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Columbia Chronicle (05/03/2004)

Columbia College Chicago

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

Fashion Columbia



Carrie Bergagna/The Chronicle

Oxana Boinarevitch (left) and Margo Wlodarczyk strut their stuff on the catwalk at Fashion Columbia, the school's annual student-produced fashion show, April 28, at the 1104 Center, 1104 S. Wabash Ave.

Gary Sinise rocks for troops

○ Actor and Columbia instructor among lineup of The Lt. Dan Band

By Scott Carlson
News Editor

Most people are recognized by veteran groups for their military service. Actor Gary Sinise has been awarded for playing his bass guitar.

James Kimo Williams, executive director of the National Vietnam Veterans Art Museum and part-time faculty member in Columbia's Arts, Entertainment and Media Management

Department, was so impressed by Sinise's devotion to overseas American troops, that he created the Above and Beyond Patriot Award. The award was presented to Sinise April 29 in a ceremony at the Chicago Hilton and Towers, 730 S. Michigan Ave. Chicago Mayor Richard M. Daley and retired Army Gen. Tommy Franks, who commanded the U.S. led invasion of Iraq, were in attendance.

Of course, Williams isn't a stranger to such devotion. Not only has the Vietnam veteran, performed for American troops, Williams is also co-founder, manager, musical director and a guitarist of the Lt. Dan Band.

"One of the reasons this is so important to me is that I used to play for the troops, and I know the impact it can have," Williams said. "To watch Gary give up all

See Lt. Dan Page 6

Early morning accident leads to student's death

○ Radio student's license was revoked until 2008

By Andrew Greiner
News Editor

A 37-year-old radio major with a history of drunken driving charges was behind the wheel with a revoked driver's license when he struck two cars head on, killing himself and another person and injuring three in an early morning accident April 26, according to police and published reports.

Cleotho Woullard, a part-time disc jockey on the college's radio station, had his license revoked after two charges of driving under the influence of alcohol, reported a number of media outlets. His license was suspended until 2008. Officials would not confirm reports to The Chronicle, citing confidentiality rules that protect driving records.

There is no evidence that alcohol played a part in the accident on the city's South Side, police said.

Woullard was traveling south on Indiana Avenue at a high rate of speed when he ran a red light at 87th Street at 12:20 a.m. He collided with two cars traveling in opposite directions on 87th Street. He hit a parked car before his vehicle came to a stop.

Also killed in the accident

was 48-year-old Joseph Wright, of the 8500 Block of South Carpenter Street. Three others were injured in the accident.

Officials from the Cook County Medical Examiner's Office told The Chronicle that no autopsy was performed on Woullard and that toxicology reports will take up to six weeks.

Woullard's death comes as a shock to students who talked to The Chronicle. His co-workers knew him as the "Hump-day DJ," because of his regular Wednesday slot last year on the campus radio station WCRX-FM. Woullard worked part time at WCRX-FM, and filled in periodically this year.

Cheryl Morton-Langston, the director of WCRX-FM, said that Woullard was a "sweet" student.

Tony Montes, a junior radio major, said he was surprised to hear about Woullard's death.

"[It's] shocking because he was really, really good on the radio," Montes said. "It's a shame that a talent like that passed away."

Tony Kwiecinski, the radio station's manager, said he knew Woullard, and his talent, well. Kwiecinski said that Woullard had a unique style and voice

See Radio Page 7

T-shirt, hold the mayo

○ Personalized vintage style T-shirts 'made fresh daily' at Bucktown clothing 'deli'

By Jamie Murnane
A&E Editor

A deli that does not serve food is virtually unheard of, but in Chicago's Bucktown neighborhood, such a place exists. While there are plenty of bags of Jays potato chips in the window and a massive jar of pickles on the counter, the only thing served at The T-Shirt Deli is steaming hot vintage style T-shirts fresh off the presses; "made fresh daily" is the store's motto.

Since Ninel Pompushko, 30, opened the store at 1739 N. Damen Ave., in November 2003, there's still been some confusion. In fact, when Chronicle staffers showed up for a

photo shoot, a man walked in to ask if the deli had a takeout menu. "This is actually a clothing store," Pompushko told the man. "But we do have chips."

The idea for The T-Shirt Deli came to Pompushko, a Kansas City, Mo., native, while she was working in advertising as a copywriter.

The deli, which Pompushko said is like a '70s T-shirt store, despite many people's beliefs, is not a former delicatessen.

"I hear people say when they come in here, 'Oh, it used to be a deli.' It was never a deli. There's an 18-foot counter in here that took five guys to get in here and was really hard to find, so I actually wish it did used to be a deli."

So why call the store a deli?

"It's a metaphor for a way to buy T-shirts and get anything you want on a T-shirt," Pompushko said. "People can come in and write whatever they want or put any decal on any shirt."

There are two heat presses behind the counter at the deli that are used to put the transfers on the shirts of the customers' choosing. All the shirts, which range extensively in size, color and style, are the product of the sweat-shop-free American Apparel brand. According to Pompushko, the deli offers everything except maternity shirts as the shirt company doesn't make them.

See T-Shirt Deli Page 27



Andrew J. Scott/The Chronicle

Ninel Pompushko mans the counter at her store, The T-Shirt Deli, at 1739 N. Damen Ave. The shop boasts T-shirts made to order, while you wait.

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this week



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COLUMBIA COLLEGE LIBRARY

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Calendar: May 3-7

MONDAY

○ The Hokin Annex presents "Photo.Print.Media," an exhibition of student work from the studio that fuses photography, printmaking and screenprinting. For more information, call (312) 344-7696.

TUESDAY

○ The Concert Hall of the Music Center, 1014 S. Michigan Ave., presents two concerts.

From 12:30 p.m. to 1:30 p.m., classical guitarist Norman Ruiz performs in the hall. From 7:30 p.m. to 9:30 p.m., the Music Center presents a retrospective concert of composer Gustavo Leone's music written for the solo harp and for ensembles including the harp.

Both concerts are free. For more information, call (312) 344-6179.

WEDNESDAY

○ The Film and Video Department presents "Motion Graphics Festival," a showcase of screenings and demonstrations by film/video students and faculty that digitally integrates software and composite layers of images.

The festival is free and open to the public, and begins at 6 p.m. in Room 302 of the 1104 Center, 1104 S. Wabash Ave. For more information, call (312) 344-6708.

THURSDAY

○ The Museum of Contemporary Photography (in conjunction with the celebration of the 10th anniversary of the Chicago-Hamburg Sister Cities program) presents "Utopia's Backyard," an exhibit of Germany's leading contemporary artists. The work of Peter Dombrowe, Beate Gutschow, Peter Piller and Jeanne Faust with Jörn Zehe will be displayed.

The exhibit, which is free and open to the public, will be at the museum on the first floor of the Alexandroff Campus Center, 600 S. Michigan Ave., through July 2. For more information, call (312) 344-7104.

FRIDAY

○ The Center for Book and Paper Arts welcomes students and staff to the opening reception of "Epilogue," the Master of Fine Arts in Interdisciplinary Book and Paper Arts and Master of Interdisciplinary Arts Thesis Exhibition.

The reception starts at 5:30 p.m. at the Center for Book and Paper Arts in the second floor of the 1104 Center, 1104 S. Wabash Ave. For more information, call (312) 344-6630.

Clarification

In its April 26 edition article, "Students seeing Red with web radio station," The Columbia Chronicle erroneously called Red Bar Radio "the free speech radio network" instead of "the real free speech radio network."

The Chronicle regrets the error.

THE
COLUMBIA CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-7255 or e-mail chronicle@colum.edu.



Chris Coates Editor-in-Chief

One choice for campus intoxication

It was a sad day when the bartender at the South Loop Club stopped asking for my ID. He knew I was 21 since I'm in there more than the owner. I'm there because I have no choice.

At any other drinking hole, becoming a regular is a good sign, like being in a Cheers episode. At the SLC, becoming a regular means your liver already looks like a Dominick's bag full of smashed grapes.

The popularity of the South Loop Club—a smoky, rather unwelcoming drinking hole a block from Columbia's campus—typifies a problem with Columbia's campus: It seems we're stuck with what we've got.

Nestled on the corner of Balbo Drive and State Street, the South Loop Club is one of the most diverse bars in the city. On an average night, it seems every racial, economic and social group and subgroup are making an appearance—drinking and laughing under a thick blanket of secondhand smoke.

Such diversity explains the bar's rather erratic choice for music—from Steely Dan to Snoop Dog to Travis Tritt.

From the outside, the place looks like a massive advertisement for beer companies clad behind a rusty fire escape. Televisions on every wall broadcast ESPN. Nary a newscast is in sight. With the half-dead plants lining its windowsills and obscuring the view, it's always a surprise who you'll find in the South Loop Club on a Thursday night.

The motif gives off a "neighborhood bar" vibe, although the South Loop Club's management calls it an "in town bar," whatever that

means.

The service is erratic at best. The place can't seem to keep a wait staff more than a few weeks, out-side of the waiter who knows my drink order by heart.

But I keep going back. Out of habit. Because there's nothing else close.

During my four years at Columbia, I've never picked the South Loop Club. I just somehow find myself there, sucking on Rolling Rocks and eating the least greasy thing on the menu—turkey and bacon wrap, warm, no tomatoes.

I never touch the popcorn.

Going to the South Loop Club is a default mission. There's really no other place close to campus, sans Kitty O'Shea's in the Chicago Hilton and Towers (the bar of choice for Columbia faculty members) and Bar Louie in Dearborn Station (the bar of choice for Printers' Row yuppies). George's Cocktail Lounge at 646 S. Wabash Ave., is a little too scary for me.

For Columbia students walking out of Senior Seminar, "let's go get a drink," means, "let's go get a drink at the South Loop Club." (I choose to drink before Senior Seminar, thank you very much.)

Such a lack of offerings is one of the problems with the city's quickly changing and mostly undefined South Loop.

With thousands of hungry college students and instructors traipsing through our neighborhood every day, it's hard to figure out why more eateries, bars and movie theaters aren't popping up on every corner.

It's not the college's fault—the University Center of Chicago proves that Columbia is looking to

tack on more amenities to our growing campus. With space tight, affordable amenities are scarce.

It seems city officials and developers are blind to Columbia's existence. We're already the biggest landowners in the South Loop, we're the self-proclaimed largest arts and communications school in the country, our (mostly unaccounted for) alumni have gone on to do wonderful things and we're anxious to turn the South Loop's old warehouses and empty lots into Columbia's home.

So, why aren't more businesses flocking to the Near South Side?

They don't know we're here.

Columbia's sprawling campus is easy to miss. We have no overarching theme, no banners, nothing to say, "We're here and we want your business."

I guarantee if Starbucks bought the parking lot on the corner of Wabash Avenue and Harrison Street, they would recoup their initial loss within a year. They'd make a killing. They don't know it, though, because they don't know we're here.

When you're in Rogers Park, you know you're in Loyola University country. Meanwhile millions of out-of-towners pass by Loyola's Water Tower campus. Those same tourists walk away knowing the Loyola name.

The secret is, those same tourists probably walk past Columbia's Michigan Avenue buildings, too. Only here, our buildings merge in with all of the others. There's no theme.

It must change.

By all accounts, Alicia Berg, the college's new vice president of campus environment will transform our image. She started March 1 after vacating her post as commissioner of the city's Planning and Development Department, so she knows a thing or two about city code.

The "Superdorm" will help, too. It will revitalize our neighborhood.

In the four years I've called Columbia home, singular portions of the city's South Loop look dramatically different—parking garages are dormitories, empty fields are Target stores and 10-story buildings are condominiums.

The area is friendly, there's nightlife and people feel safe. I commend whoever did it.

But all in all, the South Loop looks, at a passing glance, the same as it did in 2000. The Pacific Garden Mission somehow remains. Printers' Row residents are still looking for a dog park. And it's still unclear exactly where Columbia's campus starts and ends.

It should be interesting to see how they fix it.

In the end, we're at a crossroads in the history of Columbia and the South Loop. And while I may not be able to see it for myself, I know I'll hear about it from afar.

Hopefully in the South Loop Club.

—ccoates@chroniclemail.com

19 years ago in The Chronicle

Maybe it's inflation.

Back in 1985, the theft of \$200 from the college's library—then located in the Wabash Campus Building, 623 S. Wabash Ave.—was big enough to warrant a blurb on the front page of the May 6 edition of The Chronicle.

The burglars stole the bills from the library's safe, which they destroyed in the process, The Chronicle reported.

According to then-Administrative Dean Bert Gall—now a consultant in the construction of the University Center of Chicago—it was the second time burglars broke into the store without nary an alarm.

Neither the burglars nor the cash were ever found.

Thankfully, the college's bookstore of today—now in the South Campus Building, 624 S. Michigan Ave.—has merchandise detectors at its doors ominous to thwart any would be burglars from making off with \$200 worth of textbook.

Announcements

Coyotes Baseball update

■ The Columbia Coyotes won two of three games April 24 and 25. On April 24, the team lost in nine innings, 6-5, to the University of Wisconsin-Milwaukee. They bounced back the next day to sweep a doubleheader from UW-Madison, 8-3 and 5-0.

The team is expecting a complete roster for its league championship tournament on May 1 and 2. The Coyotes were tournament semifinalists last year, finishing third overall in the double-elimination format.

T-shirts and kidneys

■ The Columbia College Special Events Students present "The Great T-Shirt Exchange," a benefit for the Chicago chapter of the Polycystic Kidney Disease Foundation.

The public is welcome to stop by the exchange and donate old, clean T-shirts in return for a PKD shirt for \$5.

The exchange starts at 10 a.m. on May 4 in the Spirit of Music Garden at Michigan Avenue and Sixth Street, near Balbo Drive. For more information, call (312) 944-6667.

Study: For a lengthy life, write fiction

English faculty: writing lifestyle misunderstood

By Scott Carlson
News Editor

Students majoring in Columbia's poetry program in the English Department might want to switch to creative nonfiction if they want to enjoy a longer lifespan, according to a recently released study.

Researched by James Kaufman, an assistant professor of psychology at California State University at San Bernardino, and published April 22 in a publication called *Journal of Death Studies*. The study argues that writers who produce poetry live shorter lives, as opposed to playwrights, novelists and nonfiction writers.

According to the report,

ma that poems, by their nature, are difficult to understand.

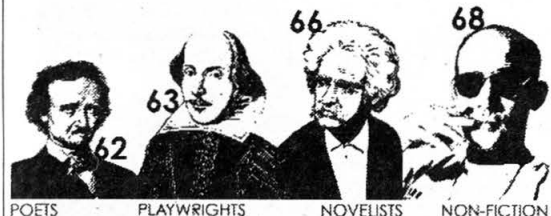
"So many people, when they are in grade school, learn to hate poetry," Trinidad said. "They're given the impression that it's something difficult and they can't understand. A lot of poetry is accessible, but people don't know that."

Along with that stigma comes a stereotype that poets often lead tumultuously emotive lives, an image that faculty members said is not true for every type of artist.

"I think some artists get their expressions from difficult times, but that's just one type of artist," said Garnett Kilberg-Cohen, English Department chairwoman. "I think, for just as many, it's a celebration, or it



Average Death Rates Among Writers.



Ryan Duggan/The Chronicle

which studied the deaths of 1,987 writers through many centuries across the globe, poets lived an average of 62 years, while playwrights lived to be 63 and novelists to 66. Nonfiction writers came out on top in the survey, living an average of 68 years.

A study such as this might be disconcerting for Columbia's English Department, which boasts the country's only undergraduate degree in poetry. But some members of the department said there is no reason for poetry students to start working on their last will and testaments just yet.

"It doesn't surprise me, I say jokingly, but suicide used to be more prevalent [in poets] than it is today," said Dave Trinidad, acting graduate coordinator of poetry in the English Department.

"A friend mentioned that she had seen [an article on the study] in The New York Times," said Chris Green, faculty member in the English Department. "My first response was that I wished The New York Times would review more books of poetry."

According to the faculty members, poetry carries a stig-

comes from a different area of their psyche."

Trinidad said that a misunderstanding of the poet's lifestyle might include writing poetry as a solitary, inward activity, perceived as a kind of anti-social activity, even though the majority of other types of writers produce their material in the exact same fashion.

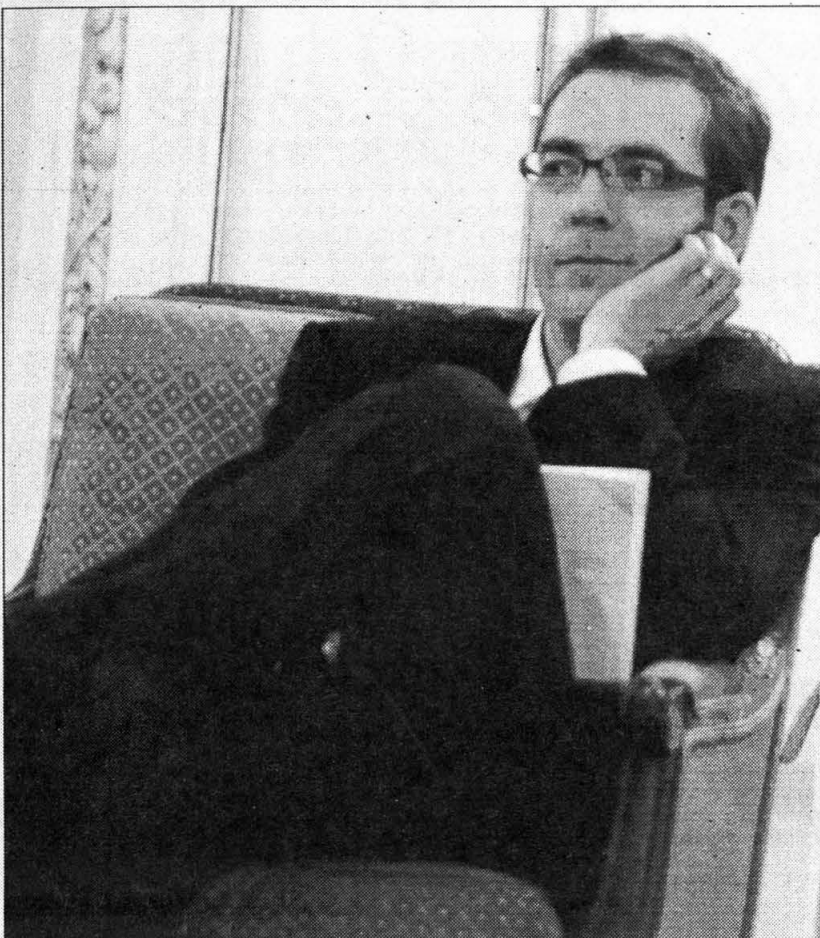
"I think poets feel misunderstood and unread," Trinidad said. "It's not considered as useful [as other kinds of writing]."

Despite the study reaching high levels of publicity, the teachers said they don't expect student enrollment in the Poetry program to drop.

"I would be very surprised if it deterred anyone, because most poets and writers and artists are actually driven to do their art, or need to do it from a greater impulse," Kilberg-Cohen said. "They're not just trying to find suitable career choices."

"If someone wants to write poetry badly enough, I think they'd be willing to risk losing those few years," Trinidad said.

'Queer Eye' for hors d'oeuvres



Charles Kushner/The Chronicle

Ted Allen, the food and wine expert Bravo's television show, 'Queer Eye For the Straight Guy,' listens at a panel of food writers and chefs, April 30, in the Chicago Hilton and Towers, 720 S. Michigan Ave. The panel, which Allen moderated, was part of 'Food Revue: A Conversation about Food Writing and Criticism,' sponsored by Columbia's Journalism Department.

Changes in terrain for 2004-05 Illinois MAP Grant distribution

Suspension of funds for sophomores with 75 credits among changes

By Andrew Greiner
News Editor

In yet another round of changes to the beleaguered Illinois Monetary Award Program, state legislators have placed a cap on the number of total credit hours a student can have to still be eligible for the grant.

Timothy Bauhs, executive director of Columbia's Student Financial Services, circulated a collegewide memo alerting students, faculty and staff to the MAP grant changes.

The change is called MAP Paid Credit Hours, or "MAP 135," and will go into effect for the 2004-2005 school year.

Previously, students were awarded money based on enrollment status. Full-time students could receive funding for up to 15 credit hours per semester.

The new formula bases eligibility for assistance on total credit hours earned, up to 135 credit hours.

Lori A. Reimers, director of State Relations for the Illinois Student Assistance Commission, the agency that administers the

MAP, said the changes are designed to help students closer to graduation.

Historically, the MAP Grant statute was to cover up to 10 semesters of school, she said. But two years ago, MAP funding was cut by \$38 million, which ultimately cut fifth year tuition funding, Reimers said.

The MAP Grant survived, and nearly 25 percent of Columbia students still receive funding from the MAP Grant, according to Office of Institutional Planning and Research data.

Reimers said most schools require students to complete around 120 credit hours in order to graduate. With "Map 135," students will get flexibility of around 15 credit hours, Reimers said.

"What we wanted to prevent is someone who is close to graduation not receiving assistance for their last few credit hours," Reimers said.

The new credit hour based system allows students to be eligible for MAP funding over a lifetime, up to 135 credit hours.

Another stipulation of the new MAP formula is a 75 credit hour intermediate cap on sophomore funding. If a student completes 75 credit hours without attaining junior status from the college, the student's funding will be suspended until they receive junior status.

The MAP Paid Credit Hours program is the latest installment in a host of MAP changes over the past few years. Reimers said the program changes every year, but that this year's changes are the most significant.

In the April 19 edition, The Chronicle reported a change in the financial need formula for the MAP Grant, which lowered the median income eligibility for families to around \$50,000 from about \$76,000. This change was intended to lean away from judging financial need against individual institution's tuition. It set an average tuition of \$12,796 as its basis.

Reimers said that it is only private institutions that will be affected by this average tuition change.

"Private colleges are the only ones [in Illinois] who's tuition goes over \$12,796," Reimers said.

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

A Concert Hall Event

Gustavo Leone

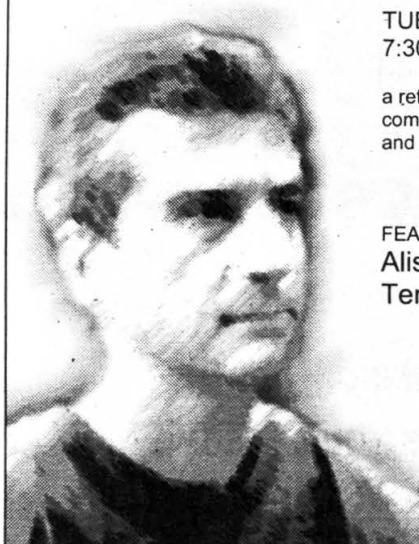
MUSIC FOR THE HARP

TUESDAY, MAY 4
7:30 PM

a retrospective concert of the
composer's work for solo harp
and ensemble including harp

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Teresa Suen

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• Harp Concerto
• Musical Studies
• Red Quintet



This event is free and open to the public.
For more information: 312/344-6300

The Music Center of Columbia College Chicago
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Concert Hall Events

Jazz Gallery

in the lobby every Monday at 12:30 PM

The following events qualify for Recital Attendance credit:

Mon. May 3
Brandon Dickert
Senior Percussion Recital 7:00 PM

Tues. May 4
Norman Ruiz: Classical Guitar 12:30 PM

Gustavo Leone: Music for the Harp 7:30 PM

Wed. May 5
DeLeo & DeStefano:
Milan Guitar Duo 12:30 PM

Michael Lim
Senior Instrumental Recital 6:30 PM

Thurs. May 6
Corrine Lysaught
Senior Vocal Recital 6:00 PM

Fri. May 7
Lizette Ayala Senior Violin Recital 7:00 PM

All weekday events are free. For more info: 312/344-6300

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Historic Printers' Row Neighbors Sixth Annual

Living History Photo Contest & Exhibit

June 4 through July 3, 2004
Chicago Community Bank, Dearborn Station, 47 West Polk

Historic Printers' Row Neighbors invites entries
to its sixth annual juried exhibition of photography,
emphasizing the neighborhood's landmarks, culture,
and evolution.

Prizes for Student Entries: Grand Prize \$500
scholarship; First Prize \$150 scholarship; Second
Prize \$75 scholarship.

Prizes for Adult and Senior Entries: Grand
Prize \$250; First Prize \$150; Second Prize \$75.

The exhibition will feature prize-winning photos and
selected works of finalists.

Subject of photographs: Photos should illustrate
life in the neighborhoods of Printers' Row and the
South Loop (Congress to 16th St., the Chicago River
to Lake Michigan)

Format: Photos should be finished prints,
no larger than 16 inches by 20 inches, ready for
matting and framing. *Do not frame your work*

Submissions: Each photograph must be
accompanied by a completed entry form, with entry
fee made payable to Historic Printers' Row Neighbors.
No more than three submissions per person.

Entry Fees: Each entry must be accompanied by \$10
for students, seniors, and HPRN members; \$20 for
adult nonmembers. *Entry fees support student scholarships.*

Deadline: Photos must be delivered, accompanied by
an entry form and payment, by **1:00 pm on May
15, 2004** to Chicago Community Bank, 47 W. Polk,
Chicago. The bank is open 9-6 Mon-Fri; 9-1 Sat.

Notification: Winners will be announced at the
exhibition opening reception on Friday, June 4.
Finalists will be notified in advance.

For more information, please contact event chair
Ronnie Jarett by phone at 312-786-1132 or
rjarett@hotmail.com.

ENTRY FORM Use a separate form for each entry

In submitting this photo to the HPRN Photo Contest, I agree

- This photo is my original work. If copyrighted, I am the sole copyright owner.
- I have the right to submit this photo and have obtained any necessary permissions.
- I grant HPRN unlimited, nonexclusive usage rights, including the right to publish, display,
or reproduce the photo in any printed or electronic form.
- Prints become the property of HPRN and will not be returned.

Entry fee enclosed: ☐ Adult \$20 ☐ Student at _____ \$10
☐ Senior or HPRN member \$10 name of institution

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

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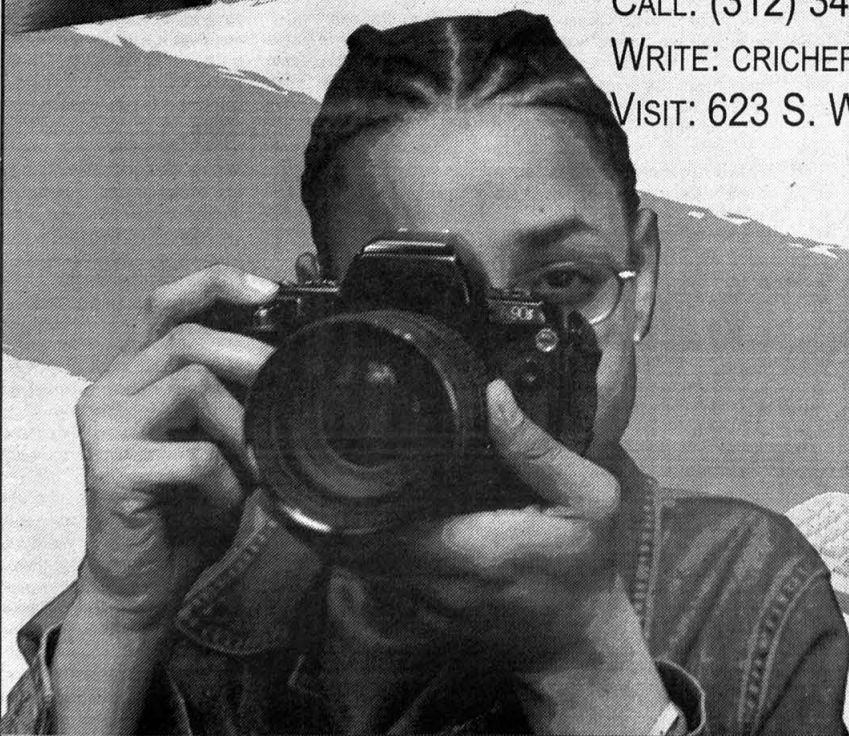
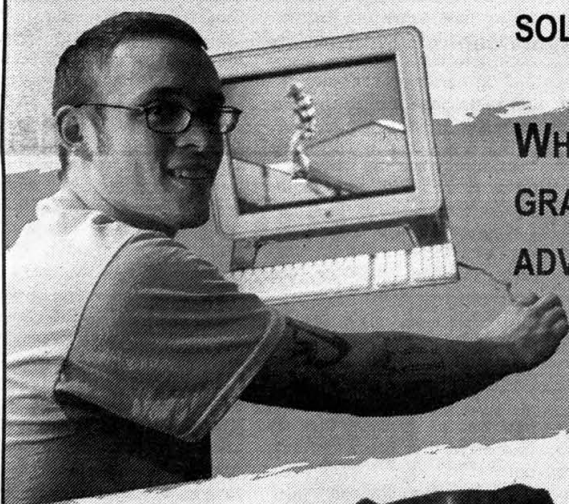
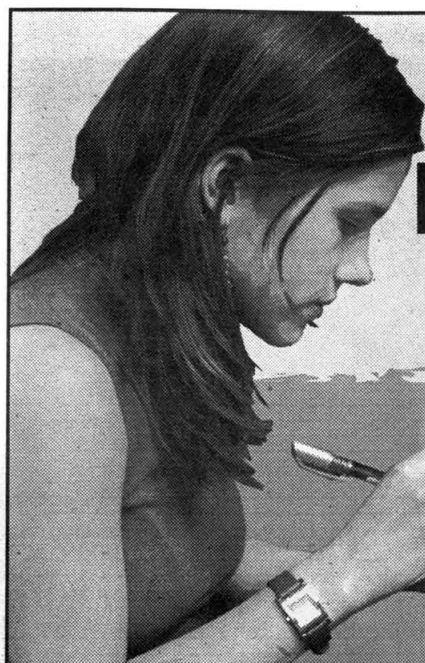
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Senior Seminar could move to junior year

○ Some students' internships are more important

Bernadette Bicek
Staff Writer

While school officials are not closer to developing a replacement for Senior Seminar, students who spoke with *The Chronicle* said they would like to see the course either become more useful or be eliminated all together.

The College Council will meet to discuss revisions to the general education core requirements for the Liberal Arts and Sciences. A proposed revision to Senior Seminar, a course required for all graduating seniors, is being postponed largely due to a lack of funds, Dean of the School of Liberal Arts and Sciences Cheryl Johnson-Odim, Ph.D., wrote in an e-mail interview with *The Chronicle*.

A proposal for a "Junior Year Colloquium" to replace Senior Seminar was raised, but this proposal has been stalled in the current revision of the General Education Core Requirements, according to Johnson-Odim.

"We are choosing to invest our resources in the creation of a mandatory freshman year experience first," wrote Johnson-Odim.

Bill Hayashi, director of Senior Seminar, said he feels having students enroll in the class their senior year is often too late for students to obtain its full benefit.

"The main feedback we have gotten is that students would have liked to take this course earlier in their studies," Hayashi said. "In some cases, students discover what they are majoring in isn't what they really love."

According to Hayashi, the course is supposed to assist students in finding out what their true passions are, while helping them consider the values behind what they are doing. The course is also supposed to help students develop their interview skills and resumes.

"It's a course that helps students reflect on who they are and what makes them feel most alive," Hayashi said.

He said it makes more sense to instead begin with freshmen students, asking themselves who they are, why they are at

Columbia, what they want to major in and let them explore their answers during the rest of their college career.

By switching Senior Seminar to a Junior Year Colloquium, students are then able to reflect on their first two years and maybe make some changes, he said.

"We have also found that senior year students, especially if they take [Senior Seminar] in the spring semester, it's so late, students are frantically trying to find jobs, they are short on time," Hayashi said. "If they have a junior colloquium where they are able to really focus on their interview skills and resumes, when they are seniors they can utilize those skills."

Jessica Rzeszut, a sophomore advertising majoring, said she thinks the class could be very beneficial to students if they moved it to junior year.

"I think it could be a good class if it hits the right points at the right time," Rzeszut said. "It depends if it really gives us stuff that we can use. I mean, it's a lot of money to go here."

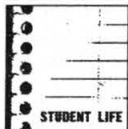
Steven Kapelke, Columbia's provost and vice president of Academic Affairs, said the proposed revisions are not just focused on Senior Seminar, but are a piece of the bigger academic puzzle being examined.

Although talks of the change are strictly in proposal form and no one knows for sure what will be determined from the meeting, some students said they hope Senior Seminar will either be changed or completely eliminated.

Maria Kishthenko, a junior majoring in advertising, said she thinks it's too late to take a course like Senior Seminar during senior year.

"Senior Seminar is supposed to prepare you for the real world, but I think by the time you are a senior you know how to write a resume, you've had a job," Kishthenko said.

The majority of students *The Chronicle* spoke to said the class could be worthwhile if presented at the right time. Most said that their senior year is focused around internships, finding a job and finishing up necessary credits to graduate.



Eric P. Davis/The Chronicle

Gary Sinise (left) with his Above and Beyond Patriot Award from James Kimo Williams (right) April 29 in a ceremony at the Chicago Hilton and Towers, 720 S. Michigan Ave. Williams, executive director of the Vietnam Veterans Art Museum and part-time AEMM faculty member, created the award to honor Sinise's organization, Operation Iraqi Children, and the Lt. Dan Band, a music group he and Williams founded to entertain American troops overseas.

Lt. Dan Continued from Front Page

he is giving to help support the troops is very, very personal as well as respectful, from my perspective."

Sinise's rock star career is surprising mainly because the prerequisite for getting into the actor's concerts is being stationed in a military base or fighting the war in Iraq. Named after Sinise's legless Vietnam veteran in *Forrest Gump*, the band—consisting of Williams, Sinise and nine other Chicago-area musicians—delivered classic rock and contemporary radio hits to American military troops during a two-week United Service Organizations tour of Diego Garcia (part of the British Indian Ocean territory), Singapore and Korea in February.

"Music has always been an important part of my life," Sinise told *The Chronicle*. "There was a time when I could have chosen acting or music, but acting was the choice I made. Not only being able to play music on stage, but getting to serve the folks who are serving our country is a real kick."

"We try to do a variety of things ... but the most important thing is that we are able to provide to the troops as much of a home feeling as possible," Williams said. "We do songs from the radio that the troops can feel connected back to what's going on at home."

Sinise's was not only given the award because of his music. Sinise is also the brains behind Operation: Iraqi Children, an organization he and Laura Hillenbrand, author of *Seabiscuit: An American Legend*, set up to distribute school supplies to Iraqi schoolchildren.

"I've been to Iraq twice, and I got to see the kids treating American troops like liberators," Sinise said. "We don't get to see enough of that kind of stuff."

Williams and Sinise have been playing music together since Sinise introduced himself during his production of "A Streetcar Named Desire" at the

Steppenwolf Theater in 1997, where Williams was performing music. After learning that Sinise played bass guitar and had performed with bands up until he decided to focus on acting at age 22, Williams offered him the chance to jam at his home recording studio.

"I was a bass player in junior high, mainly because I wasn't as good as the other guys in the bands," Sinise said.

After an old-fashioned jam session with friends a few evenings later, Williams said he was impressed with Sinise's playing.

"He has a nice style, like the bass players of the '70s," Williams said. "He's not trying to be the fastest, quickest bass player, he just tries to keep a nice solid beat. He does that better than any bass player I've heard in a long time."

The two found themselves getting together to jam for the next few years every time Sinise came into Chicago. Williams even invited Sinise to play bass on a song for his album *Tracking*, which Sinise also financially produced.

But after the terrorist attacks of 9/11, Sinise confided in Williams his anxiety about troop support in America.

"He started to get very passionate about what was going on with our society and how people didn't seem to support our [country's] cause," Williams said.

"With the current conflicts, I knew I wanted to help," Sinise said. "I never had to serve, but these people are putting their lives on the line for our country every day."

His answer: tour with the USO. After the beginning of the war in Iraq, Williams said the USO shows became more popular. Sinise has visited 27 bases since June 2003 and has played with Williams in a band called the G & K Classic Rock Band.

While in Italy for a handshaking tour, Williams suggested their band play together for the troops

overseas. The USO took up their offer and put them on their two-week overseas tour under the Lt. Dan Band name. But though Chicagoans know Sinise, co-founder of the city's Steppenwolf Theatre, 1650 N. Halstead St., he went unnoticed during the tour.

"Every place we went, nobody knew who he was," Williams said. "They just knew he was Lt. Dan."

The band will perform a concert May 16 at Joe's Bar, 940 W. Weed St., as a benefit for the National Vietnam Veteran's Art Museum—a collection of works by veterans at 1801 S. Indiana Ave.

Sinise will also perform his bass selections from *Tracking* with William's 18-piece band, Kimotion, two days later at Martyr's Pub, 3855 N. Lincoln Ave. The Lt. Dan Band will perform again June 19 at Park West, and then it's off for a tour of U.S. military bases from June 20 through July 4.

Right now, the band is concentrating on its upcoming tour, as well as the Joe's Bar and Park West shows. According to Meredith Carreira, the band's production coordinator and a graduate student concentrating on performing arts in Columbia's Arts and Entertainment Media Management Department, radio spots and appearances on morning TV shows are being coordinated for the band. But Williams said he sees the lifespan of the Lt. Dan Band extending past the summer tour, possibly even chipping away at its repertoire of only cover songs.

"Everybody [in the band] writes, so we're probably going to have everybody write some music," Williams said. "My goal is to release a CD."

But for Sinise, the experience playing with the band is enough to satisfy him.

"We've got some great musicians," Sinise said. "These are all top guys."

No new updates on talent show violence

A Week after Chicago Police Officers responded to a fight near Columbia, the News Affairs Division of the Chicago Police Department said that no formal report has been filed concerning the incident.

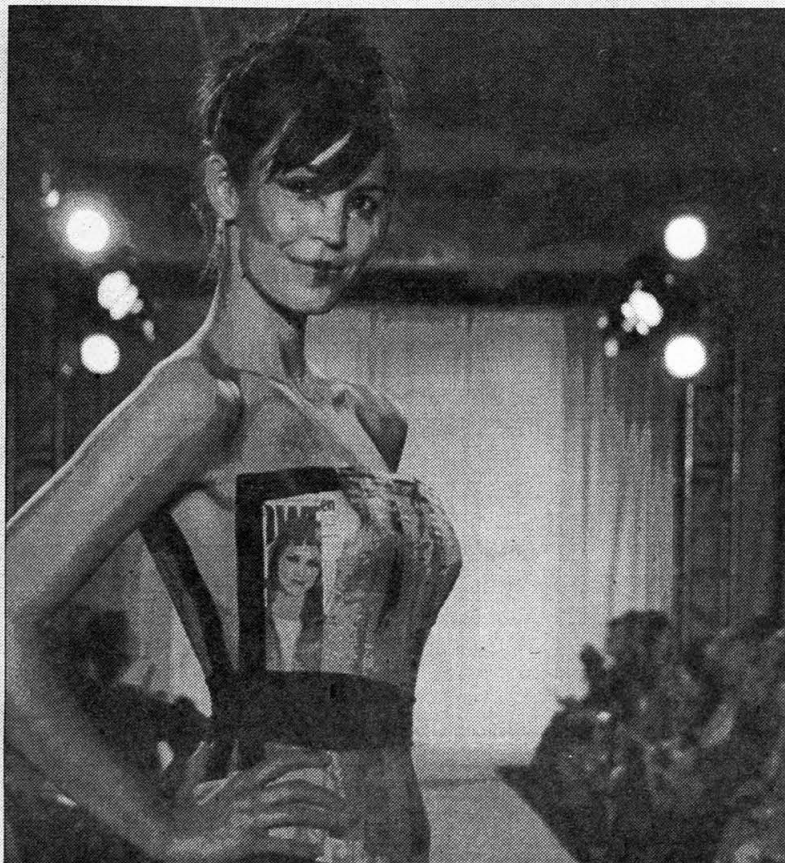
Mark Kelly, vice president of Student Affairs at Columbia said there is no new information to report on a fight that occurred outside

the Wabash Campus Building, 623 S. Wabash Ave, after the "Biggest Mouth" student talent show on April 22.

Columbia security officials have not returned phone calls from *The Chronicle* regarding the incident.

—Andrew Greiner

On the catwalk, yeah, on the catwalk



Carrie Bergagna/The Chronicle

A model shows off some student work at Fashion Columbia, April 28, which is produced and presented by the Advanced Fashion Show Production Team. Some of the proceeds from the show go to the Columbia College Fashion Management and Fashion Design Internship.

Branding Columbia

○ New campaign in place aims to define school's identity

By Lance Williams
Staff Writer

Columbia is about to embark on a new campaign intended to give the school a more cohesive identity.

The "Create.Change" campaign was the result of market research that asked the question, "What is Columbia College Chicago?"

The research revealed that there was "tremendous confusion" among focus groups—made up of current staff, students, as well as alumni—when it came to describing Columbia.

According to officials, the goal of the "Create.Change" campaign is to end that confusion. The new "brand strategy" is meant to focus not only on incoming undergrad, graduate and transfer students, but on other audiences as well, including parents, alumni, foundations and lucrative future donors and art patrons.

"When someone says, 'I went to Harvard,' that stands for something. People automatically respond, 'Ah, yes, Harvard,'" said Mark Lloyd, assistant vice president of communications and marketing. "We want Columbia to have the same positive association."

"Create.Change," Lloyd said, is meant to create a visual identity and a common language that the public can use to identify the school. Lloyd said that the best way to show the quality of the

school is to show the quality of its output—the students and alumni.

So far, "Create.Change" posters are hanging in various buildings around campus and will be found on the admissions pages of Columbia's website. There also is a mailing being sent to potential students consisting of more than 25 postcards showing images of students and student art. The cards also include descriptions of various aspects of the school, such as its student galleries, radio station and downtown location.

More projects are in the works, which will include banners for campus buildings, new letterhead and business cards, all of which will feature a new "tab" with an orange half-moon design with the "Create.Change" logo inside. The new branding will also include the college's website.

Emily Hathcoat, a senior marketing analyst at CNA Insurance, said that the site is off to a good start in attracting high school-age students.

"I think that the site should spread some of that 'flash' around," Hathcoat said. "It's cool and it looks great, but it should be used all over the site. It would be a lot more practical."

Hathcoat also gave high marks to the card mailings sent to potential students.

"They will definitely get the attention of kids interested in art. The imagery is something that younger kids would respond to," Hathcoat said.

Steven Kennedy, a senior at Rich East High School in south suburban Park Forest, said that as a student planning on going to college, he is swamped with brochures and mailings from schools around the Midwest.

Kennedy said that Columbia's "Create.Change" postcard mailings, however, stood out.

"It was different," Kennedy said. "It wasn't just the same old pictures of people smiling."

Kennedy said that the website's virtual tour of the new University Center of Chicago was also a high point. Both the mailings and website upgrades are key parts of the "Create" campaign.

The changes beginning on the website and in the mailings are exactly what Lloyd said "Create.Change" is all about.

"We plan on using images of faculty, students and alumni," Lloyd said. "[Create.Change] is student centered, student focused, and student first."

However, Lloyd also said that the strategy is still in its fledgling stages.

"It hasn't really started yet," Lloyd said. "We've been rolling it out little by little."

According to Lloyd, students should begin seeing more design "tabs" around campus sometime next fall.

"We haven't done a good job defining ourselves as an institution," Lloyd said. "This is important stuff."

Award to honor artistic leaders

○ Berger Award celebrates entrepreneurial success

By Andrew Greiner
News Editor

Clarke Greene, a faculty member in the Arts, Entertainment and Media Management Department, said he's sick of the starving artist stigma and the idea that artists can't be successful.

The Paul Berger Arts Entrepreneurship Award Program could help dispel that myth by raising awareness about artistic success stories, Greene said.

The Berger Award was founded at Columbia by artist Paul Berger and current department chairman J. Dennis Rich in 1996 in order to honor entrepreneurial successes in the arts field. The deadline to submit nominations for the award was on April 15.

Berger is noted for his work in digital photography. His work was featured in the Museum of Contemporary Photography in the Alexandroff Campus Center, 600 S. Michigan Ave., March 12 through April 29, 2003.

The Berger Award is in its eighth year at Columbia, and it continues to spread the message that artists can succeed, Greene said. The award carries no monetary value. Recipients are given a piece of original artwork produced by Columbia's Center for Book and Paper Arts.

"Entrepreneurship in the public mind is very much tied to what I would call orthodox type industries. People are not really aware of the arts as a business. This is a means of showing the public that the arts are an industry and something that

people can make a good living at," Greene said.

The Berger is awarded in three categories: new initiative award, for-profit award, non-profit awards (one for organizations with a budget of more than \$1 million and one for organizations with budgets less than \$1 million).

Past awards have gone to John W. McCarter Jr., president and CEO of the Field Museum; Lynn Osmond, president of the Chicago Architecture Foundation; and Barbara Gaines, founder of the Shakespeare Repertory Theater.

Last year a special award was presented posthumously to William Russo for lifetime leadership in the field of music.

Osmond said the Berger Award is good for the arts community.

"I think it's a terrific honor because it recognizes people who think outside of the box. It recognizes risk takers," Osmond said. "It is important to recognize people who are not afraid to lead in this challenging business and be successful."

She said that past recipients of the award make good examples for students in artistic majors.

"All of us started as starving artists," she said. "We stayed in the field because we had passion. It is important to have role models in this industry and people to look up to who are successful in a difficult business."

The award ceremony is slated for June 10 at the Center for Book and Paper Arts, in the 1104 Center, at 1104 S. Wabash Ave.

Radio

Continued from Front Page

delivery.

"He would have been perfect for an overnight radio show," Kwiecinski said. "Cleo was about as laid back as you can get."

Kwiecinski said Woullard was just 12 credits away from graduating from Columbia.

"He definitely had a future in radio, probably for an R&B station," Kwiecinski said. "It's a sad loss for radio students and WCRX."

WCRX-FM ran a memorial segment for Woullard during his regular 11 a.m. to 3 p.m. shift on April 28.

The four hours were filled with some of Woullard's favorite funk and soul songs, as well as student and faculty comments on Woullard's life and radio career.

Woullard is survived by his mother and sister. They asked not to be contacted by media concerning the accident.

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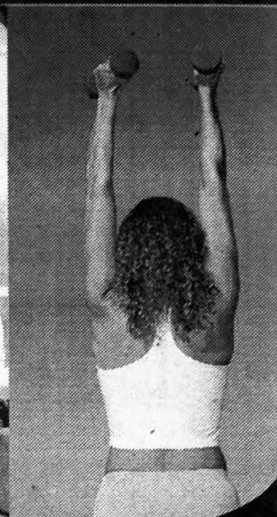


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Manifest 04

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27 MAY THURSDAY

Artwork: Cindy Iverson

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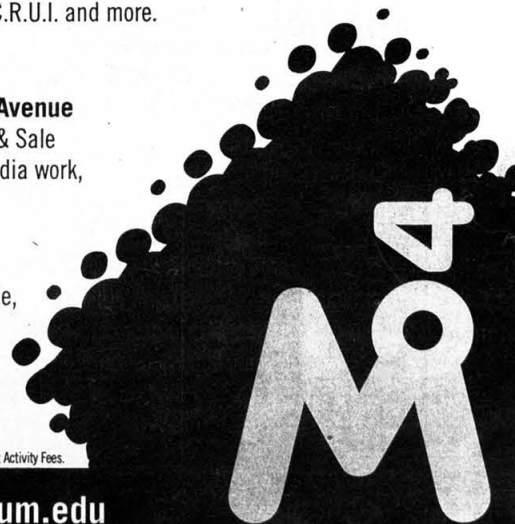
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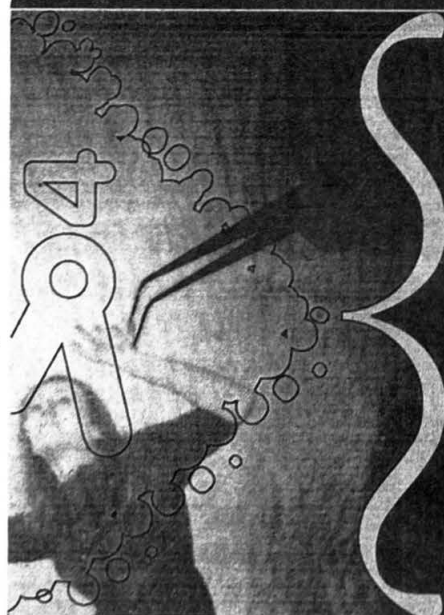
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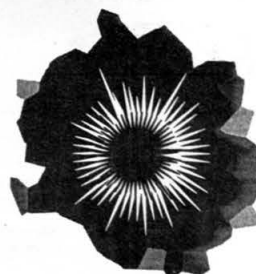
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Describe your idea: duration, visual aspects and a general description of the piece. Where do you want to do it? Technical requirements? (These should be minimal).

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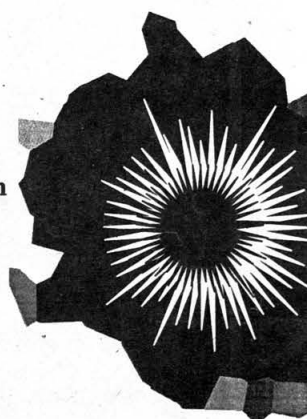
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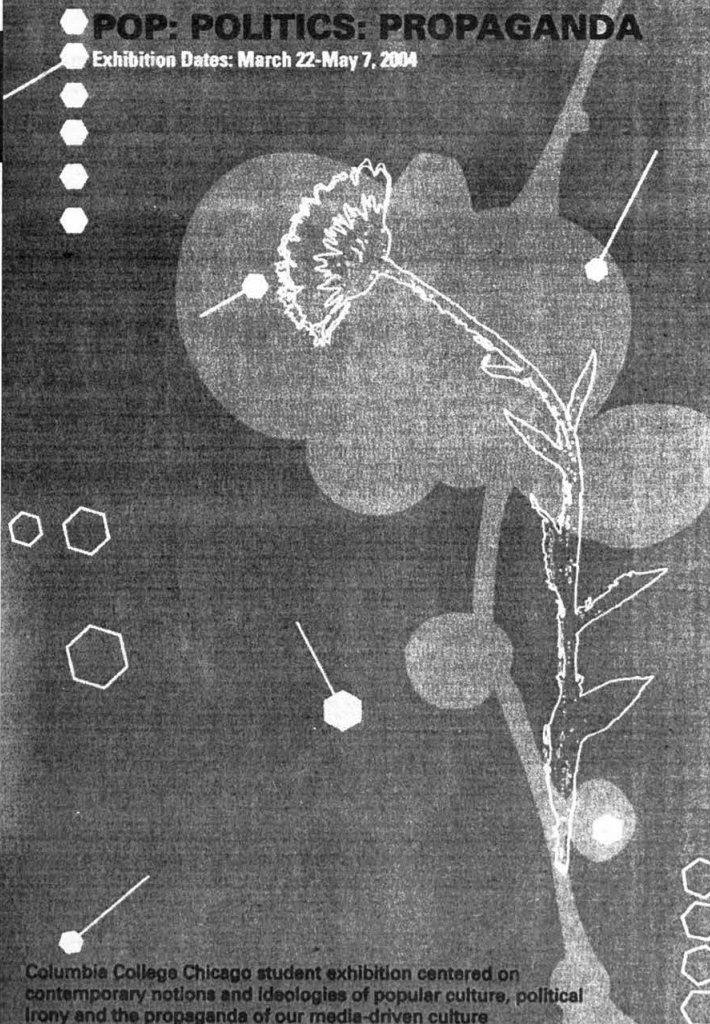
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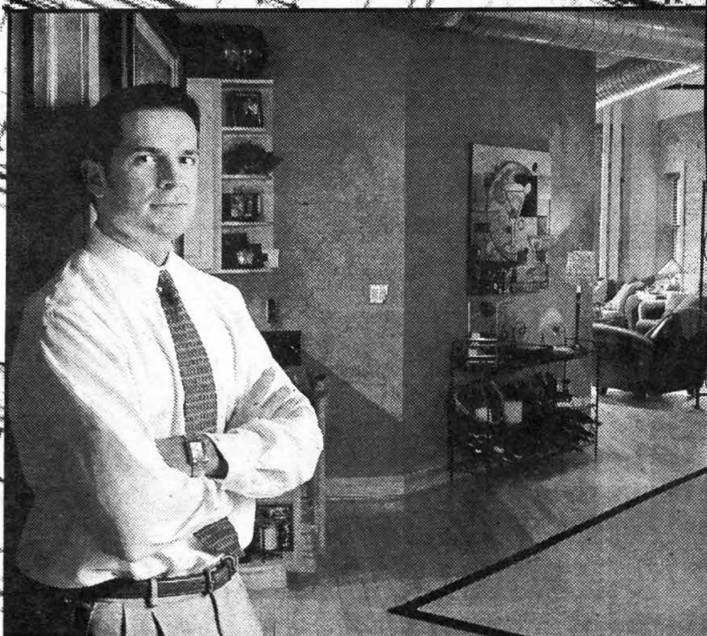
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Rick Wood/Milwaukee Journal Sentinel
Chad Curran, 30, has a condo overlooking the Milwaukee River in Milwaukee. It's decorated with fine furniture, European artwork and Tuscan hues.

Bachelor Pad, Sweet Bachelor Pad

By James H. Burnett III, Milwaukee Journal Sentinel

TIPS FOR MAKING A HOME A CASTLE

Are you that guy? The guy who breaks out the iron and ironing board only when he wants to make a grilled cheese sandwich and whose entertainment center consists of two cinder blocks and a sheet of plywood? If so, take some advice from James Heidenry, executive editor of Maxim magazine, which recently teamed up with Bloomingdale's department stores to create the "Ultimate Bachelor Pad."

In the bedroom, **always have clean sheets.** Women will say that a clean or dirty bedroom can be a deal breaker.

Make sure you have good electronics—a good TV and sound system. "That's for your own comfort and enjoyment," he said. "If you don't have that in your own home, where else?"

Shop for furniture designed for young men. "When we did our bachelor pad ... we had a chair with a cooler. It also gave massages and had a tray table that came out like on an airline," he said. "It'd be a great purchase, but they can be a little expensive, as much as \$2,500."

Get rid of the old posters of Star Wars and Bo Derek in 10. Instead, travel. "If you buy things when you're abroad and bring them home, that will show people that you're making an effort to add some culture to your life," he said. "And art from other countries can be great conversation starters."

Every guy who is single knows the rules of early bachelor living—thou shalt have at least one piece of homemade furniture, thou shalt use any available floor space as overflow closet, thou shalt mount an animal head on the wall and thou shalt recycle pizza boxes as place mats.

But single guys also know—or should know, anyway—that when college or trade school ends and gainful employment begins, those same rules go out the window, along with the moose head and the pizza boxes.

But the odds these days are that men will stay bachelors longer than in the past, so it's imperative that they live well now instead of waiting until they are married or settled down, experts said.

"The life cycle of the bachelor is getting longer," said James Heidenry, executive editor of the men's magazine Maxim. "Men are waiting to get married now, especially on the coasts. ... It is a cultural phenomenon

that a lot of men are seeing friends waiting, so they don't want to jump the gun.

"Instead of a two-year courtship, now you'll see a four- or five-year courtship, and now that women are waiting till they are 32 or 33 to have children, it kind of gives the guys a Get Out of Jail Free card," he said. "So it is worth taking the extra time to make sure you are living in the right setting."

The keys to living right? Paying attention to style, location, practicality, entertainment and comfort, Heidenry said.

Milwaukee resident Chad Curran, 30, seems to have captured all five of those elements in his sophisticated and design-savvy bachelor pad.

For Curran, manager of an automotive dealership, outfitting his 1,900-square-foot condo in the old Nelson Bros. Furniture building in downtown Milwaukee was a labor of love.

All the condos in the building are loft style with hardwood floors, exposed ductwork and original

Cream City brick. In addition to that ambience, Curran's has a balcony overlooking the Milwaukee River.

"I decorated my condo with a lot of different prints. Most of them have a party or automotive theme to them," he said. "I have a pretty cool martini print above my bar/wine rack that seems to evoke a lot of conversation and gets everyone in a good mood."

Curran said a smart bachelor incorporates a personal touch in his art and decor. In his case, that includes dozens of photographs of gatherings with family and friends and his game room.

"I'm big into the outdoors, so I needed a place to put all my hunting and fishing memorabilia," he said, adding that the game room also holds a foosball table.

While he likes to have fun, Curran said part of growing up and adding style to his new abode was losing the old standbys, including beer posters, a coffee table made of cases of Old Milwaukee beer and a desk made of cinder blocks and a door.

Bachelor Nick Scotti, producer and host of the Style Network show "New York Nick," said that good equipment is a must. But, he added, quality items in the wrong setting can look just as bad as a home full of junk.

"You should have as little clutter as possible," Scotti said. "Stay away from carpets for a number of reasons. You don't have to vacuum. Hardwood floors are more easily cleaned, and they look good. They add a masculine touch."

The smart bachelor, Scotti said, will also make sure his wall color matches his personality.

"I think color is really important," he explained. "Go to a paint center and discuss it with them, because sometimes colors look different in natural light than they do in a store."

"Blues and greens are warm peaceful colors. If you're a dude with a bad temper, then stay away from colors like yellow."

Curran urges aging bachelors to consider the purpose of their homes when picking everything from color to furniture.

Curran got outside advice when decorating and outfitting his place. Look and space were more important to him than the latest gadget ... except, of course, for a good dishwasher and washer/dryer set.

"I have found that as I get older, the ability to have a good place to entertain is more important than having the loudest stereo," he said. "My condo is very open and can—and does—comfortably entertain 75 people."

"Don't be afraid to ask for advice," he said. "Bottom line: You pay the bills and have to live in it."



Rick Wood/Milwaukee Journal Sentinel
Nick Seidler, 35, has a duplex in Wauwatosa, Wis., that emphasizes practicality and room for entertainment, such as his guitar and his DVD collection.

Study defines most college students as 'political centrists'

○ Polls show Kerry up among college students

By Jenn Stewart
Scripps Howard Foundation Wire

WASHINGTON—College students are redefining politics and straying from the established political factions, according to a report released this month by Harvard University's Institute of Politics.

Rather than identifying with conventional Republican or Democratic ideologies, 52 percent of college students fall into categories pollsters named "The Religious Center" and "The Secular Center."

The poll also revealed that students' support for the president has declined, that they favor Sen. John F. Kerry (D-Mass.) for president, that they view the job market as weak and that they generally support gay marriage.

"Young people are on the vanguard of a new political ideology. ... It's based around religious values," said David King, the institute's director.

"We find that most students are centrists and are highly independent, rejecting traditional labels of liberal and conservative," he said.

Support for the president has fallen 14 points since last fall, and the 47 percent approval rating from students is now in line with the general population's view.

"I think that is directly tied to the war in Iraq," said John Della Volpe, partner in Schneiders, Della Volpe, Schulman, the national polling firm that performed the poll.

"A year ago ... college students actually had a more favorable view of the president than the population in general."

The poll also revealed that 62 percent of college students definitely plan to vote in the November election. That is, at least one million voters, a group of swing voters that should attract the attention of both candidates.

"You really cannot discount college students in the election this year," said Caitlin Monahan, a Harvard student and a member of the survey design and analysis team.

While the poll showed college students favor Kerry by 10 points, pollsters called it a "soft lead" and said that students are actually looking for an alternative to President Bush.

"We believe it is, at this stage, more of a referendum on

the Bush presidency rather than a referendum on the Kerry ticket," Della Volpe said.

Pollsters said that candidates must reach out to the middle rather than concentrate on their ideological bases to attract the student vote.

While 32 percent of students call themselves Democrats, and 24 percent said they are Republicans, the biggest group—41 percent—said they were unaffiliated.

For that group, the poll judged their values as either religious or secular.

"Young people tend to be disaffected by the political parties. They don't want to be seen as Republican or Democratic," King said. "In

some ways they are repulsed by the extremism of the parties."

Three-quarters of the respondents said religion was important to them, and one-third said they are born-again Christians.

More than half said they would vote for someone for president who did not believe in God. Nearly a quarter of the students polled said they would like to see religion play a larger role in the government.

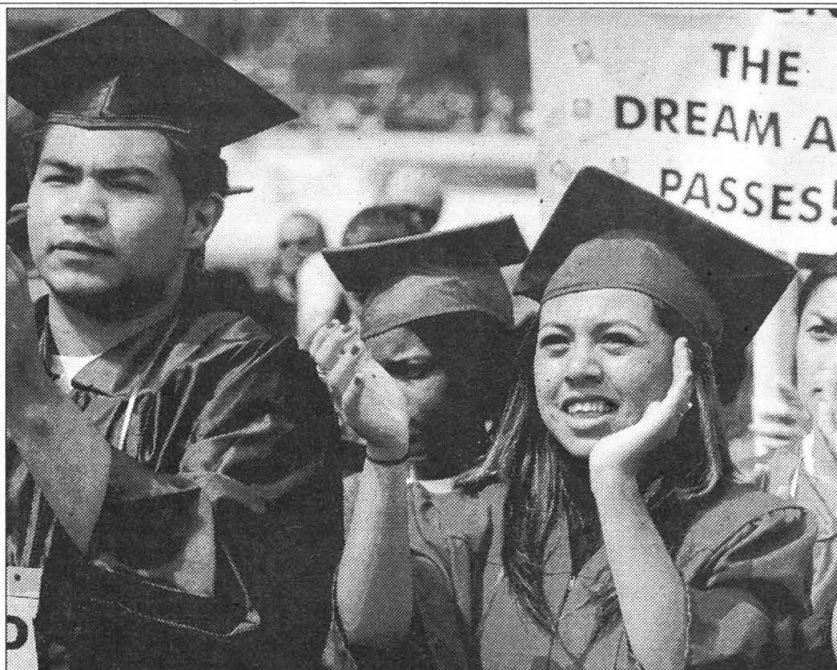
Fifty-seven percent of college students approved of legalizing gay marriage, compared to 33 percent of the general public.

A third of college students said defense, including the situation in Iraq and the War on Terror, is their main concern in response to an open-ended question about national issues.

Social issues, the economy and foreign policy were next. The poll also asked some non-political questions. When asked who they'd rather have as a college roommate, Bush or Kerry, the answer was a statistical tie—43 percent for Bush and 42 percent for Kerry.

And when asked which reality TV show they'd like to appear on, 38 percent said MTV's "The Real World," and 25 percent said NBC's "The Apprentice."

The poll's sponsors said it is the only one of its kind. They have surveyed college students every few months since the last presidential election. Just over 1,200 college students were selected from a national database and interviewed by telephone in mid-March. The poll has a margin of error of 2.8 percent.



Nikki Kahn/KRT

Xavier Marquez, 16, of Horlick High School in Racine, Wis., and Nelly Rodriguez, originally from Mexico and a student at Wichita High School in Kansas, applaud during a United We Dream! Commencement Ceremony, on the west lawn of the U.S. Capitol building in Washington, D.C., on April 20. Students from around the country lobbied on Capitol Hill for President George W. Bush to pass the Development, Relief, and Education for Alien Minors Act.

Immigrants hold mock graduation ceremony in support of DREAM bill

By Anastasia Ustinova
Knight Ridder Newspapers

WASHINGTON—Wearing graduation caps and gowns, more than 80 students held a mock graduation ceremony April 20 outside the U.S. Capitol to press Congress to approve a bill that would grant them legal immigrant status.

More than 65,000 undocumented teenagers are expected to graduate from high school this spring. Many of them were brought to the United States as young children by their parents and have lived here most of their lives.

Undocumented students face the prospect of deportation and can't legalize their immigration status. Their home states are required to charge them the higher out-of-state tuition rates, making college unaffordable in many cases.

"As a result, these children lose an educational opportunity to develop their talents and, in return, our country loses the benefits of their potential contributions as educated professionals and taxpayers," said Rep. Lucille Roybal-Allard, (D-Calif.), the chairwoman of the Congressional Hispanic Caucus and one of the co-sponsors of the bill.

The Development, Relief and Education for Alien Minors Act, known as the DREAM bill, would legalize students who entered the United States before they were 16 and have five years of residency in the United States. The students must also have graduated from high school and be enrolled in college or trade school during a six-year conditional period. It also would allow states to offer them in-state tuition.

The act is being debated during a year that Hispanic voters are expected to play an important role in a close presidential election. According to recent polls, education and immigration are top concerns for the Hispanic population.

The bill received the bipartisan support of the Senate Judiciary Committee in October, but the Senate's leadership is holding back a vote, waiting for the White House to signal its position.

"Our question to America is how can anyone sleep if immigrant students can't dream?" said Deepak Bhargava, the executive director of the Center for Community Change, a Washington-based nonprofit group that's committed to supporting low-income communities and that organized the April 20 event.

Marcos Zapata, 23, who's from San Diego, said he flew to Washington to deliver 6,000 petitions from illegal students in California to President George W. Bush. Zapata said his parents brought him to the United States

when he was 10, and he never questioned his legal status until he applied to college and was denied financial aid because he didn't have a Social Security number.

"This act would help not just me, but millions [of] students like me, who need a driver's license, who want to go to college, who need a permit to work," Zapata said.

Another student, Marie Nazareth Gonzalez, 18, was born in Costa Rica and was raised in Jefferson City, Mo. She said she was a member of the National Honor Society and the school track and tennis team, and volunteered in her church and community.

"What makes me angry is our nation's immigration laws don't take any of this into account," she said.

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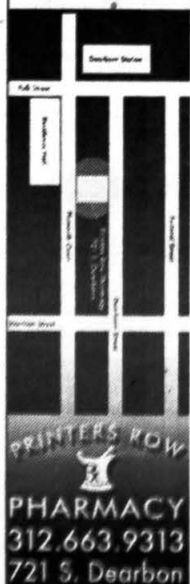
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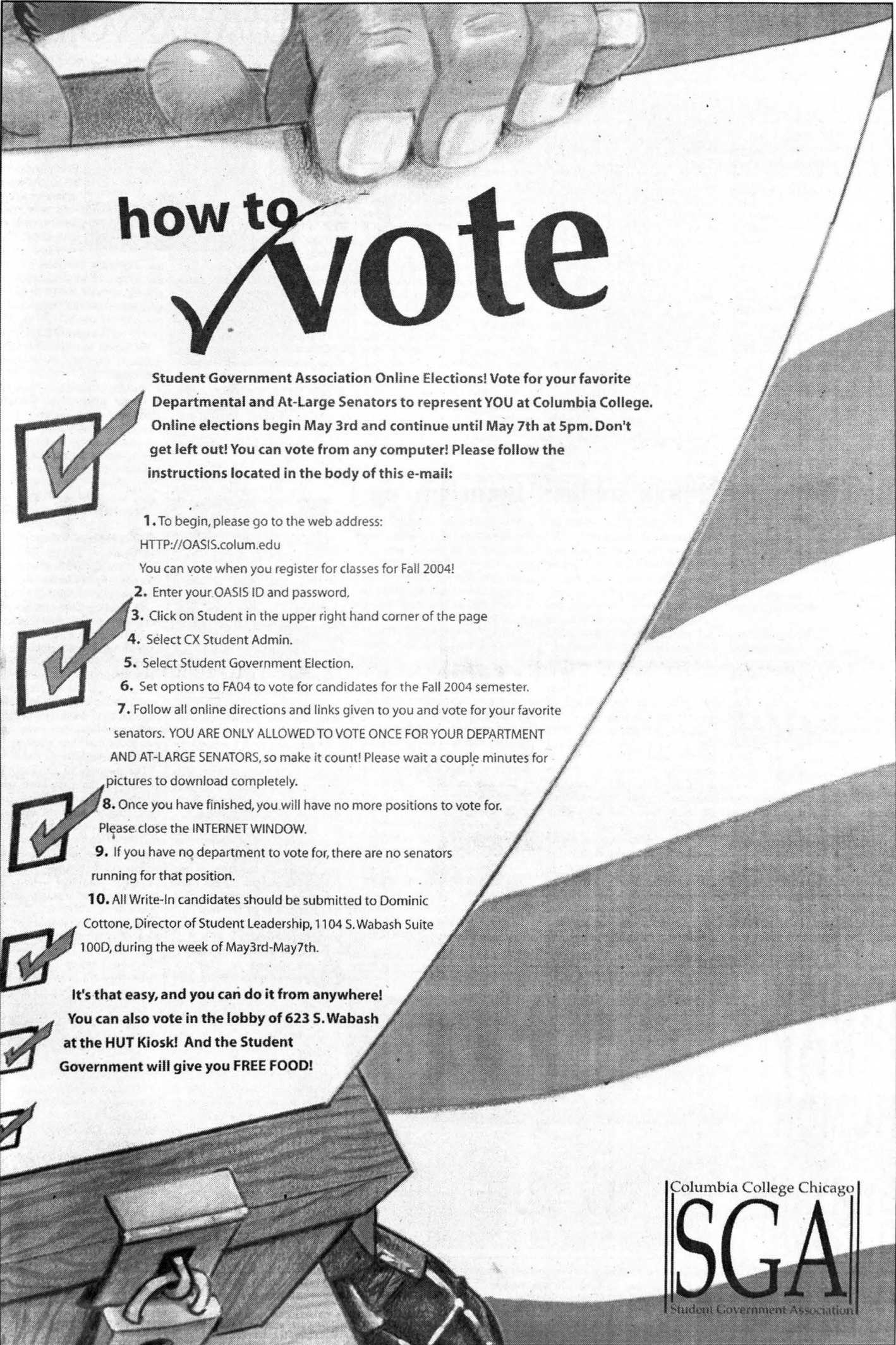
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3. Click on Student in the upper right hand corner of the page

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5. Select Student Government Election.

6. Set options to FA04 to vote for candidates for the Fall 2004 semester.

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8. Once you have finished, you will have no more positions to vote for. Please close the INTERNET WINDOW.

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The true cost of college

It's not news that being a college student isn't always easy.

Demanding teachers, mounds of homework, the anxiety of meeting new people and the challenge of figuring out what you want to be when you grow up is a sure-fire recipe for stress.

Expensive tuition, fee upon fee and the often outrageous prices of textbooks don't help either.

Then there's housing. Sometimes it seems finding affordable housing on campus is all but impossible—while still having to pay a mortgage on it.

Just ask Steve Stanzak. The 20-year-old New York University student confessed that he had been living in the school's library for more than eight months after he was unable to afford a decent place to live in one of the world's most expensive cities. After hearing his tale of sleeping six hours a night in the building's basement, doing his homework at a nearby McDonald's restaurant and living mostly off of orange juice

and bagels, school officials quickly found him a place to live on campus free of charge—no doubt to head off too much public scrutiny of the school's crushing \$43,295-a-year cost.

For the rest of us still trying to make ends meet, it's clear that secondary education is becoming an increasingly difficult choice for those who don't have a stack of gold coins in the bank, and even for some who do. With fewer jobs available to those who don't have a post-secondary degree, it is also becoming less and less of an option for those who have any hope of getting ahead in this world.

It's a damned-if-you-do, damned-if-you-don't proposition: Get the degree and rack up considerable debt for the next 10, 20 or 30 years of your life, or skip school completely and maybe never make more than \$8 an hour. In light of those choices, perhaps a year or so among the dusty library stacks with a copy of Marcel Proust's works for a pillow might not be so bad.

Stanzak, who said he was forced into his choice after being denied adequate financial aid, still managed to make the dean's list and even found enough time to maintain a website about his adventure, along with holding down multiple jobs. "Unlike the majority of students at NYU," he told *The New York Times*, "I don't get an ounce of money from mommy or daddy and can't afford to live the lavish life here. If it sounds like I'm bitter, it's because I am."

• We feel your pain.

Bitter or not, Stanzak's ordeal can serve as an object lesson to us all. No matter how hard we have it, there's always someone who's got it rougher, in the case of Stanzak, someone who is facing bigger odds, a worse diet and a less comfortable bed, or lack thereof.

No matter how hard it may sometimes seem to be a college student, in the end it's worth it. Apparently some people are willing to do anything to prove it.

COLUMBIA'S VOICES

Hanson review gets reader 'MmmBop'in' mad

It was entertaining to see a review of Hanson's latest album, *Underneath*, in this week's edition ("They're 'MmmBop'ing," April 26, 2004). It had to take a lot of courage to break away from their label—not, as the author snidely put it, because "other major labels had enough" of them—but because they wanted the creative freedom and were sick of the industry's stereotypes. It surprises me, at a school as focused on the arts as Columbia is, that people can be so judgmental when it comes to breaking from the mainstream to hone their craft their way. Get over yourself. Maybe your Converse sneakers are tied too tight.

—Kathleen Palm, Junior, Journalism



process of developing themselves in the role.

I am confident no "disservice to the students, the faculty, and the college as a whole" arises from having poetry graduate students teach English Composition I classes, nor any others to which they may from time to time be assigned.

While it is not the only criterion, it was encouraging and in no way surprising to read that "... undergraduate students seemed to respond positively..." to the poetry MFA students as teachers.

We expect to continue to have graduate students teach undergraduates.

Properly handled, this practice is to the good of the graduate students, their undergraduate charges, and the College itself.

—Keith S. Cleveland
Acting Dean of the Graduate School

Banned images honor soldiers' homecoming

The truth hurts. We've all come to accept this as a small part of life, but we still flinch when we're confronted with it, no matter how much it may sting, because it's necessary. What's not necessary is when someone suffers for telling it.

On April 21, Kuwaiti-based military contractor Tami Silicio (along with her husband and co-worker, David Landry) was fired from her job with Maytag Aircraft over photographs of 20 coffins draped with Old Glory containing slain American soldiers that she took earlier this month at Kuwait International Airport. You've seen them, the ones that get right at your heart.

The photo, which was originally published in *The Seattle Times* via a friend of Silicio's, was eventually featured in nearly every major newspaper in the country.

Silicio has quickly become a bull's eye for the ongoing debate that has been in place since a 1991 policy prohibiting photography of deceased military personnel being returned to the United States was

put in place. The Military expressed "very specific concerns" over Silicio's actions, and Pentagon spokeswoman Cynthia Colin explained that, "We've made sure that all of the installations who are involved with the transfer of remains were aware that we do not allow any media coverage of any of the stops until [the casket] reaches its final destination."

Silicio's 20 photos, along with 341 others, can be viewed at www.thememoryhole.org.

Of the 361 photos of caskets shown on the website, 73 are of the deceased Columbia shuttle astronauts. However, it still does not account for the Pentagon's anathema over the 288 remaining photos, including Silicio's, regardless of "official" policy.

It's not because it gives aid or comfort to the enemy, or distracts from morale toward the war. It's not even about disrespect, although you can be sure that the Pentagon will try to paint it that way. This is about fear, pure and simple: fear of losing control.

You can bandy all the figures and statistics about American casualties at the hands of insurgents and fragmented remains of death cults that you want, but one picture, as the saying goes, is worth 1,000 words. And there's 288 of them.

During Vietnam, it wasn't until people saw footage on the nightly news of dead soldiers, mangled and burned beyond recognition that we truly began to realize what it was we had stepped in. It was the turning point of support against the war, a long tide that crested all the way to Washington. And the Bush administration doesn't want that to happen again.

The long caskets, the 6-by-2's lain out as far as the eye can see speaks more of the lies and incompetence at the behest of their handlers than any words ever could.

Silicio has performed a grand duty to this country; she has pulled back the veil on this ugly pageant and demanded an advanced curtain call.

And for the sake of the 288, still from head to toe, we should listen.

Grad students make the grade as teachers

Reading Ms. Balde's Chronicle article ("Union files a grievance over grad student teaching stint," April 5, 2004) concerning recently filed union grievances prompted mixed feelings. I am greatly encouraged to learn that P-Fac is earnestly concerned about the quality of teaching in Columbia classrooms, wishing, as they put it, to "avoid adversely affecting students' experiences." That is certainly a matter that should concern us all.

At the same time I was disappointed to read that P-Fac was "concerned that graduate students aren't as qualified as part-time faculty members with experience in teaching English classes." It should be noted that the same faculty and administration of the college is responsible for the quality of teaching in our classrooms and the regular evaluation of that teaching, whether it is carried out by full-time faculty, part-time faculty, graduate students or others.

It should also be noted that graduate students are carefully supervised in their teaching. And they are mentored.

Furthermore, a new class in the Poetry Program is being established to provide additional training in teaching to their graduate students. Were teaching opportunities not available to graduate students, I am left to wonder how any would ever enter the teaching profession.

Mentoring and classes are helpful on their own, but the classroom is where the teaching arts are learned, where mentoring takes hold, and where supervision occurs. Part-time instructors, like all others, had to develop their skills in college classrooms, and like all good teachers, are certainly still in the

P-fac Responds

We appreciate Acting Dean of the Graduate School Keith S. Cleveland's well-intentioned remarks in a letter to *The Chronicle* dated April 22, 2004.

As Steering Committee members of the part-time teacher's union, we share his commitment to high quality education at all levels.

However, we feel he missed the point of our objections to graduate students replacing experienced, seasoned, degreed writing professionals (who happen to be part-time teachers) in English Composition classes.

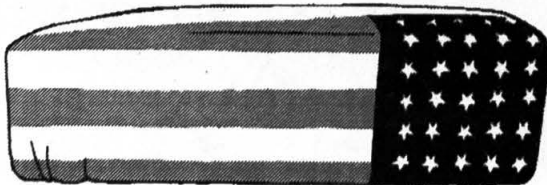
The majority of Composition classes in the past have been taught by adjuncts. Many full-time English teachers are more interested in teaching literature classes. Part-timers, however, often prefer teaching Composition because many of us are professional writers and understand the specific writing needs of our students.

We're not reflecting on the idea of graduate students teaching. We're objecting to them teaching English Composition. Since they are poetry graduates, it makes more sense for them to teach poetry and literature and leave composition classes to those who are best prepared to teach it: experienced part timers. The poetry graduate students are probably not planning careers teaching nonfiction, a fact noticeably absent from Dean Cleveland's letter and the English Department's plan. Although we see a role for graduate students, we do not think it should be at the expense of providing expert teachers for undergraduates.

Dean Cleveland is merely looking at this issue from his perspective as the advocate for

See Voices Page 17

IRONY IS NOT HUMOR
BY RYAN DUGGAN



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as of 3 PM april 30th.

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Good riddance to bad 'friends'

Adam J. Ferington
Commentary Editor

Burying a friend is the worst thing you can do. But sometimes, it's long overdue.

After 10 years of convoluted plotlines, shabby characters and raggedy writing, NBC is finally turning over a few shovels of dirt and putting "Friends" into the ground. It's about time.

The American big media engine has been on the decline over the better part of the 20 years, and the deterioration has reached an immeasurable point of density. Everything has become compacted. And though it may be difficult to admit without a healthy degree of trepidation, the media landscape has finally caught up with a certain authenticity of the human condition; one where no two people will see eye to eye on exactly what comprises the 90 percent of absolute and utterly unredeemable crap. So default dictates that we play to the lowest common denominator—anything that seems safe and warm, without any shred of intelligence or enterprise is thrust onto the public like a decaying corpse because mediocre people can't recognize anything beyond mediocrity.

Media has become increasingly fetishized; you can find anything that fits your particular taste if you look hard enough. But you still have to look, and therein lies the problem. Creative control at major networks and studios has always been about the bottom line—an ugly, small cabal of people devoid of creativity who control the majority of entertainment; business school assholes who think that *Casablanca* would've benefited from robot dinosaurs



Ryan Duggan/The Chronicle

and Nazi strippers.

"Friends" was the epitome of this—a soap opera written by dimwits for dimwits, rehashing every tired plot device and character archetype since the stereophonic, dragging its heels in American culture while people gushed over the actresses' hairdos, relationships and failed box office vehicles. The worst part is, we may actually get to the point when "Friends" becomes a nostalgic gleam in our eye; the heyday of scripted television before the airwaves became overrun with reality television clones. In between our channel surfing programs like "Syphilis Island," "Who Wants to Poison a Millionaire" and "Surgically-Disfigure-Me-Because-My-Daddy-Didn't-Love-Me," we'll long for the idiotic ramblings of a

group of creepy 30-somethings who bed hop, whine incessantly and do nothing except languor on a couch in a trendy Manhattan coffee shop. They're not suffering for their art, you are.

"Friends" wasn't bad because it was representative of all that's swollen and damaged with contemporary adult relationships; it was bad because audiences end up laying their emotions down on the table when they watch it, casting their lot in with whichever character appealed to their underdeveloped sense of self the most in the hopes of redemption. Do you want to be a doofus? A slut? A former fat girl? "Friends" had it all. And don't use the excuse that you're only a passive viewer who likes to watch because of how bad it is. That's culture slumming, and you should be doused in Ortho-

Novum because of it.

Hear me people: This has become your religion. And like all religions, it is fallow, outdated and more, damaging than beneficial. Television cannot offer you benediction, it cannot make you a better person, and it cannot solve your interpersonal problems for you. The series finale will not be a glorious Deus Ex Machina that magically transfigures the rest of your life. Those things require that you actually go out and live your life. "But," you say, "there's nothing wrong with wanting to be entertained. Life is difficult and I just want to relax." That's all fine and good, but only swine jump into a manure pile when they need a bit of respite. You can't root around in shit and then expect to be taken seriously.

It brings a smile to my lips when I think of the long and useless future that lies ahead of these soon to be washed up actors: Appearing at used car lots, cameos on "Hollywood Squares," an E! movie of the week about drug addiction. Maybe even a poorly shot sex tape featuring saggy dismounts and heroin being shot between manicured toes. The sky's the limit.

So get on with it. Tip a 40-ounce or write a poem or talk about how you wish Monica would've strapped one on for Chandler or whatever. But accept it: It's over, and we're all a little richer for it.

Now go do something constructive, for Christ's sake.

THE COLUMBIA CHRONICLE

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Voices Continued from Page 16

graduate students. He might say we're looking at it from the viewpoint of part-timers. But students would surely agree that sincere, committed writing professionals, not new poets, might be the most effective Composition teachers.

The college mission statement says: "Columbia College focuses on rigorous student learning outcomes, instructional excel-

lence, service to students and an engaged, diverse campus community."

We are pleased to learn of the plans to mentor and train the graduate students, but we hope this will be in poetry and literature classes, and not in English Composition, a requirement for graduation, and one where there is no margin for error and no role for the inexperienced. As our mission statement

says, our students need and deserve "the best arts and media education in the world."

—P-fac Steering Committee

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THE COLUMBIA CHRONICLE Your Turn

Question: What do you think about the homeless hanging around Coulumbia?



"Where else are they going to go... They need handouts."

—Drew Hudson
Sophomore, Film



"They need to get out of here. It makes me not want to come down here."

—Shoun Devine
Freshman, Cultural Studies



"I'd be happy if I could go one day without being asked for money."

—Jennifer Handel
Junior, Graphic Design



"I think it's sad that we just let them walk by."

—Iris Brostowicz
Sophomore, Photography



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SAT 01 MAY	<p>CREATIVITY WITH A CONSCIENCE: THE ALEXANDROFF EXHIBIT This exhibit presents award winning student vision projects from the Senior Seminar Program. through 5/31 • 623 S. Wabash Avenue, 2nd floor display cases</p> <p>E-MOTIVE: EXHIBITION AT L & S GALLERY Digital Media Technology presents work by students that explores relationships between humanism and technology. Visit www.colum.edu/e-motive for the on-line exhibit. through 5/30 • 912 1/2 Sherman Avenue, Evanston, IL</p> <p>LUMINOUS THE PHOTO.PRINT.MEDIA STUDIO FIFTH ANNUAL EXHIBITION This exhibit of student work celebrates light works on paper, photographic sculpture, and hand-made light boxes – all illuminating a variety of subject matters coming from, or utilizing, light. through 5/11 • Hokin Annex, 623 S. Wabash Avenue, 1st floor</p> <p>OTHELLO: THEATRE DEPARTMENT MAINSTAGE PRODUCTION The Shakespearean tragedy of jealousy and betrayal features senior acting majors Julian Martinez, Stefanie Solano, Victor Holstein, Marvin Quijada, Emily Ivesdell and Nick Dufelt. 7:30 PM • For reservations, call 312.344.6126 • New Studio Theatre, 72 E. 11th Street</p>
SUN 02 MAY	<p>OTHELLO: THEATRE DEPARTMENT MAINSTAGE PRODUCTION See description on 5/1. 3:00 PM • For reservations, call 312.344.6126 • New Studio Theatre, 72 E. 11th Street</p>
MON 03 MAY	<p>SENIOR MUSIC RECITAL: Brandon Dickert 7:00 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p>
WED 05 MAY	<p>SENIOR MUSIC RECITAL: Michael Lin 6:30 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p> <p>BAZAAR FX Seniors presenting work in the emerging fields of Motion Graphics and FX design are joined by notable members of the Chicago FX community. 5:00 – 8:00 PM • 1104 S. Wabash Avenue, rooms 605, 626, and 302</p>
THU 06 MAY	<p>PHOTO.PRINT.MEDIA STUDIO FIFTH ANNUAL OPEN HOUSE Photo.Print.Media opens its studios for a showing of student work that merges experimental photography and traditional printmaking. 5:00 – 7:30 PM • PPM Studio, 623 S. Wabash Avenue, 9th floor</p> <p>SENIOR MUSIC RECITAL: Corinne Lysaught 6:00 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p> <p>STUDENT AWARD IN ORAL HISTORY This annual award is given to a student for the most creative application of oral history methods. The event will also feature senior readings from the Hellenic Museum and Cultural Center's Oral History Project and will honor author Immel Black for his book, <i>Bridges of Memory</i>. 5:30 – 8:00 PM • Conaway Center, 1104 S. Wabash Avenue, 1st floor</p>
FRI 07 MAY	<p>EPILOGUE Master of Fine Arts in Interdisciplinary Book & Paper Arts thesis exhibition. Opening Reception: 5:30 – 7:30 PM • through 5/28 • Center for Book and Paper Arts, 1104 S. Wabash Avenue, 2nd floor</p> <p>SENIOR MUSIC RECITAL: Lizette Ayala 7:00 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p>
MON 10 MAY	<p>THE BALD SOPRANO: THEATRE DEPARTMENT SENIOR DIRECTING PROJECT Directed by senior directing major Maggie McGee. Call 312.344.6101 for time • Classic Studio, 72 E. 11th Street</p> <p>READING AND RECEPTION WITH GRADUATING POETRY MAJORS Graduating poetry majors read selections from their work. 6:00 – 7:30 PM • Weisman Reading Room, Library, 624 S. Michigan Avenue, 2nd floor</p> <p>SENIOR MUSIC RECITAL: Dan Saura 7:00 PM • Music Center • 1014 S. Michigan Avenue, Concert Hall</p>
TUE 11 MAY	<p>THE BALD SOPRANO: THEATRE DEPARTMENT SENIOR DIRECTING PROJECT Directed by senior directing major Maggie McGee. Call 312.344.6101 for time • Classic Studio, 72 E. 11th Street</p> <p>COMPOSITION NOTEBOOK 2004 A multimedia concert featuring the compositions of advanced music students: Joel Everett, Joseph Rinaldo-Heffernan, Carolyn O'Neill, Cole Pacak and Victor G. Pichardo. Dance, sound and film students are also involved in this show performed by the International Contemporary Ensemble. 11:00 AM • Getz Theatre, 72 E. 11th Street</p> <p>SENIOR MUSIC RECITAL: David Hays 6:00 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p> <p>WHERE I END AND YOU BEGIN: BFA IN FINE ART EXHIBITION This exhibit presents visual art by students graduating from the Fine Art program in the Art and Design department. Reception is on May 27. through 5/31 • Art and Design 11th Street Gallery, 72 East 11th Street</p>
WED 12 MAY	<p>THE BALD SOPRANO: THEATRE DEPARTMENT SENIOR DIRECTING PROJECT Directed by senior directing major Maggie McGee. Call 312.344.6101 for time • Classic Studio, 72 E. 11th Street</p> <p>COMPOSITION NOTEBOOK 2004 See description for 5/11. 7:00 PM • Getz Theatre, 72 E. 11th Street</p>
THU 13 MAY	<p>ADSTOCK 2004 Marketing Communication students network and receive career counsel from top professionals in marketing, advertising, sales promotions and public relations agencies. Participants will enjoy a catered lunch, O'neil raffle prizes and give-a-ways. Confirmed participants include DOB, Edelman, J. Walter Thompson, Moby Fresh Records and Clear Channel Entertainment. 9:00 AM – 4:00 PM • Conaway Center, 1104 S. Wabash Avenue, 1st floor</p> <p>THE BALD SOPRANO: THEATRE DEPARTMENT SENIOR DIRECTING PROJECT Directed by senior directing major Maggie McGee. Call 312.344.6101 for time • Classic Studio, 72 E. 11th Street</p> <p>THE BIG SCREEN This event highlights the best student films of the year, including Narrative, Animation, Experimental and Documentary works. 7:00 – 9:30 PM • Harold Washington Library Auditorium, 400 S. State Street</p> <p>COMPOSITION NOTEBOOK 2004 See description for 5/11. 7:30 PM • Getz Theatre, 72 E. 11th Street</p> <p>SENIOR MUSIC RECITAL: Taylor Foxelli 6:00 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p> <p>STUDENT PERFORMANCE NIGHT An evening of choreography and performance by Dance Center students. 8:00 – 10:00 PM • The Dance Center, 1306 S. Michigan Avenue</p>
FRI 14 MAY	<p>COMPOSITION NOTEBOOK 2004 See description for 5/11. 7:30 PM • Getz Theatre, 72 E. 11th Street</p> <p>HAIR TRIGGER 26 PUBLICATION PARTY AND READING Student authors read from the 26th edition of <i>Hair Trigger</i>, the Fiction Writing Department's award-winning publication. 7:30 – 10:00 PM • Hokin Gallery, 623 S. Wabash Avenue, 1st floor</p> <p>STUDENT PERFORMANCE NIGHT An evening of choreography and performance by Dance Center students. 8:00 – 10:00 PM • The Dance Center, 1306 S. Michigan Avenue</p> <p>SENIOR MUSIC RECITAL: Renee Striffla 7:00 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p>

SAT 15 MAY	<p>COMPOSITION NOTEBOOK 2004 See description for 5/11 • 7:30 PM • Getz Theatre, 72 E. 11th Street</p>
SUN 16 MAY	<p>COMPOSITION NOTEBOOK 2004 See description for 5/11 • 3:00 PM • Getz Theatre, 72 E. 11th Street</p>
MON 17 MAY	<p>ANYTHING NEW...2004 Early Childhood Education students exhibit interdisciplinary work that focuses on the role of the arts in their development as individuals and educators. through 5/27 • Library, 624 S. Michigan Avenue, 3rd floor east</p>
TUE 18 MAY	<p>RADIO DEPARTMENT SENIOR SHOWCASE & AWARDS An awards ceremony and showcase of student work in the areas of digital production, public service, talent, documentary and theatre of the mind. Award-winning work at WCRX Radio will also be featured. 12:30 – 5:00 PM • C-33, 33 E. Congress Parkway</p>
WED 19 MAY	<p>GRADUATING PHOTOGRAPHY SENIORS EXHIBITION This exhibit presents photography by students graduating from the Photography department. through 6/02 • Reception, May 27 • Hokin Gallery and Annex, 623 S. Wabash Avenue, 1st floor</p> <p>MFA PHOTOGRAPHY THESIS EXHIBITION This exhibit presents photography by Master of Fine Arts Photography candidates. through 6/18 • Reception, May 27 • Glass Curtain Gallery, 1104 S. Wabash Avenue, 1st floor</p>
THU 20 MAY	<p>COLUMBIA POETRY REVIEW: POETRY READING AND PUBLICATION RELEASE PARTY Contributors to the <i>Columbia Poetry Review</i> read from the English department's student-edited, nationally distributed poetry magazine. The winners of the 2004 Ellen Lannan Poetry Prize will also be announced and read. 5:30 PM • Ferguson Theater, 600 S. Michigan Avenue, 1st floor</p> <p>HARLEM RENAISSANCE SPEAKEASY This recreation of the nightclub scene of Harlem during the 1920s features the senior members of Columbia's Black Actors Guild. 7:30 – 10:00 PM • Hokin Gallery and Annex, 623 S. Wabash Avenue, 1st floor</p> <p>SENIOR MUSIC RECITAL: Jonathan Pierre 7:30 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p> <p>CHOREOGRAPHIC PROJECT AND SENIOR CONCERT A showcase of original choreography by BFA and BA students in Dance. 8:00 – 10:00 PM • The Dance Center, 1306 S. Michigan Avenue</p> <p>WRITTEN IMAGE 2004 AWARDS CEREMONY The Film/Video department and the Screenwriting Center present an awards ceremony showcasing the screenwriting talent of students and alumni. 7:00 – 10:00 PM • Conaway Center, 1104 S. Wabash Avenue</p>
FRI 21 MAY	<p>CHOREOGRAPHIC PROJECT AND SENIOR CONCERT A showcase of original choreography by BFA and BA students in Dance. 8:00 – 10:00 PM • The Dance Center, 1306 S. Michigan Avenue</p>
MON 24 MAY	<p>SENIOR MUSIC RECITAL: Tovi Lichtenstein 12:30 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p> <p>THEATRE DEPARTMENT SENIOR ACTING SHOWCASE 25 senior acting majors present scenes that will be performed for professional directors, producers and agents. 7:00 – 9:00 PM • New Studio Theatre, 72 E. 11th Street</p> <p>VISUAL IMAGES ART INSTALLATIONS Art installations produced by graduate students in Educational Studies. through 5/28 • 33 E. Congress Parkway, Room 404</p>
TUE 25 MAY	<p>JOURNALISM SENIOR SHOWCASE & AWARDS A showcase of the best student work, as well as displays of the <i>Columbia Chronicle</i>, <i>Echo</i> magazine, and TV displays playing newscasts of "Newsbeat" and "Metro Minutes". 6:00 – 8:00 PM • Hothouse, 31 E. Balbo Drive</p> <p>COMPOSITION FOR RECITAL Compositions performed by the International Contemporary Ensemble. 7:30 PM • Music Center, 1014 S. Michigan Avenue, Concert Hall</p>
WED 26 MAY	<p>PRACTICUM II PORTFOLIO SHOWCASE Senior Practicum II students in the ASL-English Interpretation department showcase their interpreting skills with video portfolios of their work. 5:30 – 8:30 PM • 623 S. Wabash Avenue, room 216</p>

THU 27 MAY
MANIFEST 04 urban arts festivalCheck out our website at
www.manifest.colum.edu
for details!

MUSIC + DANCE IN GRANT PARK

From Bebop to Hip Hop... more than 30 acts on 3 stages with a total of 21 hours of music! This year's featured band is Brazilian-born Cyro Baptista & Beat the Donkey, a torrid, unstoppable ensemble of percussionists, samba dancers, Capoeira performers, singers, and exotically costumed players. Don't miss Columbia's student bands and the high-energy student dance troupes Adrenaline, C.R.U.I. and more.

11:00 AM – 9:00 PM on two stages in Grant Park and Wabash & 11th street

ARTWALK + SALE

A self-guided tour of the galleries and alternative art spaces on campus, featuring exhibitions of thesis work by students of all disciplines. Free trolley service between festival sites.

11:00 AM – 1:00 PM and 5:00 – 7:00 PM

AND MUCH MORE!

Don't miss the live art happenings, human chess game, lively puppet parade, and other exhibitions, performances and installations scattered around the Columbia College campus.

FRI 28 MAY	<p>PIVOT DANCES BY FACULTY AND GUEST ARTISTS Works by internationally known guest artists Jwelle Wille Jo Zoller and Lar Lubovitch as well as the Dance Center faculty featuring student performers. 8:00 – 10:00 PM • The Dance Center 1306 S. Michigan Avenue</p>
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SUN 30 MAY	<p>E-MOTIVE: EXHIBITION AT L & S GALLERY RECEPTION Digital Media Technology presents work by students that explores relationships between humanism and technology. 4:00 – 6:00 PM 912 1/2 Sherman Avenue, Evanston, IL</p>
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Sponsored by the Office of Student Affairs. Funded by Student Activity Fees.

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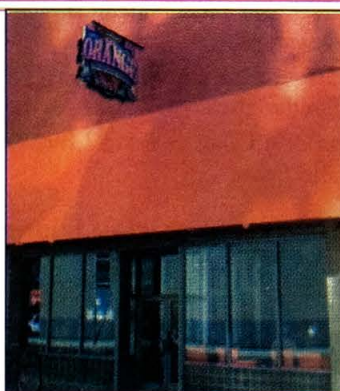


NORTHSIDE:

3231 N. CLARK ST.
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FROM LAKESHORE DRIVE: EXIT AT BELMONT,
GO SIX BLOCKS WEST TO CLARK STREET.
BY TRAIN: EXIT AT RED LINE BELMONT STOP,
GO EAST ONE BLOCK TO CLARK STREET.

a BRUNCH PARTY IN YOUR MOUTH



DOWNTOWN:

75 W. HARRISON
312.447.1000 • 7 AM-3PM

NEAR INTERSECTION OF HARRISON AND CLARK.
FROM MICHIGAN AVENUE: RIGHT ON
HARRISON, GO FOUR BLOCKS WEST TO CLARK.
BY TRAIN: EXIT AT RED LINE HARRISON STOP,
GO WEST TWO BLOCKS TO CLARK STREET.

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Vote on May 3rd ~ May 7th !!!

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Voting Hours:
9 am ~ 5 pm

623 Wabash ~ Lobby

Lunch Hours:
12:30 ~ ???

The HUT Menu

Monday: Wing It Day ~ Buffalo Wings and
Celery Sticks

Tuesday: Hawaiian Day ~ Variations of
Hawaiian Pizza

Wednesday: (Cinco de) Mexican Day ~
Quesadillas

Thursday: Submarine Day ~ Subway
Sandwiches

Friday: Good Fried Day ~ Fried Chicken
and Salad

(The HUT is always vegetarian friendly!)

And the wiener is ...



By Matthew Jaster
A&E Editor

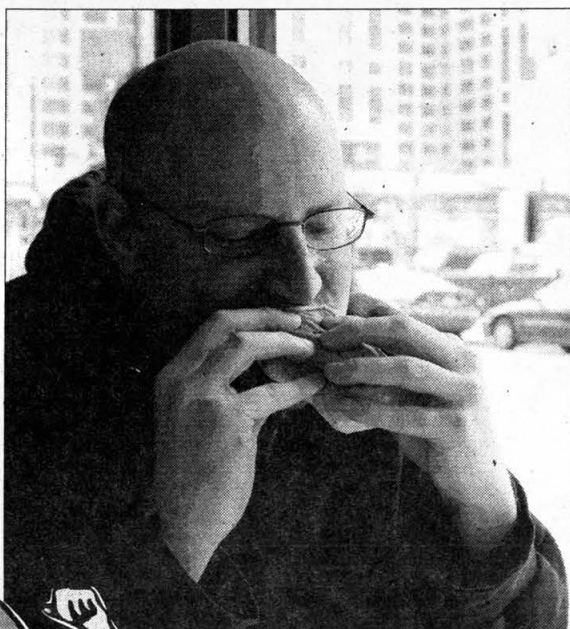
It all began during a recent trip to Los Angeles. A close friend informed me my life would be incomplete without getting a bite to eat at the most celebrity-endorsed hot dog joint in Hollywood. They call it Pink's, a chili dog stand on La Brea Boulevard that features the most outrageous diner delights on the planet. But can Hollywood stand up against a Chicago style hot dog? The Chronicle fought indigestion to answer that very question.

Pink's Hot Dogs, 709 N. La Brea Blvd., Los Angeles (323) 931-4223

The Good: Pink's is not short of a fan base. Whether it's the autograph pictures on the wall from famous broadcast journalists, actors, directors or Tom Arnold, the stand has seen its fair share of celebrities come and go. On any given day of the week, the line outside is gigantic as patrons wait impatiently to get their grease fix.

The Bad: Like everything else in Hollywood, Pink's hot dogs are all surface and no substance. They dress up their hot dogs with gimmicks like bacon, nacho cheese, barbecue sauce and guacamole. I wasn't sure if I was eating a hot dog or just having some appetizers with William "The Refrigerator" Perry at some dive bar near Soldier Field.

The Ugly: At nearly \$5, The Mulholland Drive was a 10-inch stretch hot dog topped with grilled onions, mushrooms, nacho cheese and bacon. After mild chest pains and some sweating, I turned my attention to the french fries, a gob of greasy potatoes splattered with sea-



Charles Kushner/The Chronicle

Matthew Jaster risks heartburn and indigestion to determine which hot dog is the best.

soned salt.

The Verdict: Not the best hot dog in the world, but those L.A. kids seem to know how to have a good time.

Fluky's, Various Locations (877) 876-3663

The Good: If you're looking for some Chicago hot dog history, then Fluky's is the place to be. What began in 1929 on Maxwell and Halstead streets has turned into a hot dog and polish sausage empire. This is one of the best hot dogs in town—juicy, delicious and not bogged down with

unnecessary details. Plus some grocery stores carry Fluky's products for customers' summertime grilling pleasure.

The Bad: I noticed a Fluky's location next to Nordstrom on Michigan Avenue. True hot dog connoisseurs might consider this "selling out." But what do I know? I'm from Michigan and got funny looks when I asked for ketchup on my hot dog.

The Ugly: There's nothing bad to say about the place—great service, great atmosphere and most importantly a great hot dog.

The Verdict: Tourist or not, I'll be getting another Fluky's fix later this summer.

Superdawg Drive-In, 6363 N. Milwaukee Ave. (773) 763-0600

The Good: The anticipation is amazing. You're hungry, you're driving down Milwaukee Avenue for what seems like a century, and then it suddenly appears in all its nostalgic glory. Superdawg offers the best drive-in dining experience the city has to offer. In *Zagat 2002/03 Chicago Restaurants*, the Superdawg was called "the Rolls-Royce of hot dogs." Who can really argue with that?

The Bad: Anticipation isn't always a good thing. In the time it took to reach the restaurant, I could have stopped at 327 other dining establishments. I know because I counted every one!

The Ugly: The only gripe I had with Superdawg was improper ingredient distribution. There was really a lack of commitment on part of the staff to make sure the mustard, relish, onions, tomatoes, dill pickle spears and hot chili peppers were distributed equally across my hot dog. Some ingredients had more attention than others.

The Verdict:

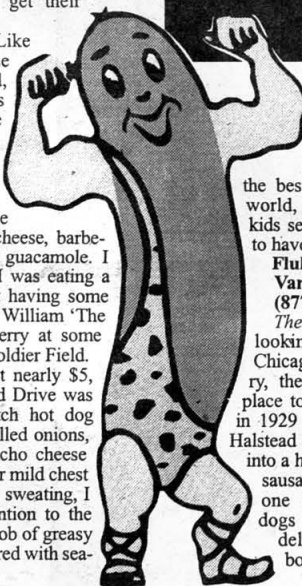
Distribution aside, I don't think there's a better hot dog eating atmosphere in the world than this little stand on the outskirts of the city. Plus, you can't go wrong with a roof that features two dancing hot dog mascots.

Weiner's Circle: 2622 N. Clark St. (773) 477-7447

The Good: There's not a better place in town to get some grease at two o'clock in the morning than Weiner's Circle. Bar patrons tend to find their way here late at night to soak up some of that alcohol. I hear the hot dog is very good, although I don't really remember having one.

The Bad: Fighting frat boys and Cub fans in the middle of the night isn't my idea of a good time. The fact I arrived at the restaurant wearing a Detroit Red Wings jersey probably didn't help my chances of surviving the tough Chicago crowd.

The Ugly: If you think the crowd can get nasty, watch out for



Show mom you care, get inked this Mother's Day

By Lisa Balde
Managing Editor

Barnaby Williams loves his mom. He loves her so much that several years ago, he named his tattoo parlor after her. "You can't fuck with mom," said Williams, owner of Mom's Body Shop in San Francisco.

But Williams' fascination with the "mom tattoo" goes beyond his admiration for the "older English lady" who supported him through several levels of art school.

The classic drawing of a cherry red heart surrounding a tulip or a rose, branded with a banner that simply reads "mom" or "mother" is indeed a tattoo classic, according to Williams, a tattoo artist for 12 years.

This seemingly timeless tattoo carries with it few written records of its history, though; despite wide documentation of the tattooing process itself.

Williams is in the process of writing a book about the history of the mom tattoo to compensate for the lack of published knowledge on the tattoo.

According to Williams' research, the first document of the image was drawn by Charlie Wagner, a tattoo artist popular during the early 20th century. Wagner, who solidified his mastery of the tattoo in the Bowery District in New York, is credited with creating a version of the tattoo machine commonly used in tattoo parlors today.

But the real explosion of the mom tattoo didn't occur until World War I, when sailors

and military soldiers wanted to carry with them a small but permanent piece of home, Williams said.

"A lot of men, especially when they're 18 or 19, they love their mom, but they're not necessarily married or have a girlfriend," Williams said.

World War I signaled a tattooing rage beyond some men's desire to put their "mom" on the side of their arms. And as soldiers started seeking out tattoo artists, the artists began to come to them.

Tattoo parlors popped up around military and navy bases across the country, including in and around the Chicago area, as a result of the craze, Williams said.

The convenience of tattoo parlors so close to military bases could have helped prompt the second renaissance of the mom tattoo, which took place during the post-depression, pre-World War II era, he said.

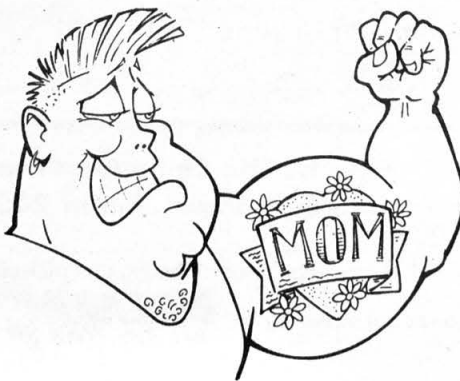
The mom tattoo fad has since faded, even as the U.S. military fights the War on Terror in Iraq.

George "Fat Joe" Papas, owner of Jade Dragon Tattoo, 5331 W. Belmont Ave., in Chicago, said he couldn't remember the last time someone asked for the classic mom tat-

too.

"It's not too common of a tattoo," he said, "but if you see it, you associate it with tattoos."

Papas said that an image of the mom heart is pictured in the window of his shop, but the thing that kids want these days is the tribal



tattoo, jumbles of black lines that resemble barbed wire and an occasional skull.

Papas said he's not surprised that the "mom" fad has long faded.

"People are losing ... their touch with their parents, I guess," he said. "People are losing their morals; they're losing their identity."

Jade Dragon does list the mom tattoo in its

art catalog, but it's rarely chosen by customers, although variations of the tattoo's heart and ribbon are picked rather frequently to pay homage to a person's children or to a girlfriend or boyfriend.

The same is true at Mom's Tattoo Studio in New Hampshire.

Despite its name, George Angelo-Malloy, owner of Mom's, likewise notes a lack of interest in his shop's namesake tattoo. That's not to say that there aren't a few requests.

"We do a lot of memorial tattoos, a few every week," he said. "The fact that a tattoo is so permanent, it gains a lot of respect."

Angelo-Malloy said he named his 10-year-old store with his wife and mom in mind.

Reminiscent of the idea that drew war soldiers to tattoo parlors, he said the name represents the image that remains a classic in tattoo culture.

Williams, who said his book about the mom tattoo should be published in about a year, said he isn't bothered by the lack of interest in the tattoo that carries his store's namesake.

"Not a very high percentage [get mom tattoos], maybe one in 100," he said. "But if 100 got tattoos and two got the same tattoo, that's a huge percentage."

Williams said he generally gives deals to people who choose the mom tattoo. This Mother's Day, for example he's only charging \$60 for the vintage style tattoo.

"I've got a great mom," Williams said.



COLUMBIA CHRONICLE

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HE WROTE THE BOOK

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ALL THE
RULES**

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"BREAKIN' ALL THE RULES" JAMIE FOXX MORRIS CHESTNUT JENNIFER ESPOSITO
WITH PETER MACNICOL AND GABRIELLE UNION CASTING BY KIM DAVIS WAGNER AND JUSTINE BADDELEY
MUSIC BY PETER COQUILLARD MUSIC BY MARCUS MILLER EDITOR ROBERT FRAZEN PRODUCTION DESIGNER JERRY FLEMING
SUPERVISION BY DAVID HENNINGSS EXECUTIVE PRODUCER PADDY CULLEN PRODUCED BY LISA TORNELL WRITTEN AND DIRECTED BY DANIEL TAPLITZ

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**Stop by The Columbia Chronicle Office
623 S. Wabash, Room 205 • Chicago**

TODAY, May 3rd, during regular office hours, and pick up a complimentary pass (admit two)
to attend a special screening of **BREAKIN' ALL THE RULES** on Tuesday, May 11th.

Passes are available while supplies last on a first-come, first-served basis. One pass per person. Employees of all promotional partners, their agencies, and those who received a pass within the last 90 days are not eligible. This film is rated PG-13 for sexual material/humor and language

IN THEATRES FRIDAY, MAY 14TH!

DORIS' DISH**DORIS DADAYAN**

ddadayan@chroniclemail.com



Dishjustin: Consummption of incohol mayks youu shhhpeek like thish an mayks you luke faannie.

So the night began innocently enough. A Jager shot, a Jell-O shot, a couple of beers, a cement mixer, a lemon drop, a ... The room began to grow warmer and warmer as the minutes went by. But, the tolerance level of our birthday boy, who we'll call "R," was high—at least at first.

At around 12:14 a.m. that Saturday, the nine or 11 shots "R" had (he's still not sure how much he drank) brought chaos to the streets of the city. Numerous Chicagoans and Marshall Field's mannequins were verbally harassed, mentally abused, howled at, degraded, hit on, cat-called, shown obscene gestures, bombarded by politically incorrect statements and asked humiliating questions by a suspicious-looking, finally of legal age, incredibly drunk, tattooed, Caucasian man in glasses.

He was sitting "shotgun" with his head sticking out of the window of my black Jeep Liberty, and I, stupidly, made the executive decision to open the window all the way to allow for his First Amendment rights to take full effect while cruising up State Street toward the next destination.

God Bless America. Anyway, this bit of breaking news never quite made it to the news because, well, there weren't any reporters around at the time—no commentary editors, entertainment writers, copy editors, political cartoonists or photographers at the scene when the news broke out.

Actually, they were in the back of the car hoping we wouldn't get shot or arrested.

Perhaps you were one of the innocent souls passing by the church that heard in detail that "Jesus is the savior."

Unfortunately, "R" forgot to mention that Jesus is standing at your heart's door right now, knocking. Hmmm, maybe he meant to but instead asked a 40-something-year-old woman in a tiny red car ("Hey, Orlando!") for her digits and asked about the luggage rack attached to her car.

Perhaps you vaguely heard this man's views on Republicans? Maybe you were waiting to cross the street, but instead were told that you needed to date a Matt Jaster? Were you the man standing outside of White Hen Pantry, deciding what sandwich to buy but then, terrified by a drunken vegetarian who yelled profanities about ham sandwiches, ran into the store?

Yes, turning 21 is like entering an entirely new world. You can get as ripped, slammed, plastered and hammered as you like, speak as slurred as you like, vomit as much as you like on anything that has a pulse, grab every butt you can reach (man and/or woman), and make a complete idiot out of yourself. But hey, my friend, it's your 21st birthday.

Ah, drunkards. They're good people too. And inside all of us there lies a little drunkard. We're the only country in the world where the drinking age is as high as 21.

Fellow Americans believe they are invincible with amazing Kung Fu and spiritual powers once Jack Daniels comes to play.

The night was drunken madness. It was like, "Oh, look, it's Mr. Floor. Oh, excuse me, sir. Thank you so much for catching me."

Yes, sometimes you just have to grab onto the only thing stable and reliable enough to hold your weight that has doubled as a result of drinking, such as the lawn.

You see, alcohol brings out a feeling of togetherness even when you are totally out of control. You can be the angry, bitter drunk, upset by the events happening in the world or you can be the overly talkative drunk or the let-me-show-everyone-every-part-of-my-body-drunk. Regardless, it's all good. No matter what—you are right, everyone else is wrong, conversations are one-sided, but they are deep and meaningful. Yes, it's all about confidence.

Now, now, let's not jump the gun. This isn't an ad campaign to become an alcoholic. It's about the joys of laughing at someone so trashed that they can't stand up on their own and when you help them walk they fall flat on their face, or in the case of our friend "R," do a cartwheel down the street and fall on their ass.

All in all, turning 21 may lead to many good things, and many not-so-good things.

But one thing you must remember is that you must stop looking for where you left your underwear—you will never find it.

save the trees, read it online!



THE COLUMBIA CHRONICLE

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Artist Interrogation ...

with Clay Jordan, of Pacific UV



Atlanta's Pacific UV's self-titled album is Southern hospitality at its finest; it's "mood music" that's languid and serene, combining the cello, electronic guitar and piano—an album intended for the nocturnal and purposely recorded in the dark, perfect for easy listening on lazy summer nights. The Chronicle had a chance to chat with 28-year-old Clay Jordan, lead guitarist for Pacific UV, who, while on a cross-country tour, admitted to being a big fan of Sam Cooke, OutKast, Aphex Twin ("the closest thing to a Beethoven for the 21st century," Jordan said) and the Windy City.

The Chronicle: What's the most irritating thing a reporter can say to a musician?

Clay Jordan: I guess, the most irritating thing is when your music is grouped in with a certain genre, and for us that happens to be with the shoe gazer music which originated in the early '90s. And so we get compared to a lot of those bands, which is flattering in a way, but there's nothing that musicians hate more than when their music is categorized and lumped in with a bunch of other bands, and it limits your music. It's easy to group it in a way that makes people think they understand it without ever really having to listen to it.

C: How would you describe the band's sound?

CJ: I don't really like to use words to describe music. I think music is the exact opposite of verbal communication and words. I think the best music is indescribable. So, I don't know how I would describe my music. I think it speaks for itself, really.

C: I read that your music was originally recorded during the day but the sun had a negative effect on your work, so you recorded it at night. Is that true?

CJ: Once the songs started to emerge, we realized that they were going to be really mellow and they just seemed better suited for nighttime, for bedtime, or right before you're going to bed, when you're getting kind of drowsy. And we're nighttime people, so it suited our temperament better off for the night. I mean, it can almost be a concept album about nighttime or the semi-awake state, which we recorded when we were kinda tired. It would almost be interesting to try to do the next record in complete daylight and see what the difference would be. I imagine it would come out more upbeat than the last one did.

C: You've been a band for the past six years, living a dream many people would kill for. What's a typical day like for you?

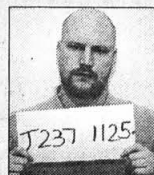
CJ: I think before I started doing music, I kinda had this idealized situation of what an artist does in their typical day. ... Ninety-nine percent of your day is either loading or unloading equipment or driving this 2-ton van on the highway, hoping that you're changing lanes with no one behind you. And, so it's pretty tedious, kinda soul draining to be on the road for six weeks now. And in America now, everything looks the same, every highway looks the same, a lot of the cities look the same. And then, typically at home, you know, working on music, getting up in the morning, grinding our beans and making a cup of coffee and seeing if we can write any songs. But it's not more glamorous or exciting than I would imagine someone who sells insurance or works in a restaurant's life would be.

C: Do you have a pre-concert ritual?

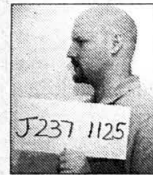
CJ: Our singer takes a shot before he goes on stage. But we don't do a rain dance or anything. At first, we had a lot of nervous habits in the beginning, but once you've played, like, your 30th show on the road, it's like washing your hands. You just get used to it.

C: What does the future hold for Pacific UV?

CJ: We're just going to have the next six months to write and try to get like 30 or 40 songs and choose the 10 best. Because, with the last album, we had eight songs and we released eight songs for the album. This time we want to have a lot of material and put our best foot forward and try to make something really, really good, and releasing something that's more progressive and diverse than our debut album. I think it's going to be a lot more of an electronic influence. This one is going to be pretty aggressive and to the point.

**UNDER THE INFLUENCE**

BY MATTHEW JASTER



And now ... you're official summer handbook for 2004. Who needs a city guide when you've got hours of free time?

● **Read a book:** Although Danielle Steele and Michael Crichton are obvious choices, why not join the religious trend currently sweeping the nation and consume a book or two of the New Testament?

● **Netflix:** A service that let's you sit even longer on your ass as you wait for the UPS guy to deliver the three seasons of "24" you plan to watch in one sitting.

● **Plastic surgery:** Take a hint from "The Swan" and do everything in your power to fix the nose, the belly and the eyebrows that hinder your chances at scoring a date on www.matchmaker.com.

● **Picnic in Grant Park:** Take your significant other out for a romantic picnic lunch with those three guys who are always hanging around outside the liquor store. They know you have 50 cents so why not just give it to them?

● **Surf Lake Michigan:** Impress the ladies with your skills on the board as you risk life and limb to score a ride on those treacherous 3-foot waves.

● **Join a cult:** Short on friends? There's no better way to meet new people than to sacrifice a furry animal in the name of your favorite demigod.

● **Oprah:** Write a book and take it to Oprah. Just the mere mention of your name will create enough excitement and recognition to last two days until she moves on to someone else.

● **Date a soccer mom:** There's nothing more romantic and dangerous than spending the afternoon at Arby's with a 36-year-old and her seven kids.

● **Stalk a celebrity:** Sure they're only in Chicago filming for a short period of time, but they really do love you—they just don't know it yet.

—mjaster@chroniclemail.com

Chicago youth responds with photos

○ Exhibit at the Museum of Contemporary Photography focuses on students

By Maria Raynes

Staff Writer

Nearly 200 people viewed the works of middle and high school students at a reception for the "Talkin' Back: Chicago Youth Respond" exhibit at the Museum of Contemporary Photography on April 23.

"They were proud. Their parents were proud," said Corinne Rose, manager of education for the museum.

Rose deemed the three-day show a success. So much so that she has begun carefully documenting the students' work for a compilation that will serve as the new model for future youth exhibitions at the museum.

"The things they were willing to share were pretty intense," Rose said.

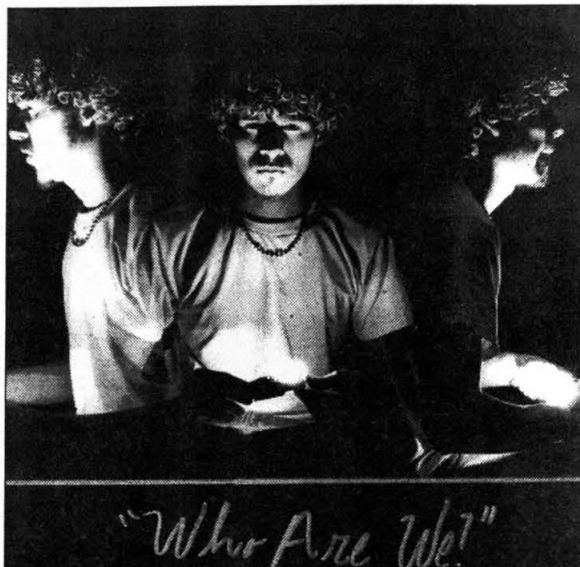
"I like sharing what's inside," said Jessica Ochoa, a junior at Curie Metropolitan High School. The image of her lying in the fetal position with her back to the viewer includes a cataloging of her fears, among them her fear of not being able to conceive.

For the second consecutive year, Jesus Garcia, also a junior at Curie, has contributed to the exhibit with his triple exposed self-portrait "Do You Know Yourself?"

"I've gotten a lot of comments; people are interested in why I chose this photo and how I did it," said Garcia, who shared his technique and discussed his plans to continue in photography.

Garcia said he was inspired when he initially viewed the work in the "Conversations: Text and Image" exhibit. "It gives me ideas," he said. "How did they take that photo? What was going through their minds?"

Brainstorming for the exhibit began a year ago as a collaborative



Courtesy of Jesus Garcia

Jesus Garcia, a junior at Curie Metropolitan High School on the southwest side, created this self portrait titled "Do you know yourself?"

effort between Rose and Cynthia Weiss, program manager for Columbia's Office of Community Arts Partnership with sponsorship by After School Matters. Knowing that the "Conversations" exhibit was scheduled to run Feb. 26 to April 23, Rose and Weiss foresaw a host of opportunities to get Chicago Public School students involved.

Seven of the schools participating in the outreach program went on to develop afterschool workshops where students can produce their own works combining text and image. The schools in the out-

reach program include ACT Charter School, Casimir Pulaski Fine Arts Academy, Curie Metropolitan High School, Edward Jenner Academy for the Arts, Juarez Community Academy, Providence St. Mel School and Theodore Herzl Elementary School.

According to Rose, the students were excited to be a part of the process. "Talkin' Back" will serve not only as a compilation to inform future youth exhibitions, but also as collaboration between Rose and Weiss to formalize a curriculum for nationwide art programs.

McGregor's charm almost saves seductive 'Young Adam'

By Matthew Jaster

A&E Editor



With its complicated characters, NC-17 rating and sexual mystery, *Young Adam* has all the

makings of an Oscar contender. While it succeeds visually on many levels, the film suffers from the hopelessness and narcissism it attempts to capture with each frame.

Based on a novel by Alexander Trocchi, *Young Adam* is the story of Joe (Ewan McGregor), a man who "works" a variety of industrial jobs and housewives in Glasgow in the 1950s. While his coal barge partner Les (Peter Mullan) spends his time throwing darts and drinking pints at a local tavern, Joe rolls around in the grass with Les's wife Ella (Tilda Swinton).

Joe, a failed writer bored with the day-to-day activities of his job, makes no excuses for his actions and even finds a certain amount of pleasure in being naughty.

Although the story is supposed to deal with the mystery surrounding a young woman's body that Joe and Les pull out of the river, it's the sex that takes center stage in this plot.

David Mackenzie, the writer and director of the film, stuffs the Garden of Eden message down audiences' throats, attempting to capture the notion of sin and the consequences surrounding it.

Although this theme has been explored a thousand times before, this is the first time that

sex and seduction take place on a claustrophobic coal barge.

Swinton and McGregor are in top form in *Young Adam* even if the material seems boring and irrelevant.

McGregor lets loose in a disturbing sex scene with an ex-girlfriend that gets rough and sloppy, proving he can play the bad guy just as well as any other actor.

Swinton's character makes no excuses for her indiscretion as well—she just wants sex, the dirtier the better. (And the two characters have plenty of it, hence the NC-17 rating.)

But for all its grit and drama, *Young Adam* doesn't quite capture the impact of Joe's lifestyle quite like the original novel.

While the characters are extremely intriguing, the novel is much better at telling the story than the film. Getting inside Joe's head is much more interesting than just being along for the ride.

It's a shame the pacing of the film didn't have the same forcefulness as the cinematography and the lighting. The mood is set very early by the confined space of the coal barge and the washed out look of the town.

McGregor carries the bulk of the work on his own shoulders. He dominates the screen and brings out the best in the actors that work around him.

Still, it's not enough to prevent a predictable ending and a series of drawn out dramatic events. The effort is there, but the execution falls short.

While *Young Adam* is a pretty picture, it's just not as emotionally convincing as the filmmaker wants us to believe.

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Damien Rice gives Riviera Theater crowd something to talk about

By Jamie Murnane
A&E Editor

Damien Rice has been called a musical genius and the next (insert famous male musician's name here). But his music is unlike anyone else's—truly unique, which is hard to come by in these days of musical monotony. So, it was no surprise that the Emerald Isle-born singer-songwriter extraordinaire would sell out his WXRT-FM show at Chicago's Riviera Theater, 4746 N. Racine Ave., on April 27.

What was surprising though, was that while the music on Rice's album *O* is calm and vulnerable, his live performance was anything but. While audience members who opted for the seats in the balcony as opposed to the main floor area were expecting the music to be lulling, instead, it was exhilarating. Rice's strong, emotionally driven vocals were layered meticulously over exuberant guitar playing and feverish drumming; soothing cello playing was the cherry atop the musical sundae.

While the incredible opening act, Irish rock band the Frames, were very outgoing and talkative, Rice was completely the opposite: the Dr. Jekyll to the Frames' Mr. Hyde. He was tight-lipped throughout the night, which was disappointing because hearing stories and jokes from musicians is part of why people pay 25 bucks to see them. To the crowd's dismay, Rice didn't say a word outside a song except to tell "those who are talking" to "fuck off." To that, most of

the crowd burst into a roar of approval, thankful that he finally said what many of them had been thinking.

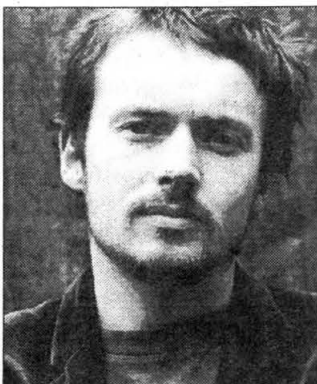
One of Rice's more well known songs, "Volcano" was turned into a 10-minute jam session full of improvisation,

performances, but the performers on stage should be used to it. They should know what they're getting themselves into: Half the audience most likely goes because a friend suggested it. It's not wise to insult a new audience, no matter how annoying they are. What's important is that they showed up in the first place.

Toward the end of the night, the blinding stage lights were aimed at the audience, until they faded to dark. Then, slowly they came back on stage. It looked bare, but then a deep strumming began. It was Rice's cellist, Vyvienne Long—playing the White Stripes' "Seven Nation Army" with the help of notable supporting singer Lisa Hannigan on the bass drum. The crowd went wild as Long hit every note and sang each line of the infectious song. It was just what everyone needed to lighten the mood again.

When Rice, along with his bassist and the real drummer came back out, he went on to give it his all, switching from acoustic to electric guitar and vice versa, never ceasing to break strings on either. And just when it was over and no one expected an encore after his tantrums, there were two: "Cannonball" and another hidden track on his album.

In the end, Damien Rice proved that he's not going away any time soon, no matter how loud and obnoxious the crowd is or how many drunk men scream "Daaaaaamieeeeeen" over and over.



Courtesy Damienrice.com

looping and fake-out endings; the audience must have cheered for the "end" at least four times. While Rice sang into the bullet mic (which is used for voice distortion), he sounded as though he'd just picked up an Ani DiFranco CD and decided to break out some of her old tricks.

Eventually, people began talking again. Rice, who just finished creating an unreal, eardrum rattling sound like that of a UFO taking off, again felt the need to address the noisome crowd: "This is very annoying... I've never done this before but if you're going to continue talking, I'm just not going to want to play anymore."

Of course, it's annoying when people talk during per-

'Kids' DVD off the wall

By Scott Carlson
News Editor

With a penchant for cross-dressing and sketches like "Doctor Seuss Bible" and "Head Crusher," the Canadian sketch comedy series "The Kids in the Hall" never found its niche on American television. During its five-year run from '89 to '94, the show received high ratings on the Canadian Broadcasting Corp. but never matched that success in America as it bounced from NBC to HBO, finally landing a spot as a rerun staple on Comedy Central.

But, with the April 27 release of the Canadian show's first season, American audiences finally have the chance to discover the show from the very beginning.

The troupe—Dave Foley, Bruce McCulloch, Kevin McDonald, Mark McKinney and Scott Thompson—performed in little-known Toronto theaters in the mid-'80s before "Saturday Night Live" producer Lorne Michaels, who eventually produced their show, discovered them.

Although most people try to explain "Kids in the Hall" by comparing it to its half-brother, "SNL," the only thing the two shared was Michaels as producer. The show's sense of humor is a far cry from its American counterpart. Instead of topical comedy and impersonations, the show borrows the zany, cerebral comedy sensibilities of "Monty Python," often walking the thin line between gut-bustingly funny and just plain weird. It is up to the audience to decide which side of that line 30 women in a field (all of them named Helen) agreeing that coleslaw deserves another chance in society falls on.

For the people who "just don't get" that kind of humor, there are plenty of reoccurring characters for them to grow to love, including Mr. Tzunik, the man bent on crushing his enemies' heads with his thumb and forefinger; Gavin, the little boy who only eats onions; and Buddy Cole, Thompson's limp-wristed liaison to gay life.

But sometimes these characters aren't enough to charm American audiences. The troupe routinely casts themselves in female roles, dressing in drag, playing totally believable (though fairly unattractive) women—not something most people were quite ready to accept in their TV shows in the mid-'80s. This, along with many casual references to Thompson's homosexual lifestyle, led to a number of episodes not making it across the border to the American side—and the few that made it through were bleeped and edited so much the jokes became incoherent.

The DVD set's episodes are happily in tact, with swearing and gay jokes aplenty. The set's fourth disc has a stellar amount of features, including an insightful new 45-minute documentary on the show's origins with Michaels and "the Kids," along with early performances of the Kids at the Rivoli Theatre, one of their early haunts from the early '80s.

The package's only real disappointment is the lack of the pilot episode. For whatever reason (the set doesn't explain why), the pilot episode for "The Kids in the Hall" is missing in action. In its place, the set provides two sketch specials—one that contains portions of the pilot and a selection of "fan favorites" from season one. To the casual fan, a compilation is better than no pilot at all, but diehards already own both, most likely from "The Best of the Kids in the Hall," a video released in the mid-'90s.

That blemish aside, the extras are everything fans could want. The season is stiff in places, as most first seasons tend to be, with an occasional joke that just doesn't work. The Kids themselves bring a definite amount of charisma to the screen in their sketches—a feat often missing from any given cast of "SNL," and unrealized by many new comedy shows bent on grossing-out the audience so they don't realize how bad the writing is.

At the end of these first 20 episodes, even the most hardcore "SNL" fan will admit the Kids' power of odd comedy. And 30 Helens will agree with them, too.



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What Really Happened at the Biggest Mouth?

Columbia Chronicle's misleading article puts damper on successful event

The Student Programming Board Co-Chairs: Lauren Swihart & Sharod Smith



Words, 1st place winner performing



Evrod Cassim performing with his dancers.



Julia Klee's performing an original song



The band By Request



Biggest Mouth's 3 judges and the crowd



Reach and DJ Syzygy

On April 22, 2004 the Student Programming Board (SPB), in conjunction with C-Spaces, hosted the first Biggest Mouth Talent Contest in the Hokin Annex. The Biggest Mouth event was based on the popular, on-going Big Mouth Open Mic series, hosted by C-Spaces. Its purpose was to showcase and reward some of the best performance artists at Columbia. The SPB, C-Spaces and the performers' hard work was cast as insignificant when the Columbia Chronicle printed an article written by Andrew Greiner and Scott Carlson. Instead of focusing on one of the most successful and diverse talent exhibitions Columbia has held in years, the Chronicle chose to highlight an unfortunate incident that occurred after the Biggest Mouth had ended. The Student Programming Board would like the Columbia College Chicago community to know what really happened at the Biggest Mouth.

The Biggest Mouth was a fantastic event. Over fifty performers auditioned, and SPB had the arduous task of choosing only sixteen performers. The performers were a diverse reflection of Columbia's community, and this event had something for everyone. The acts for the night included three spoken-word performances, one pop act, two hip hop acts, three acoustic guitarists, four R&B singers, and three rock bands. At 5:45 PM a crowd began to form outside the Hokin Annex. When the doors opened the Hokin was filled with a diverse, energetic, respectful audience. The crowd cheered and encouraged all sixteen talented performers. The event went smoothly with no disturbances, transitioning from performer to performer with the help of emcee Sonny Daze.

Although the scores were very close, there were three clear winners. The third place winner was Climaxx, a spoken word artist. She won \$100 from SPB and two tickets to the House of Blues from Across the Board. The second place winner was Alvin Lau, a comedic spoken word artist. He won \$200 from SPB, \$100 gift certificate from Guitar Center, and \$25 gift certificate to a music store from Sony. The first place winner was Words, a unique group who joins spoken word with jazzy vocals with dance. They won \$300 from SPB, \$100 from C-Spaces, \$25 gift certificate to H&M and \$25 gift certificate to a music store from Sony. Throughout the night random people from the audience received CD's, and posters courtesy of Universal and Sony Music. One lucky young lady even went home with a free guitar courtesy of Universal Music.

The Chronicle presented many unsubstantiated incidents as if they actually took place the night of the Biggest Mouth. We feel that was irresponsible. Even though the official report from our security department has not been published, several student eyewitnesses stated there were no shots fired. That information was known before the article was printed, yet The Chronicle staff still printed the headline "Gunshots Reported at Columbia," choosing to sensationalize a rumor. The security guards inside the building thought they heard gunshots, and as they are responsible for the safety of the students, they reported this information to police. We understand such an incident is newsworthy, however, we feel the Chronicle did our campus community a disservice by reporting the incident based on rumor and hearsay. We were especially disappointed that nowhere in the issue was the Biggest Mouth event covered, even in passing.

Rather than interview the individuals, who were responsible for the Biggest Mouth, the authors of the article credited a random student for information about the fighting tendencies at the Big Mouth event series. As SPB members we have attended and been behind the scenes at several of this year's Big Mouth events, we can attest to the fact that "such fights" are NOT "common during or after Big Mouth" events.

April 22, 2004 was a night full of incredible talent, great food and a fun crowd, a far cry from the gang infested, gun bearing event the Chronicle made it out to be. The article used many writing techniques to refrain from breaking any journalistic standards. However, the Chronicle's sensationalist motives are consistently disappointing, and fail to maintain the standards we feel an "award winning" publication should live up to.

We'd like to offer our thanks and encouragement to the C-Spaces staff for providing our students with opportunities to express themselves in so many different ways. We'd also like to thank all the Biggest Mouth participants, sponsors and everyone who came out to support this event. We look forward to next season's Big Mouth Series and also to working with C-Spaces on the second annual Biggest Mouth!

(Quotes taken from the Columbia Chronicle volume 37, Number 26)

T-Shirt Deli

continued from front page

"You come in here and choose your shirt, choose your design or you tell us what you want your shirt to say and then you choose what style of letters you want," Pompushko said. "And we do it right here, just like making a sandwich."

Take that, Subway.

The shirts themselves start at \$15, and the transfers start at \$9, according to the menu. But, it all depends on what style shirt and which or how many decals are used, Pompushko said.

Aside from the clever deli theme that makes the store stand out among the sea of the now highly popular vintage clothing stores, The T-Shirt Deli has more personalization that attracts people.

"What's great about it is that it's not just buying a gift for somebody, you're actually thinking about the person the whole time," Pompushko said. "You're thinking 'Do they like that color?' 'Are they going to wear it if the letters are this way?' 'What funny thing happened that I could put on a shirt?' 'What's a really funny thing they say all the time?'"

The most interesting aspect of running a place like The T-Shirt Deli, Pompushko said, is the stories she hears.



Andrew J. Scott/The Chronicle

American Apparel T-shirts—awaiting heat transfers—are kept cool in this 18-foot deli counter.

"Maybe it's an inside joke or maybe it's something funny that happened to them or a friend of theirs. ... Literally every shirt—I know it's a cliché—has a story," she said.

Such an incident occurred recently. Pompushko said, when a 14-year-old boy went into the deli.

"He made 14 T-shirts for his friends for his birthday party and he loves cheese," she said. "So every kid got a shirt with 'Sam'—the little boy who had the party—on the sleeve and the front had a different name of cheese. One was Gouda, one was Muenster—it was hysterical."

Other memorable T-shirts include one in which two sisters made a shirt that said "My daughters give me heart attacks" for their father who had actually had two heart attacks in one of the sisters' homes. "In a light-hearted way, they had given him this shirt for Christmas," Pompushko said.

Then, there was the shirt a woman made that said "Men are the new women" and one another customer got one that said "Kiss me, I'm Jewish," just in time for St. Patrick's Day, Pompushko said.

Pompushko said she is planning to open additional locations in the future.

For store hours and directions, visit www.tshirtdeli.com or call (773) 276-6266. And remember, chips are extra.



Andrew J. Scott/The Chronicle

Everything from tank-tops to short and long sleeve tees can be adorned with any words or photos customers choose at The T-Shirt Deli.

Author's 'aim' is off

○ 'Sassy' book full of bad advice for the wrong audience

By **Kristen Menke**

Copy Chief

Filled with advice suited more for 13-year-olds than 13-year-olds, *I Used to Miss Him ... But My Aim is Improving* by Alison James

clearly misses its mark. Tagged as "Not Your Ordinary Breakup Survival Guide," James' first foray into the self-help chick lit craze is anything but ordinary.

With gems such as "the smirk is not solely for a guy you find interesting. Use it whenever you feel playful or want something" and "deal with the fact that you have a better relationship with your dildo than you do with him," James' book reads like an excerpt from Seventeen magazine.

In this 241-page book, James ignores the cardinal rule of writing: know your audience. Referring to adult women as sassy, spunky divas on almost every page and including special "Sassy Scoop" sections is probably not the best way to garner the 18 and over audience.

The 14-page glossary educates readers on the sassy lingo of a diva. Phrases such as "dynamic diva duo" and "fugi-

tive glam posse" are a small portion of the asinine addendum to the jumbo-pack of junior high mentality that James has packaged with sass.

James offers up one of the lamest suggestions with a "Sassy Spell"

in her Grieve-a like a Diva section. She writes, "it's amazing what a little magic can do for the diva who believes." But just in case you need some help, here's the spell to solve all your ex problems: "Abracadabra, Abracadoo. My ex is a

loser and lame through and through. Bring me a new hunk with brains and with girth. Erase the old one from the face of the earth."

Littered with quizzes, "Does he deserve a diva like you?" "Are you really over your ex?" this guide to the single life is nothing more than tidbits from various women's magazines regurgitated into a new dumbed-down, easy-to-digest style.

I Used to Miss Him is so full of clichés and trite writing that readers would be better off missing it altogether.



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WHO CAN PARTICIPATE AND HOW MUCH TIME WILL IT TAKE?

Any Columbia College student, student organization, faculty, staff, class or affiliate (such as the Center for Book & Paper Arts) can participate. A faculty or administrative artistic advisor must supervise the composition and execution.

The Office of Campus Environment must receive the application at least 3 weeks prior to the desired start date of the project. Design approval will occur within a few days of receiving the application. Painting a mural can take up to 3-4 weeks, depending on the number of painters in a group and the number of hours per painting session.

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GETTING STARTED

1. Get an idea.
2. Pick up an application at the Office of Campus Environment, Room 501, 600 S. Michigan Ave. or request one by calling Susan Babyk at 344-7211.
3. Complete and return the application form, budget worksheet, schedule, and renderings to the Office of Campus Environment.
4. Applicant advisors will be notified regarding the location and funding approval of the project. Upon approval, implementation details will be finalized and a check request will be made for the artistic advisor so that work may begin.

5. Simple as that.



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FALL 2004

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Example: Joseph.Smith would be your full e-mail login

Your e-mail password is the same as your original default OASIS password (until YOU change it). Remember, changing your password in OASIS does NOT change your e-mail password, and vice versa. If you have problems logging into your e-mail account, please contact the Student OASIS Help Line at 312-344-7788.

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Mon., May 3 - Wed., May 12

Continuing Students, degree-seeking, (who have not previously registered) **Wed., Sept. 15 - Fri., Sept. 17**

Open Registration, (all students including degree-seeking & students at large) **Mon., Sept. 20 - Fri., Sept. 24**

Late Registration, (all students including degree-seeking & students at large) **Mon., Sept. 27 - Sat., Oct. 2**

Orientation for new freshman and transfer students will be in July/August.

Students who owe an unpaid balance cannot participate in registration. Check your OASIS course and fee statement for your current balance. Please contact the Student Financial Services Office at 312-344-7140 or e-mail sfs@colum.edu to resolve any unpaid balance.

Meet with your faculty advisor for an advising clearance in advance of the registration dates. Contact your major department for specific information.

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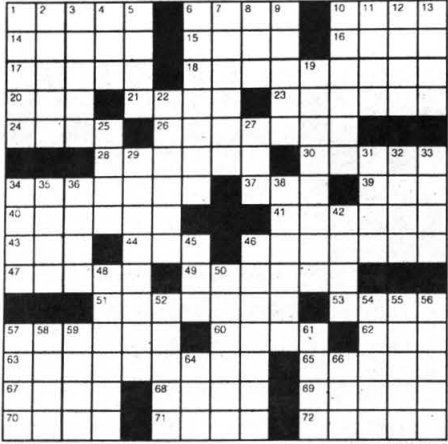
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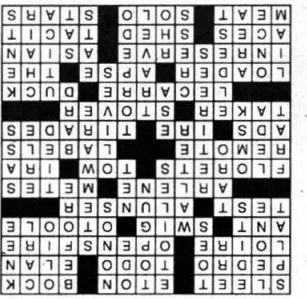
Crossword

- ACROSS
- 1 Falling ice
 - 6 Type of collar
 - 10 Beer choice
 - 14 Martinez or Guerrero
 - 15 Fuss
 - 16 Great flair
 - 17 Longest French river
 - 18 Starts shooting
 - 20 Aardvark snack
 - 21 Deep draft of liquor
 - 23 Star of "The Ruling Class"
 - 24 Tryout
 - 26 Four-time Indy winner
 - 28 Dahl or Golonka
 - 30 Doles (out)
 - 34 Daisies, e.g.
 - 37 Drag behind
 - 39 A Gershwin
 - 40 TV controller
 - 41 Tags
 - 43 Junk mail, mostly
 - 44 High dudgeon
 - 46 Outspoken denunciations
 - 47 Available buyer
 - 49 Stalky fodder
 - 51 Author of "The Russia House"
 - 53 Squat down
 - 57 Stevedore, at times
 - 60 Church section
 - 62 Definite article
 - 63 Kept back
 - 65 Thai or Korean
 - 67 Hot shots
 - 68 Lean-to
 - 69 Understood but not stated
 - 70 Carnivore's choice
 - 71 On one's own
 - 72 Headliners
- DOWN
- 1 Wet impact
 - 2 Sierra
 - 3 Makes a long story short?
 - 4 Misspeak
 - 5 Boot tips
 - 6 French stars
 - 7 Cruise movie
 - 8 Lofty poem
 - 9 Forbidden acts
 - 10 In advance
 - 11 Musical medley
 - 12 Perkins or Sagan
 - 13 What's bent in a bow
 - 19 Goblets
 - 22 Newsman
 - 25 Source of poi
 - 27 Butterfly snare
 - 29 AARP members
 - 31 Deadlocked
 - 32 Perry's penner
 - 33 Back talk
 - 34 Greek letter grp.
 - 35 Swan lady
 - 36 Trans-Siberian RR stop
 - 38 Martini garnishes
 - 42 National poet
 - 45 Continental
 - 46 Sub weapon
 - 48 First-born
 - 50 See the USA
 - 52 Pungent salad ingredient
 - 54 City on the Mohawk
 - 55 Dept. head
 - 56 Superman's folks
 - 57 Actor Neeson
 - 58 As soon as
 - 59 Length x width
 - 61 Grub
 - 64 Pi follower
 - 66 Formed a lap



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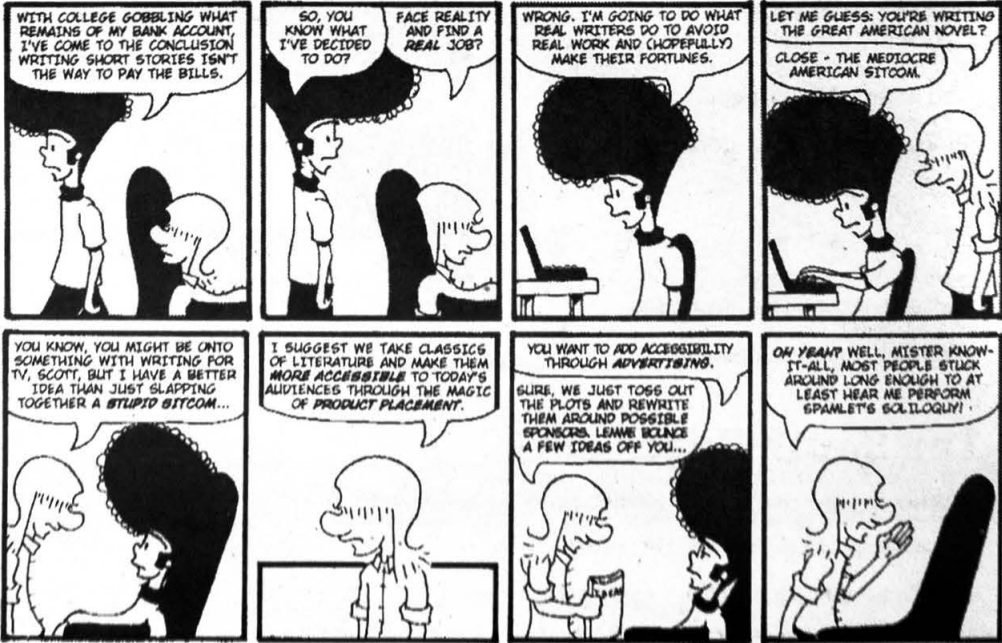
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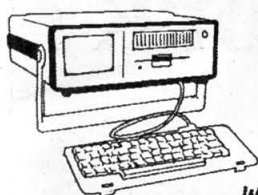
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South Loop gets taste of Southwest cooking

○ South City Tavern owners want to bring variety to 'up-and-coming' area

By Lynne Pesavento
Staff Writer

In a city known for its hot dogs, deep-dish pizza and beer, Chicago residents may crave a change from all that grease.

The South City Tavern at 1530 S. State St., which opened on April 20, has brought the essence of the Southwest to the South Loop. Described by manager Tim Heavey as a "cross between Texas barbecue and southern soul," the South City Tavern includes both a bar and restaurant area.

Heavey said he wanted the South City Tavern to be located in the South Loop because there's nothing like it in the area right now. The area is "up and coming," he said.

Bonnie Sanchez-Carlson, president and executive director of the Near South Planning Board, said that the area is becoming more residential, and with that there's always an increase in retail.

South City Tavern is owned and run by the RDG company. RDG was established in 1990 by Roger Greenfield and Ted Kasemir.

Greenfield designs and is the general contractor for every RDG location, according to their website. The company owns such restaurants as Bar Louie, Nick

and Tony's and Red Star Tavern.

Heavey said RDG plans to cater to customers who are residents in the area, such as college students, as well as nearby hotel patrons and people visiting McCormick Place for conventions and trade shows.

"[The South Loop needs] more services that would entice visitors into the area."

—Bonnie Sanchez-Carlson,
president and executive
director of the Near South
Planning Board

Those who step into the South City Tavern will be surrounded by a contemporary atmosphere of stone and mahogany. Burgundy leather adorns the seating at all the tables and booths, accompanied by intimate lighting.

An island bar is located in the middle of the establishment where customers can grab one of South City Tavern's specialty drinks. The bar offers a menu of 18 draft beers and 20 martinis, with names like Can Can, Espressotini and Bleu Bayou. There is also a wide selection of wine available by the glass or bottle.

For nondrinkers, the South

City Tavern also offers red lemonade and root beer floats.

Appetizers include selections such as chipotle pulled pork quesadillas, steamed mussels, low country crab cakes and Louisiana ho' cake.

The lunch and dinner menus offer main courses such as Jambalaya and potato-crust, bible-belt tilapia. Customers feeling especially Southern can try a fried-green-tomato salad, a catfish po' boy sandwich or a bowl of chicken gumbo with a side of macaroni and cheese or pecan sweet potato mash.

South City Tavern also offers desserts such as chocolate-chip bread pudding and key lime pie, and customers who wish to stick around after their meals can watch a ballgame on one of the three plasma TVs.

"It's really nice in there," said Kelly Graham, a local resident who is excited the South City Tavern has come to the South Loop.

Sanchez-Carlson said the South City Tavern is a positive addition to the neighborhood.

The South Loop needs "more services that would entice visitors into the area ... to visit our fine museums," she said.

The South City Tavern is open from 11 a.m. to 2 a.m., Monday through Sunday. For more information, call (312) 567-1400.

FBI arrests suspect in string of bank robberies

○ Man charged with robbing nine banks in New York receives one more charge in Chicago

By Jeff Danna
City Beat Editor

After a 10-month nationwide manhunt, a suspected serial bank robber was arrested April 23 in Chicago and charged with robbing the MB Financial Bank at 1 S. Wacker Drive last year.

Gerald Wilson, 63, was arrested by members of the Chicago FBI's

Violent Task Force when he was spotted boarding a Wisconsin-bound Metra train at the Ogilvie Transportation Center, 117 N. Canal St.

He was formally charged that day with robbing the MB Financial Bank in November 2003.

FBI Special Agent Ross Rice told The Chronicle that the task force had been conducting surveillance at Ogilvie Transportation Bank with the suspicion that Wilson might be passing through.

In addition to being charged with the robbery of the MB Financial Bank, Wilson was charged in New York with the

robberies of nine banks dating to July 2003, and he remains a suspect in the robberies of five other Chicago banks that occurred between Dec. 29 and April 9, Rice said.

According to the complaint filed against Wilson by FBI Special Agent Katherine Brusuelas, a man walked into the MB Financial Bank on Nov.



Courtesy FBI Chicago

12 around 11:15 a.m., handed the teller a note demanding money and said that he was armed.

Rice said the method of robbery in the MB Financial Bank robbery on Nov. 12 was similar to those used in the other robberies Wilson was charged with: They all

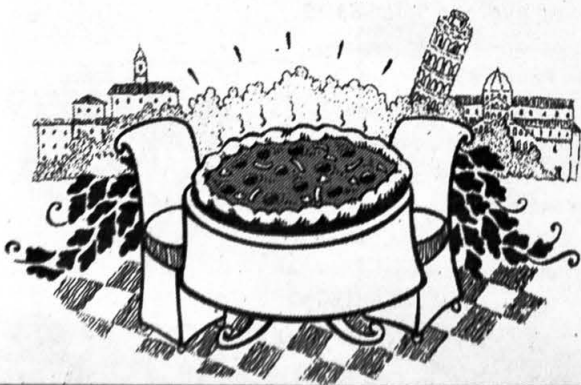
occurred around lunchtime and involved the passing of a note to the teller before the offender "disappear[ed]" into the noon-time crowd.

The FBI is still investigating the five other robberies in Chicago, Rice said.

No trial date for Wilson has been set.

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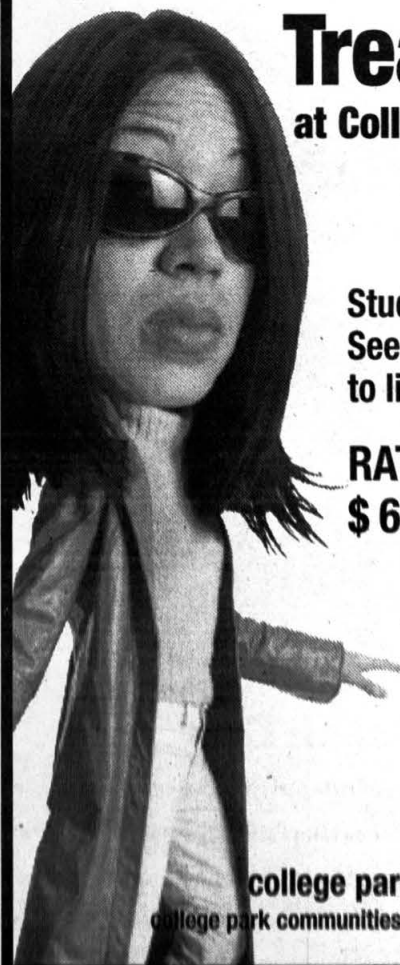
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Indie music store finds new home

○ Rent, space issues led to Crow's Nest's closing

By Alicia Dorr
Staff Writer

After 10 years in the Chicago Music Mart at 1 E. Jackson Blvd., the Crow's Nest is gone, but not forgotten. The downtown location of the record store, known for its knowledgeable employees and specialized music selections, closed on April 2.

Depaul University, which owns the buildings, allowed the leases of six Music Mart businesses to expire in order to provide more classrooms and a cafeteria for its South Loop students. Robin Florzak, spokeswoman for DePaul, said this was done to cater to the school's growing student body, which she says is the school's No. 1 priority.

For Brandon Wetherbee, program director for DePaul's WRDP online radio station, the Crow's Nest will be missed. He said the store was the best place to get new music.

"They would special order anything for you, which is cheaper than going to another record store and buying imports," Wetherbee said.

Wetherbee did not know that Crow's Nest had bought out the

Rock Records location at 175 W. Washington St. The move to the new location offers longtime customers an alternative to the other Crow's Nest location in Crest Hill, Ill.

According to the owner, Floyd Crow, April was a transition month for the store. The store kept many of its employees but the specialized music selections, such as an extensive classical music supply, had to go due to the lack of space.

"We had to be selective about what inventory to put in the smaller store," Crow said. He added that he is looking into buying another space for the specialized music.

When the dust in the new store settles, Rock Records is planning a grand re-opening, which Crow hopes will draw old customers.

The closing of the Crow's Nest and Rock Records, whose owner decided to retire, comes at a time when record stores are already few and far between, leaving some customers like Wetherbee wondering if this is a sign of things to come. Greg Kot, rock critic for the Chicago Tribune, said he doubts new record stores will replace the closed ones.



Theresa Scarbrough/The Chronicle

Crow's Nest has bought out Rock Records, 175 W. Washington St., leaving the former Crow's Nest location in the Chicago Music Mart, 1 E. Jackson Blvd., vacant since early April. The now-empty Music Mart will be filled with DePaul classrooms and a cafeteria.

"Sadly, I think [record stores] are moving toward extinction because they're being underpriced by the big chain stores, who use CDs as loss leaders to bring customers into their stores to buy other products," said Kot.

Kot, who said much of his record collection comes from Rock Records and other now-defunct shops, said record stores would have to "diversify in order to survive."

According to Florzak, the Crow's Nest was looking to close the State Street location around

the same time DePaul announced its plans back in January. Florzak said the store was experiencing economic difficulty at the time.

"There were some issues with back rent that [the owner] owed, which have since been negotiated. He decided to close the store, we didn't shut it down," Florzak said.

"We all fulfilled our obligations," Crow said.

As for the rent accusations, Crow said, "That's a difference of opinion."

Wetherbee said he would miss

the South Loop location, which he said was the only real record store for anyone in the area. He is not sure whether he will go to Rock Records.

"It's out of the way, and it's too small," Wetherbee said.

As for other Crow's Nest customers curious about the new version of the store, they can see for themselves near the corner of Washington and Wells streets.

Rock Records is open Monday through Friday from 9 a.m. to 6:30 p.m., and Saturday from 10 a.m. to 4 p.m.

School *Continued from Back Page*

ting, and air is rushing around like the window's open," James said.

All of Byrd Academy's minor problems add up and create a poor learning environment, James said.

"Little things, like soap in the bathrooms, would be nice," Schultz said.

Some teachers are forced to carry their own supply of soap, giving each student a small portion before heading to the bathroom.

Gwenn Waldman-Shenk, an art

therapist at Byrd, said she has noticed cockroaches in the bathrooms.

But she is not only concerned about the school's façade; she is also concerned about its programs.

Waldman-Shenk said she works without pay from the Board of Education, and she's worried that her services are in jeopardy. She believes the students need to develop in other ways besides academically.

"We've gotten a lot of attention but no action," Waldman-Shenk said. "These kids are all being left behind. They have to deal emotionally and psychologically."

With Project Citizen, Schultz said he is hoping to cover a multitude of the students' needs. His emphasis on interest-based learning allows his students to incorporate their academics with their passions, meaning Project Citizen has become a regular part of the curriculum.

For example, the surveying and data analysis the students performed assisted them with their math skills, and Schultz was impressed by how they handled

the tasks.

"I never had taught them anything about data analysis at the time," Schultz said.

To gain experience in writing, the students wrote expository pieces about their school's conditions and converted them to persuasive pieces that were mailed to government and organization officials. Both of these writing styles, Schultz said, are normally taught to fifth-graders.

Although Schultz is the students' teacher, he said Project Citizen is entirely in the hands of the students. His duties can be likened to those of a coach of a team: He gives his students ideas and guidance that they use when working on their projects.

"I'm not an activist," Schultz said. "I've never done anything like this in my life. ... This is something never in my wildest dreams [I would have thought] would have happened with this [project]."

Gartner and James said they are proud of what Project Citizen is teaching the students no matter what its outcome.

"[It] shows how powerful the written word is," James said. "We're not making news with violence. ... The effort is the prize right now."

Gartner said he's impressed with and proud of how the students have approached the project and selected a topic meaningful to them.

"From September to now, you have really seen a development [in the students]," Gartner said. "Development in terms of thought process."

He went on to say that Project Citizen has taught the students that they can make a difference and influence public policy through hard work.

While Schultz's students continue to lobby for support, Gartner said Byrd Academy's faculty members are trying to think "outside the box" for ways to improve the learning environment.

They've floated the ideas of matching grant money provided by the Board of Education and using Jenner Academy as an elementary school and Byrd



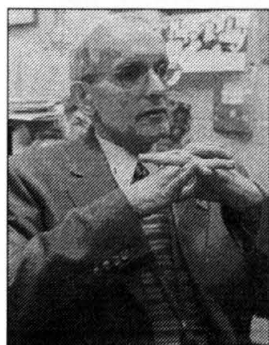
Photos by Carrie Bergagna/The Chronicle
Byrd Academy Assistant Principal Cheryl James

Academy as a middle school, he said.

But, Gartner said, a new building is the ultimate goal.

"We hope the building will become a reality," he said, "and the dreams of the children will turn from dreams to what we can see."

"The school's in shambles," Schultz said, "but the people are wonderful."



Byrd Academy Principal Joseph Gartner



• Three 19-year-old men were arrested for a simple assault that occurred on April 22 at 10 p.m. in front of Caribou Coffee, 800 S. Wabash Ave.

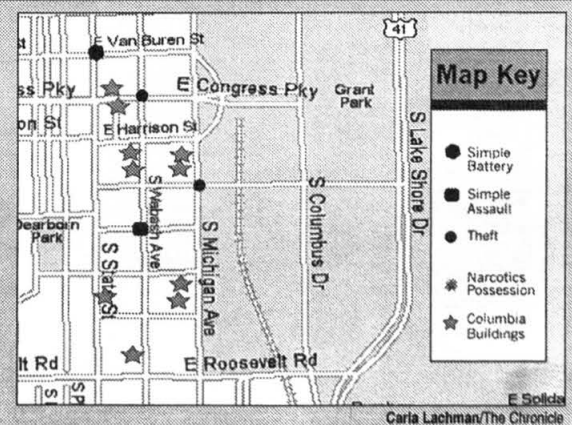
• A 20-year-old of unspecified gender was arrested for a theft that occurred on April 25 at 1:30 p.m. at the Auditorium Garage, 525 S. Wabash Ave.

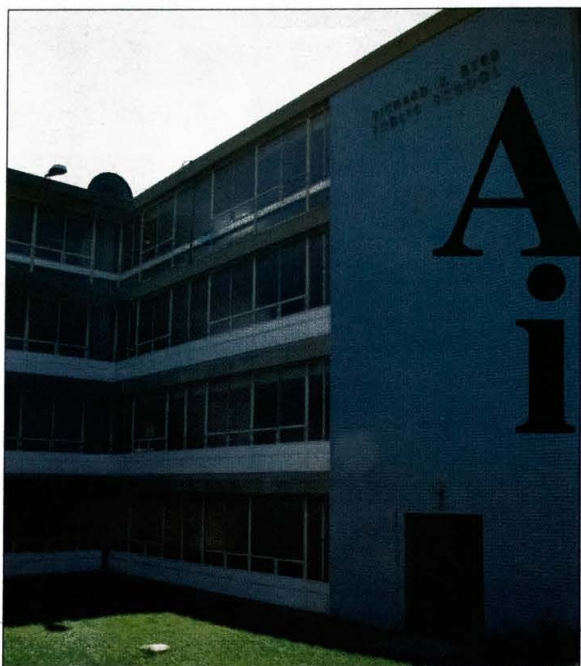
• A theft occurred at the Chicago Hilton and Towers Hotel, 720 S. Michigan Ave., on April 25 between 11 p.m. and 11:30 p.m. No one has been taken into custody in connection with this incident.

• An 18-year-old man of the 12000 block of South Normal Avenue was arrested and taken into custody for marijuana possession on April 10 at 10:35 a.m. outside at 2 E. 18th St. Police pulled the man over in his car for a traffic violation, and when he failed to produce a license, a custodial search revealed two clear plastic bags of marijuana in his rear pants pocket.

• A 20-year-old female, a 22-year-old female and a male of unknown age were arrested for simple battery on April 22 at 11:30 a.m. at Robert Morris College, 401 S. State St., when an argument broke out between the three offenders and a 24-year-old female. One of the female offenders reportedly spit in the victim's face and threatened her with violence.

—Compiled by Jeff Danna through data provided by the Chicago Police Department





Carrie Bergagna/The Chronicle

Above: Richard E. Byrd Academy, 363 W. Hill St. From bottom left to right: Lunch aides serve meals in the hallway; a teacher provides her students with soap before entering the restroom, due to a lack of soap dispensers; Shaquise Davis, 12, points out a bullet hole in a classroom window.

By Jeff Danna
City Beat Editor

It's difficult to see it through the school's foggy, plastic windows, but there's a sign across the street announcing the building of a new Richard E. Byrd Community Academy.

It's been there for six years.

Located in one of Chicago's most desperate neighborhoods, and sitting mere yards from the Cabrini Green public housing projects, Byrd Academy is an elementary school that has seen better days. The students, who come from homes all around Chicago, arrive at school each morning to, among other things, broken thermostats, water-damaged ceilings and lack of space to hold assemblies.

But Byrd's cosmetics aren't the only inconvenience for the school at 363 W. Hill St. Shaquise Davis, 12, a fifth-grader at Byrd, said a bullet hole in a classroom window is a reminder of a misdirected gunshot fired from a nearby apartment last year. Just this month, Shaquise said a shootout close by forced the students to lie flat on the floor during a Saturday assembly.

When fifth grade teacher Brian Schultz gave his students an assignment last December to research an issue important to them, he was amazed when they discussed tackling issues concerning Byrd.

"They came up with 89 problems in one hour that affected them and the community," Schultz said. "And about 30 to 40 of them had to do with their school. It was a really interesting dynamic during this brainstorming session."

That little project blossomed into what's now known as Project Citizen, a multifaceted plan that outlines dozens of serious problems inside the 34-year-old school.

Quickly, Schultz said, the focus shifted from narrow topics to the larger issue of the school itself. When the students began their research on Byrd Academy, they were surprised with what they found.

Schultz said that about eight to nine years ago officials from the Chicago Board of Education visited Byrd to conduct a needs assessment of the building and estimated that approximately \$4 million would be needed to make improvements for the school to run at minimum capacity.

Instead of providing the \$4 million, Schultz said Byrd's faculty was told they would have a new building by 1999.

After the first round of funding, which included designating a new lot for the school, tragedy struck a neighboring school, Jenner Academy of the Arts at 1009 N. Cleveland Ave. When a Jenner

student was killed by a stray bullet, Schultz said the Board of Education's attention was directed toward building a new Jenner Academy, leaving Byrd on the backburner.

Giacomo Mancuso, director of school demographics for the Chicago Board of Education, said the board members are still evaluating whether or not a new Byrd Academy is needed.

"It has to do with demographics," Mancuso said.

Initially, Byrd and Jenner were

"Little things, like soap in the bathrooms, would be nice."

—Brian Schultz, Byrd Academy fifth-grade teacher

included in the same plan, which called for the original Jenner Academy to be torn down, another school to be built in its place and a new Byrd Academy to be constructed next door, Mancuso said.

A new Jenner Academy—which Mancuso estimated cost between \$16 million and \$17 million—opened in 2000. But because the number of students in Byrd's surrounding area is diminishing, Mancuso said, it is possible that a new school will not be necessary.

He also said that if in fact Board of Education officials determine it

is unnecessary for Byrd to exist, alternative plans would be sought out, such as possibly including the current site of Byrd Academy in improvements to Seward Park, 375 W. Elm St.

"We were all gung-ho about a new school six years ago," said assistant principal Cheryl James. "But our enthusiasm waned when the new school wasn't happening."

Now, Schultz's fifth-graders have taken the initiative to establish an 11-point action plan that included taking photographs of the school, making a video documentary and writing to local, state and federal elected officials.

The students have received letters of support from such high-profile officials as Vice President Dick Cheney, U.S. Sen. Peter Fitzgerald (R-Ill.), and Rep. William Delgado (D-Chicago).

Most recently, Independent presidential candidate Ralph Nader said he's backing of the students and their need for a new building. Schultz presented Nader with the students' research following his speech April 6 at Columbia.

Nader's April 21 posting of an article he wrote concerning the problems at Byrd Academy on the website www.commondreams.org generated a plethora of e-mail responses from people who wish

to support the students' cause.

In the years since Byrd Academy's faculty members first expected a new building, Schultz and principal Joseph Gartner said they have received \$178,000 from the Board of Education, to fix the building's roof.

The school has also received several thousand dollars from private donors, Schultz.

Shaquise said that she and her classmates surveyed the rest of the school's students to determine what part of the building is in the worst shape. The students then entered the data into a computer program that produced charts and graphs of their findings.

But while the absence of a lunchroom (the students eat in the hallway) and the dilapidated bathrooms (the stalls have no doors and the sinks leak) rated the highest, there is certainly no lack of other concerns, Shaquise said.

"I keep on seeing different stuff," Shaquise said.

James said that the thermostats in the classrooms don't work, and the temperature in the building fluctuates from room to room—some rooms are too warm, and others are so cold the students have to wear jackets.

"We come in here some days [and] you can hear windows rat-

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