name and On the Ground, is estimated to have cost Chicago more than \$1 million in police overtime.

This time, Daley and Chicago Police Superintendent Terry Hillard warned protesters to remain peaceful or face arrest and civil lawsuits. "You can scream and yell and do that, but you don't have to injure somebody. That just costs the city more money," Daley said.

In the days leading up to the attack on Iraq, several protesters were arrested throughout the city.

On March 19, Columbia graduate Rachael Perrotta, a member of the Chicago Coalition Against War and Racism, and Eric Peters, a student with the University of Illinois at Chicago anti-war group Students for Social Justice were arrested in front of the advertising firm Leo Burnett Worldwide, 35 W. Wacker Drive. Burnett is the advertising firm for a score of international companies and designed the advertising campaign "An Army of One" for the U.S. Army.

According to Peters, the arrests were made after the group wrote anti-war slogans on the sidewalk in front of the building. Peters said that he was charged with criminal defacement of property and spent a total of six hours at District 1 Police Headquarters, 1718 S. State St.

At the state level, the budget rifts are magnified. Mike Channess, director of the state's terrorism task force, said the \$20,000 is for overtime pay for state police and other security personnel. The state has paid \$70,000 a month for a private security company at the James R. Thompson Center in Chicago alone since the 9/11, ter-



Heather Morrison/Chronicle

rorist attacks.

"As we ratchet things up, obviously the cost will go up," Channess, outgoing director of the Illinois Emergency Management Agency said.

If the state activates the National Guard, which has been placed on alert, the cost will rise significantly, he said. Lt. Col. Larry Andrews of the Illinois National Guard said it was impossible to estimate what a call-up would cost.

"We don't know what they're asking for, so we don't know what any cost would be," he said.

If the governor calls up the National Guard, the state pays for it; if the president orders the troops deployed, the federal government must pay. The Bush administration has urged governors to deploy the National Guard at nuclear power stations and other possible high-risk terrorist targets.

Officials said most people are unlikely to notice many of the steps that have been taken to heighten security, but that more police will be in uniform and on patrol, internal security has been beefed up at nuclear power stations and emergency management agencies were communicating with one another constantly.

—Chris Coates contributed to this report.

In the Loop...



Chris Coates

—News Editor—

I hear the theme to *The Pink Panther* as I sleep. Burned into my tympanic membranes after weeks of a daily Mancini chorale, the chords cyclically lull me into a comatose slumber every night.

I am not alone. Anyone in the Chronicle newsroom knows the jingle by heart—thanks to one (unnamed) staff member who happens to employ the single most annoying invention known to man: personalized cell phone rings. To our pain, this staffer appears to be quite popular, judging from the eternal ringing.

Now, I have deep-seated problems with mobile phones, a hypocrisy I realize only because of the mobile phone I happen to own. They are tired, maddening props for those who need to appear worthy of a conversation at any moment.

At the dinner table, on the train, on the bus—there is no asylum.

And there is hardly a better place to observe this spectacle than the sidewalks of Michigan Avenue—where dozens of pedestrians talk into little plastic boxes—all at the same time.

Maybe they are talking to someone else on a cell phone, thus lowering the cell phone quotient by at least 50 percent.

But what are these tête-à-têtes about? Dinner? Resolution 1441? My column?

Or are we just blissfully more attuned to the shared minutiae of life?

Absolutely.

So here's my hypothetical: Conversations about "American Idol" are just more important in the age of terrorists, duct tape and bomb threats. Back in '87, when mobile phones were the size of cinder blocks, we could wait a few hours to hear Baby Jessica updates. Not now. Time is precious. Quick, I must tell someone about something. Anything!

Ahh, but the CTA knows my plight. In the moldy, urine-stank subway tunnels beneath the city of today, cell phone signals are aimlessly lost. Aside from the cursing and panhandling, the subways stops are calm. Finally, sweet, Mancini-less silence. But not for long.

This month, the Chicago Transit Authority revealed that it has signed an \$11.2 million contract to install technology that allows unfettered wireless communications while on the train. That means, come September 2004, CTA cars on the Red and Blue Lines will become massive, aluminum telephone booths.

Now, more than ever, I shudder to think of the future.

Of course, the CTA's wireless efforts are noble. The technology provides emergency personal interference-free communications underground—a wise move in a time when any congregation point is a possible terror target. Just look at Dr. Chaos.

Kudos to the CTA for such foresight. But why not limit availability of the signals to safety officials?

Just as cinemas, theaters and Columbia's own classrooms should be frequency dead zones, the tunnels beneath State and Dearborn streets should also be a refuge from the monotony of banal and irritating dialogue.

And while Chicagoans can be a rather uncouth sort, the future influx of CTA-sponsored banter marks the final nail in the coffin of common courtesy.

Of course, CTA-sponsored frustration is becoming almost as predictable as the unpredictability of the 11:58 a.m. Red Line train to Howard.

With war in our midst and the terror threat level ratcheting ever higher, a communal conversation should be the last of our concerns. In fact, we should be thankful to hear the unbridled conversations of our fellow Americans. I ask only one favor for the year 2004: When riding the Red Line, make sure your ringer plays Mancini.

March takes over Lake Shore Drive



More than 10,000 protesters united at Federal Plaza on March 20 in protest of the declared war on Iraq. The march culminated at the corner of Chicago and Michigan avenues. Heather Morrison/Chronicle

○ Hundreds of anti-war protesters arrested after blocking traffic

By Angela Caputo and Michael Hirtzer
Contributing Editor and A&E Editor

Adding to a worldwide day of protest, thousands of Chicagoans took to the streets March 20, in opposition to the United States' pre-emptive strike on Iraq.

Protesters marched into Federal Plaza toting flags and banners—to the beat of a band of drummers—as their workday drew to a close. The group chanted the age-old protest cry "What do we want? Peace. When do we want it? Now."

The group, which eventually grew to approximately 10,000 people, shifted their focus to the streets, blocking rush hour traffic as they made their way north on Lake Shore Drive.

After about four hours of peaceful protest, several hundred men and women were arrested after blocking the intersection of Chicago and Michigan avenues.

According to the Chicago Tribune, police spokesman Dave Bayless said that the arrested would face misdemeanor charges, including mob action.

Several Columbia students were among the arrested. "Civic involvement and the right of protest are fundamental rights of Americans and college campuses are places [where] this kind of expression is encouraged," said Mark Lloyd, Columbia's assistant vice president of communications and marketing.

As the protesters united at the plaza and the crowd continued to swell, people spilled into the rain-soaked streets. In a soaking wet, red jumpsuit, Mirlinda Bajralia, a native of Kosovo and current freshman theater major at Columbia said, "I think it's very good that we're getting together—we don't want war."

"This is tremendously encouraging," said Tom Greif, a psychology teacher in Columbia's Liberal Education Department. "When people see [American people] here placing themselves on the side of the Iraqi people it resonates with the rest of the world."

Wrapped in a black and white kafia, a traditional Middle Eastern draping, Jonathan Gragg, 46, a wine distributor, said he tied the garb around his neck as "a symbol of the Palestinian struggle."

"Everyone should have the right to self-determination," he said. Nearly a dozen other demonstrators wore kafias, as well.

Speakers included Shayna Plaut from Amnesty International, Bill Davis from the International Association of Machinists Local 701 and Hatem Abudayyeh from the Arab American Action Network.

Scores of officers, many in riot gear and others in traditional blue uniforms, lined the streets and eventually halted traffic as the crowd began its march east, down the middle of Jackson Boulevard.

DePaul student Matthew Muchauski was arrested earlier

in the day after he "used his chalk a little too freely," according to Rachael Perrotta, a Columbia alumna and spokeswoman for the Chicago Coalition Against War and Racism.

Officer Carlos Herrera, a spokesman for the Chicago Police Department, was unable to confirm Muchauski's arrest or disclose the detail of other related arrests he said were made during the day.

Dan Kvachkoff, district director of the Federal Protective Service within the U.S. Department of Homeland Security said the demonstration "was peaceful, as far as I can see."

Kvachkoff said that the federal agency has not implemented any additional security measures since the U.S.-led war began. "Security procedures are in effect as we see necessary," he said.

Earlier in the day, as U.S. ground troops were marching through Kuwait to the Iraqi border, several hundred students from Chicago area high schools—including Marie Curie Metropolitan, St. Ignatius and Jones College Preparatory High School—attended the protest.

"It's un-American to just sit back and not do anything," said Jones College Prep senior Perry Green, 17.

"This peace movement is growing faster than George Bush's wildest nightmare," said Dave Trippel, 52, the parent of a Columbia student and one of the adults present at the rally.

Lloyd, who was standing not too far from the site of protest during the 1968 Democratic National Convention along Michigan Avenue, said, "This peaceful expression of their personal opinions is appropriate."

Junior ROTC students lead fellow classmates to protest

Two students wearing Junior ROTC-issue camouflage fatigues stood out in the crowd of more than 200 teens in Federal Plaza.

Bonnie Bell, 17, and Jesus Paniagua, 16, said despite their affiliation with the military, they led a group of 60 students out of Marie Curie Metropolitan High School, 4959 S. Archer Ave., onto the Orange Line up to the Loop.

"We oppose the war," Paniagua said. "But we're not disrespecting the military."

Paniagua said that he was taking some heat from his Junior Officers' Training Corps adviser for speaking out against the Iraqi war. "I'm probably not going to get promoted to sergeant," he said.

Bell said despite her opposition to the war she recently signed a five-year contract with the Army National Guard. "More or less I'm doing it for college [tuition]," said the future Georgia State University student.

Both students said most of their peers joined the military for college tuition.

"I'm against this war but I signed a contract," Bell said. "If it comes down to it I'd go fight," the high school junior said.

—Angela Caputo

You can't fly, says Daley, you can't fly

○ Good enough for Disneyland good enough for Chicago, says mayor

By Chris Coates
News Editor

Unlike in the days immediately after 9/11, Chicago's downtown Loop remains open to commercial air traffic even though a war with Iraq has raised the national threat level to its second-highest spot.

Federal officials have declared no-fly zones over Washington, D.C., and New York. The government also prohibits traffic in the airspace above Walt Disney World in Lake Buena Vista, Fla. and Disneyland in Anaheim, Calif.—a move that Chicago Mayor Richard M. Daley said was "unfair to the people of Chicago."

"A single-engine plane could fly from Florida all the way up here and circle downtown and have a jolly time," Daley said at a March 17 press conference.

"Chicagoans deserve the same protection as people who live and work in Washington, D.C., and New York," said

Roderick Drew, a spokesman for Mayor Daley.

Daley has petitioned the Federal Aviation Administration, the Department of Homeland Security and the Transportation Security Administration to re-establish a no-fly zone over downtown Chicago similar to that enforced after 9/11.

The proposed area—extending from Irving Park Road on the north, Ashland Avenue and the Kennedy Expressway on the west and the Eisenhower Expressway and Congress Parkway on the south—would forbid small planes from entering the airspace. In the hours after 9/11, the federal government restricted air traffic over downtown Chicago, an area that includes the city's financial district, transportation hubs and tourist sites. Also in the proposed area is the country's tallest building, the Sears Tower.

The eastern border of the proposed area includes the lakefront Meigs Field, a city-owned airfield for privately owned planes. Those owners protested the prolonged closure before the ban was lifted in late 2001. Chicago Department of Aviation spokeswoman Monique Bond said a no-fly zone would not close Meigs Field.

The closures are not expected to affect the air traffic patterns of the city's two other airports, Midway and O'Hare International, city officials said.

—The Associated Press contributed to this report.