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Columbia Chronicle (04/12/2004)

Columbia College Chicago

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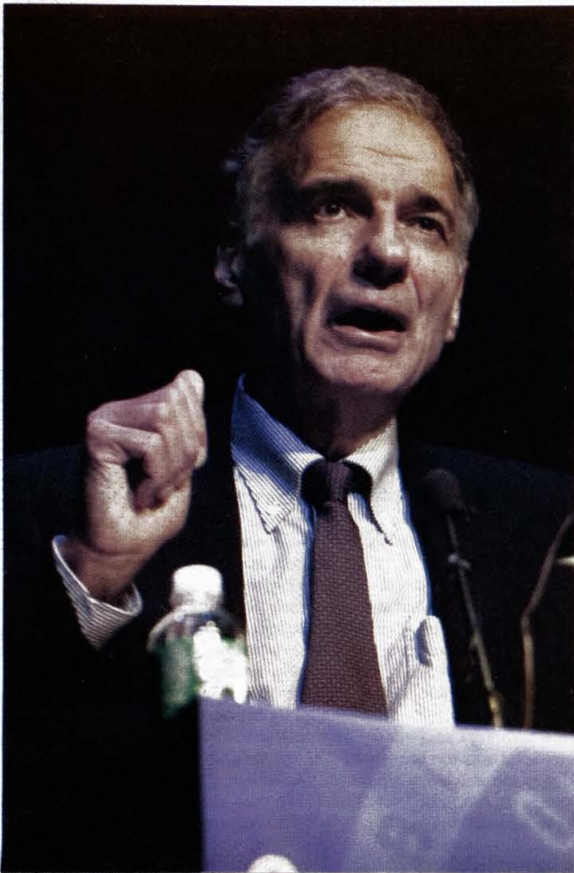
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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper



Ralph Nader addresses the crowd at the Getz Theater in the 11th Street Campus Building April 6.

Nader taps Columbia for voters, volunteers

○ Independent candidate needs 25,000 signatures to make the election ballot in Illinois

By Andrew Greiner
News Editor

Teresa Melzer said she was on the fence as to how she planned to vote in the November presidential election.

But in a quickly dwindling field, Melzer—a sophomore art major at Columbia—said she had narrowed it down.

"I had issues between Nader and Kerry," Melzer said.

That changed when Ralph Nader, the consumer activist turned independent presidential candidate, visited Columbia's Getz Theater inside the 11th Street Campus Building, 72 E. 11th St.

"I will vote for Nader at this point," she told The Chronicle after the afternoon speech on April 6. "I can't support someone who wants to send more troops to Iraq."

It's a point that Nader echoed in his speech.

"[President] Bush's behavior qualifies for the high-crimes misdemeanor clause of the Constitution," Nader told the crowd of Columbia students, instructors and activists from Chicago.

"The theme of this campaign is going to be to strengthen our democracy, to fulfill our realized needs and to subordinate big corporations so that corporations become once again our servants, not our masters," Nader said of his fourth consecutive bid for the White House. In 2000, Nader was the Green Party presidential candidate.

Nader's visit, an event heavily covered by local media, marked the first time in recent memory that a presidential candidate visited Columbia's South Loop campus.

"[Nader] knew that Columbia was the kind of campus where people aren't wired into the system," said Alton Miller, acting director of public relations studies. "We have a real community here at Columbia. And the community is far more civically engaged than any other campus I have seen."

In his speech, Nader called for sweeping changes to the political process, with alterations to shared public funds for candidates and less corporate influence.

Nader aimed remarks at banks, oil companies, defense contractors

and fast food companies, among others, but the most pointed remarks were aimed at Bush.

"I've known [the Bush] family for a long time," said Nader, who was raised in Connecticut. Prescott S. Bush, the current president's grandfather, was the state's senator from 1952 to 1963.

"I used to as a young man, always ask [Prescott Bush] for congressional hearings and reports and so on. Once, he said that no one corresponded with him more than I did, and he was very responsive," Nader said. "But, I've noticed in three generations of Bushes, there's been a distinct decline in contemplative ability."

Citing the war in Iraq as unconstitutional qualified and predetermined by Bush and his "chicken hawk" cohorts, Nader said that Bush must be held accountable for his actions in the Persian Gulf.

"He is a messianic militarist that can jeopardize our country in other parts of the world. As he has turned the world from being supportive of us after 9/11, to largely being against us," Nader said.

Nader accused Bush of lying to

See Nader, Page 10

'Superdorm' alters traffic flow

By Mark W. Anderson
Associate Editor

The city of Chicago, working with Chicago police, community groups and area university officials, is in the process of revamping traffic flows around the University Center of Chicago, otherwise known as the "Superdorm."

The plans are part of a series of changes that are taking place in the South Loop as a result of the expected mid-August opening of the 461-unit building, which will house more than 1,600 students from Columbia, DePaul and Roosevelt universities on the southeast corner of Congress Parkway and State Street.

The intersections of Wabash Avenue and Congress Parkway, State Street and Congress Parkway, and State and Harrison

streets are all slated to undergo a number of changes designed to handle the expected increase in traffic. Some of the changes have been on the books for a while, while others are the result of efforts by Columbia officials, and community leaders to address safety and congestion concerns.

Department of Transportation, five major areas of operation in and around the intersection will undergo changes, including installing pedestrian walk signs, repainting pedestrian crosswalks, rebuilding or repairing roadway medians on Congress Parkway, coordinat-

ing signal timings and modifying traffic flows to coincide with other intersections farther west on Congress.

"With the construction of Superdorm, there's going to be an increase in both vehicular and pedestrian traffic," Steele said. "We are in the process of examining what the traffic patterns might be, but

you never know what for sure until it actually happens. There will probably be heavier morning and afternoon traffic times, and we are in the process of taking a look at how they will be."

CDOT recently surveyed the area around the intersection to identify potential changes. Currently, the intersection suffers from a

See Traffic Page 39

Our South Loop *changing* Part one of a series

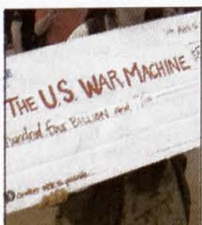
The intersection of Congress Parkway and Wabash Avenue, long perceived by many in the Columbia community as one of the most dangerous on campus, will be getting special attention in the coming months. According to Brian Steele, assistant commissioner of the Chicago



The intersection of Wabash Avenue and Congress Parkway, one of the most dangerous on Columbia's urban campus, will see improvements.

Carrie Bergagna/The Chronicle

Inside
this week



National

April 15 is a big deal to these protesters
Page 14



Photo Essay

Somehow, snowboarders make this look easy
Page 20



City Beat

Landmark at 1060 West Addison Street
Page 39

In this issue

1/10 Campus News
14/15 National News
Commentary 16/17
20/21 Photo Essay
A & E 25/33
35 Crossword Puzzle
Off the Blotter 39
38/40 City Beat

Calendar: April 12-16

MONDAY

As part of Documentary Week, the Film and Video Department welcomes students to look through boxes and boxes of 16mm mental hygiene films the department has acquired, including old documentaries, educational films and other informative movies.

The sorting starts at 6 p.m. in Room 402 of the 1104 Center, 1104 S. Wabash Ave.

For more information, call (312) 344-6733.

TUESDAY

April 13 is Community Service Day at Columbia. Sponsored by the Student Employment, students will have a chance to meet representatives from nonprofit organizations, receive information on the Federal Work-Study community service program and sign up for community volunteering activities.

The Community Service convention starts at 11 a.m. in the Hokin Annex of the Wabash Building, 623 S. Wabash Ave.

WEDNESDAY

As part of the continuing "Gallery Talk" series, the Museum of Contemporary Photography welcomes museum manager of Education Corinne Rose for a tour of the exhibit "Conversations: Text and Image."

For more information on this free event, call (312) 344-7104.

THURSDAY

The spring season of the "Art of the Library" series opens. The art collections are located on the first and third floor of Columbia's library inside the South Campus Building, 624 S. Michigan Ave. For more information, call (312) 344-7157.

FRIDAY

The Center for Book and Paper Arts presents "Structure and Skin," a new exhibit on the second floor of the 1104 Center, 1104 S. Wabash Ave.

"Structure and Skin" focuses on the work of New York artist Lesley Dill, who uses paper and cloth as metaphors to shroud or reveal the spirit. Her techniques reflect the intricacies of the human condition. This exhibition concentrates on her paper dress and suit forms often used in her performances.

Also featured is Cris Bruch, who immerses himself in everyday rituals and materials to create sculptural works that address social issues. Milk cartons, file folders, sheetrock tape and liquor bottles are among the materials Bruch uses.

"Structure and Skin" will be available for viewing until April 24. For more information on this free event, call (312) 344-6630.

Correction

■ An article in the April 5 edition of The Chronicle, "Union files a grievance over grad student teaching stint," included an error. Poetry MFA students are not required to teach English Composition I.

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

Setting ablaze my sense of irony

When the firefighter led my mom back inside my smoke-filled home to grab her purse, the small votive candle on the end table was still burning. It didn't cause the fire.

The handyman that my mom hired to fix the leaking pipe in the laundry room of my childhood home in Trenton, Mich., really started it.

The pipe and knob in question turned off the flow of water to a garden hose hookup outside. It had been leaking since we moved into the place. The stubby pipe jutted out of a hole in the drywall—along with a tuft of yellow insulation.

The silky material, packed tightly between the two-by-fours and sprinkled with more than 20 years of dust and dirt, acted like kindling. An errant spark from the blowtorch probably started the smoldering and the walls, acting like a chimney, encouraged the small flames to spread.

With the water turned off, the fire and smoke passed unimpeded along the southern wall up into the dining room. Smoke filled the entire house. Thankfully it wasn't flames.

Firefighters ripped the faux aluminum siding off the house to make sure more insulation wasn't ablaze. They strung hoses across the grass. And in Dolly Madisonsque wit,

they grabbed valuable pictures off the walls.

The same type of thing happened to Columbia in 1999, when welding-torch wielding workers charged with removing a sign ignited insulation inside the walls of the Alexandroff Campus Center, 600 S. Michigan Ave. That fire ripped through the Museum of Contemporary Photography, although it rebounded into the charming digs it has today.

There, too, firefighters were credited with saving photographs.

But unlike the Alexandroff Campus Center, the home on Turner Street was just that—our home.

In the middle of the confusion, it must have been pretty intense—my mom watching from across the street as firefighters and flames tore apart her house.

She said the neighbors in our subdivision were helpful, but she was still facing the whole situation alone—my mom and dad divorced a few years ago and my brother and I have been away at school since about then.

After the divorce, I said our Trenton tri-level was too big and involved way too much upkeep for one person.

She wanted something smaller. I agreed.

It was the reason the house was up for sale. It was the reason that

leaky pipe needed fixing. Now, it was the reason the house needed extensive repairs.

It was bitter irony on several levels.

My mother's always been afraid of accidental fires. As kids, my brother Colin and I were always forced to make sure irons, stoves, TVs, computers and dryers were off whenever we left the house.

As I've discussed in this space a few months back, I can trace most of my obsessive-compulsive disorders through my maternal bloodlines. My grandmother started it, my mother and aunt follow it and I, for the most part, embrace it.

And while all four of us are affected in different ways—such as my aunt Jan worrying about her children choking on partially chewed food—my mother's fear of fire was always the most palpable to my brother and me. Personally, I prefer checking that my car doors are locked three or four times, but that's just me.

For my mom, it's fire. Who knows how many fires she prevented by her so-called obsessive-compulsive disorder? Hundreds, I say.

But in all the commotion of the smoke and smoldering fire, it must have been the first time my mom forgot to check the candle.

It was still burning even after all the other flames were gone.

—ccoates@chroniclemail.com

14 years ago in The Chronicle

More than a decade before South Loop college officials started building their University Center of Chicago, they briefly considered another option, as reported in the April 16, 1990, edition of The Chronicle:

"Officials of both Columbia College and Roosevelt University said financial considerations have scuttled a proposal to provide student housing in the multiuse building atop the Auditorium Garage (525 S. Wabash Ave.)."

The plan never went through partly because "it didn't prove to be financially feasible," according to Theodore Gross, then Roosevelt University's president.

Meanwhile, the folks who owned the garage said they weren't aware of the plans in the first place. "Parking is the best use for the site," one said.

Agreed.

Announcements

Columbia baseball at .500

■ After their first two games were rained out March 28, the Columbia Coyotes baseball team returned April 4 with a win and a loss, giving them second place in the Illinois Wisconsin Baseball Conference.

The team's record is 1-1.

On April 4, the team lost to DePaul University 14-9, only to return with a 10-7 win.

Their next games are also against DePaul on April 17 at noon and 2:45 p.m.

For more information, visit <http://columbiabaseball.net>.

Carter talks in the Trib

■ The Chicago Tribune published a letter to the editor about the rising costs of college tuition written by Columbia President Warrick L. Carter in the March 30 issue.

In the letter, Carter explained the college's position for freezing next year's tuition increase as a response to the needs of students.

"We are freezing tuition because a keystone of Columbia's mission always has been accessibility, both academic and economic," Carter wrote.

Nominations for Berger

■ The Arts, Entertainment and Media Management Department is accepting nominations for the 2004 Paul Berger Arts Entrepreneurship Awards program until April 15.

The program honors individuals and arts organizations that have created a new arts enterprise or developed a new venture or facility for existing organizations. The program also distinguishes individuals or organizations that have expanded or developed audiences for organizations.

For more information on award criteria or how to make nominations, visit Columbia's web site at www.colum.edu.

Contextual art

■ Columbia's Cultural Studies Program will host the Art in Context symposium, International Perspectives, April 16.

The all-day events will bring together artists, community activists, educators and researchers from North America and Europe to present work created in different

communities and share strategies for creating art in context.

The symposium begins at 8:30 a.m. in the Hokin Center Auditorium of the Wabash Campus Building, 623 S. Wabash Ave. Registration fees are \$15 for the general public and \$10 for full-time students.

Weather

AccuWeather 7-day forecast for Chicago

Monday, April 12		
	Mostly cloudy	High 48° Low 28°
Tuesday, April 13		
	Clouds and some sunshine	High 50° Low 32°
Wednesday, April 14		
	Partly sunny	High 56° Low 34°
Thursday, April 15		
	Mostly sunny	High 58° Low 38°
Friday, April 16		
	Cloudy with the chance of rain	High 56° Low 36°
Saturday, April 17		
	Clouds and some sunshine	High 54° Low 36°
Sunday, April 18		
	Partly sunny	High 61° Low 45°

All forecasts provided by
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College officials increase number of scholarships

○ More awards mostly benefit incoming students

By Scott Carlson
News Editor

Columbia's scholarship offerings for new students will more than double for the next school year, college officials said.

According to Mark Kelly, Columbia's vice president of Student Affairs, the number of scholarships available primarily for new students in the coming year will rise from 100 awards to 250.

Kelly said that three main new student scholarships would see most of the increases. The number of Presidential Scholarships, a merit-based award that requires students to submit work to a review committee, has increased from last year's 60 awards to about 100 for the upcoming year. Columbia's transfer student scholarship will also grow, moving from 20 to 40 awards next year.

The third increased award will be the Open-Door Scholarship, a new need- and merit-based award created for Chicago public high school graduates, recently funded by ventures including a donation from St. Louis Anheuser-Busch and the alumni-produced film *Barbershop 2*. The scholarship will be offered for the first time next year, bringing 60 more awards to Columbia's new students, Kelly said.

Another new award is an unnamed need- and merit-based scholarship for students largely coming to Columbia from out of state or outside the Chicago metropolitan area. Columbia will allocate scholarship money for 45 students coming in with high financial need and a strong academic record.

According to Kelly, most of the new awards will be \$4,000 renewable scholarships. Students who apply could earn \$16,000 in financial aid over the course of four years if they remain in good academic standing.

"[This increase] speaks to the college's commitment to affordability," Kelly said. "When you take it and [next year's] zero tuition [increase], we're, in effect, putting several million dollars back into students' pockets."

In his State of the College address March 10, Columbia President Warrick L. Carter said that more than \$400,000 in scholarship monies were unclaimed by students last year. According to Kelly, the increase in scholarships has nothing to do with the unclaimed awards, but rather was the effect of the college's attempt to "over-award" its students.

According to Kelly, in the past, the college maintained a conservative approach to scholarship distribution—if they offered 60 scholarships which were not taken, then that money rolled back. That's not the case this time, Kelly said.

"We're making sure every cent we have in the budget is spent," he said.

Kelly also said that college officials hope to see an increase in scholarship funds, most of which will largely come from fund-raising activities.

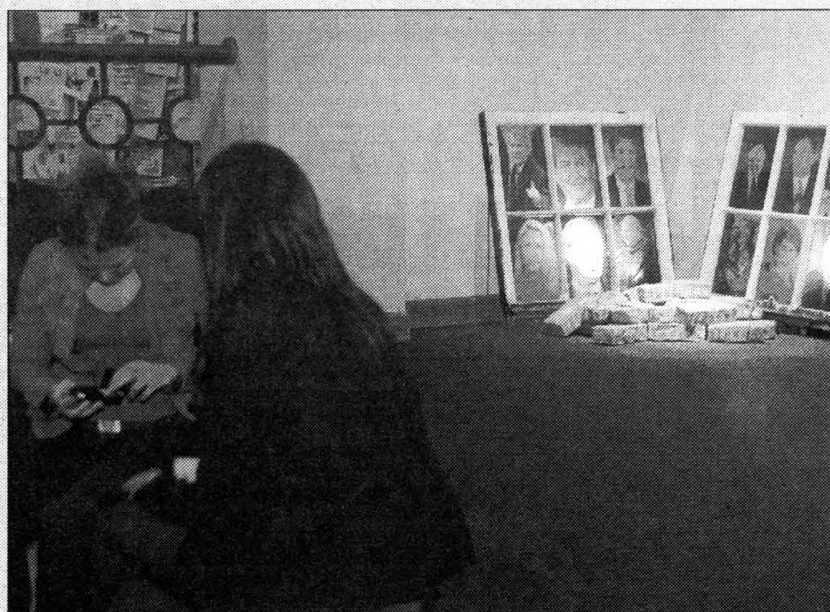
"We've talked to departments that manage scholarship funds, most of which goes to continuing students, and the word is to aggressively look to push dollars out to students," Kelly said. "With an aggressive outreach to the community, telling them the stories of students and telling stories of Columbia, there'll be more dollars replacing the scholarships."

Some students who talked to *The Chronicle* said they were pleased to learn Columbia would be offering more money to students next year, even if most of the money would be going to help out new students.

"Considering this is a private school, it's great that we're going

See **Scholarships**, Page 6

Misinformation celebration



Carrie Bergagna/The Chronicle

Hannah Breed (left), a sophomore in the Culture Studies program, and Haylee Franco, a senior in the Culture Studies program, hang out April 8 at the Pop: Politics: Propaganda art-exhibition in the Hokin Annex Gallery.

Musical chairs

○ Replacement for the late William Russo has some big shoes to fill

By Chris Coates
Editor-in-Chief

Nearly two years after he resigned as chair of Columbia's Music Department, a search committee charged with picking William Russo's successor has endorsed its list of candidates.

Now, it's up to the college's administration to approve the committee's pick.

Meanwhile, Russo's other passion—the Chicago Jazz ensemble, which he also founded—is looking for its new director as well.

The chair decision, which remains confidential, comes after a two-month, nationwide search for Russo's replacement. The final decision could come as soon as April 19, pending approval from Leonard Lehrer, dean of the School of Fine and Performing Arts; Steven Kapelke, provost and vice president of Academic Affairs; and college President Warrick L. Carter.

Since February, four candidates have interviewed for the post, which has been filled pro-temp by Gustavo Leone, the department's composition coordinator, since Russo's 2002 resignation.

As part of the interview process for chair positions, candidates made a public presentation to the college community about how they would fill the role if selected. Candidates also met with the search committee and instructed a class.

The group of candidates for the chair position includes department chairs, instructors, authors and performers from colleges and venues from New Mexico to Elmhurst, Ill. All are from outside Columbia.

It is unclear which candidates were approved by the committee.

On March 17, John Richard Dunscomb made his public presentation to students, staff and faculty gathered in the Concert Hall of the

Music Center, 1014 S. Michigan Ave. Dunscomb is an educator, author and researcher in the field of jazz. In 2001, Dunscomb retired from Florida International University in Miami, where he was a professor.

He also is listed as a clinician for the New Trier High School jazz festival in north suburban Winnetka. An author of music-related works, Dunscomb attended Milliken University in Decatur, Ill.

Meanwhile, Dr. Timothy Hays, who interviewed for the post March 4, is currently the Music Department chair and director of the music business program at Elmhurst College in Chicago's western suburbs. In 1999, he received his Doctorate in higher education from Loyola University.

He also is the president of the Music and Entertainment Industry Educators Association.

Like Hays, Dr. Steven Block—who visited the department Feb. 26 and 27—has served as the chairman of the Department of Music at the University of New Mexico, where he also teaches theory and composition. There he was given the university's Award for Excellence in Teaching in 1992.

Block also is a composer of more than a dozen works.

Dr. Todd Sullivan, a graduate of Northwestern University and an assistant professor in the Music Department at Indiana State University in Terre Haute, Ind., interviewed for the position Feb. 19.

A contributor to several national magazines, Sullivan also taught at Northwestern and DePaul universities. Like Block, Sullivan received the Educational Excellence Award in 2000 from the Indiana State's College of Arts and Sciences Department.

According to Columbia's most recent faculty handbook, the search committee can select as many as three candidates for submission to college administrators, who make the final decision.

The music position was first posted on the college's website in December 2002. In January, the college hired an executive search firm to vet out candidates, Kapelke said.

According to Columbia's Office of Planning and Institutional Research, music majors accounted for 2 percent of the college's spring 2004 enrollment. The department has 11 full- and 32 part-time faculty members and falls under the college's School of Fine and Performing Arts.

"It's a big job," Kapelke said. "But the person coming in will have good colleagues. They've got a good department."

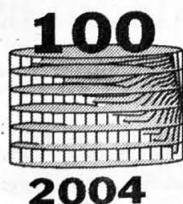
In fact, the yet unnamed chair will become only the second chair of the Music Department in the college's history. Russo created and ran the college's Music Department from 1965 until his retirement in 2002, when he became the full-time director of the Chicago Jazz Ensemble.

Since Russo's death last year, the ensemble has conducted its own search for a new director, taking the novel approach of inviting a handful of candidates to guest-conduct the group.

And while both searches are producing qualified candidates for the posts, those who worked with the late Russo told *The Chronicle* that he was irreplaceable.

"[Russo] had such an important role in the development of Columbia College," said Jim MacDonald, the associate dean of the School of Fine and Performing Arts. "He was huge."

Scholarship Awards up 150% next year



250

2005

100

2004

Carla Lachman/The Chronicle

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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:

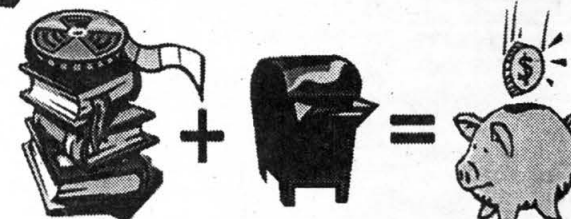
Tues. April 13
Student Concert Series 7:00 PM
Music students perform with faculty trio

Wed. April 14
Student Jam with Gary Yerkins
Student performance 12:30 PM

Columbia College Jazz Ensemble
Jazz Ensemble students in first annual 7:30 PM
Student and Faculty Arrangers Concert.

Thurs. April 15
Kelvin Lenox Memorial Concert
The Universal Choir performs a tribute 7:00 PM

All weekday events are free. For more info: 312/344-6300
Music Center pianos provided by Ortigara's Musicville, Inc.

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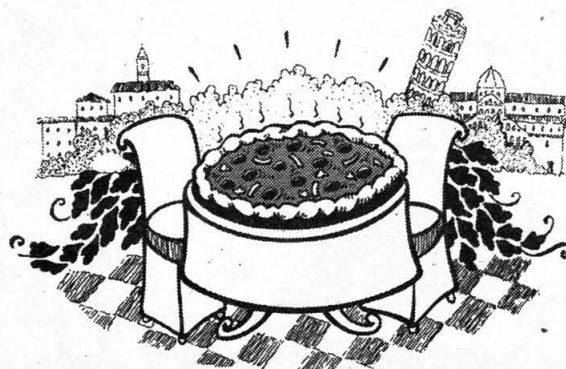
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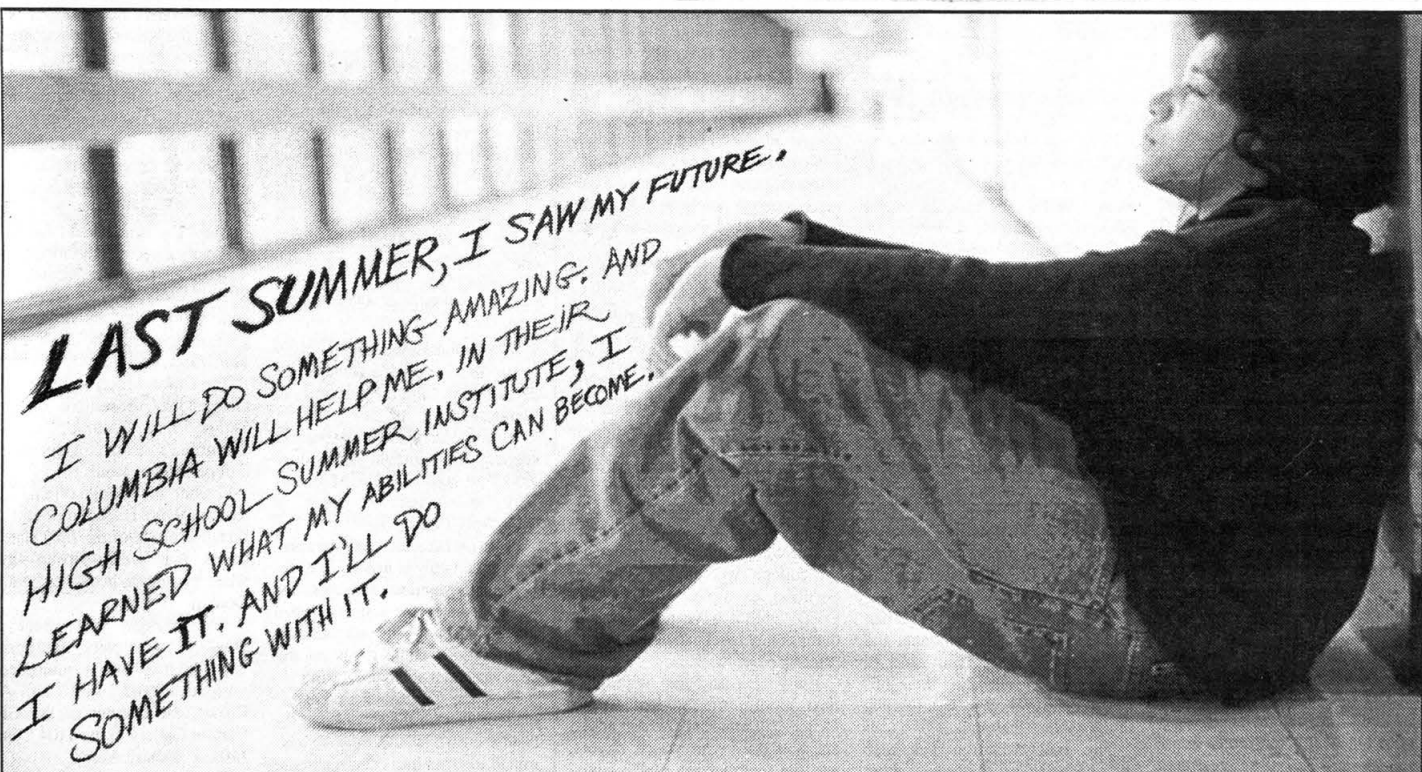
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Here comes the bride(s)



Rebecca Gordon, a senior majoring in film, inspects the 'Double Happiness' exhibit April 7, on display in the first floor C33 Gallery, in the 33 E. Congress Parkway Building. The exhibit, which runs until April 30, explores Asian American Wedding stories.

Carrie Bergagna/The Chronicle

Advising Center names staff

○ New Career Center planned to offer archived student portfolio samples

By Scott Carlson
News Editor

Columbia's Student Affairs Office has announced its new management team for the recently shuffled Academic Advising Office.

According to Mark Kelly, vice president of Student Affairs, not a single staff member was lost in the conversion of the office into the Advising Center, through which all student advising (from freshman orientation to portfolio evaluation near graduation time) will soon be carried out.

Bill Friedman, currently an academic adviser, has been promoted to director of the Advising Center. Janet Talbot, now director of academic advising, will be one of Friedman's associate directors, handling all the processes within the advising department. Keith Lusson, currently director of the Career Center for Arts and Media, will become associate director of the School of the Liberal Arts, managing all of its career resource issues. Keri Walters is slated to be assistant director of the School of Fine and Performing Arts advising, and Brian Marth, currently assistant director of the Freshman Center, will be assistant director of School of Media Arts advising.

Under the new plan, Tim Long, currently a career and internship adviser in the Career Center for Arts and Media, will be director of the Portfolio Center. His assistant directors are Matt Green, who will handle the industry relations side, and Dirk Matthews, who will govern portfolio issues, Kelly said.

In the third area of the Advising Center, Tim Gordon, currently director of the Freshman Center, will be made director of Freshman

Programs, in charge of new student orientation. Gordon's Freshman Center will become an administrative department, not dealing with any advising.

"I'm really pleased with the new leadership team," Kelly said. "We're going to have some new energy, and new focus, and that's going to be good for students."

The Chronicle reported April 5 that Columbia's student advising offices would be rearranging their infrastructures in order to alleviate overwhelming caseloads of academic advisers. Under the current system, some advisers handle caseloads of up to 2,000 students, officials said.

The new system undercuts that number by absorbing advisers from the Freshman Center. The reorganized Advising Center will employ 14 full-time advisers and four part-time advisers, who now become "holistic" advisers, Kelly told The Chronicle April 5.

"I think we have a structure that will be far better for students and far better for staff," Kelly said. "I think the staff will enjoy their jobs more because they were drowning in the morass they had."

The reorganization has also cleared up some confusion about what will happen with the Career Center. According to the announcement, after being integrated into the Advising Center, the Career Center will be rechristened the Portfolio Center. The center will offer broad advisement in career preparation for students in all majors, to be done in the future by the new advising group made up of a combination of career and academic advisers.

"That's going to let us work very specifically on portfolio development across all majors and concen-

trations of the college," Long said.

According to Long, the portfolio is essential to students because it is the key job search tool. He said that creative workers, including people advanced in their fields are evaluated by their portfolios, so it's important that students leave a creative college such as Columbia with a mass of experience to get their first job.

"What distinguishes us from more traditional academic college experience ... is that at Columbia, you don't just go to class, you develop a body of work," Kelly said. "You're not going to get a job ... just because of a 4.0 grade point average."

Long said that once new department is settled an archive of student portfolio samples would be one of the first things to be established. Long hopes the archive, which will cover all the majors at the college, will have 300 or 400 portfolio examples on CDs and DVDs within a year, which students at any level can ask to see for reference purposes.

Kelly also said that within the next month, the Student Affairs Office will announce which advisers will deal with which majors, and the reorganizing of the advising department will be finished by the fall of 2004.

Scholarships

Continued from Page 3

to be getting a little more extra help," said Ann Durheim, a junior theater major. "I wouldn't think that most students could have anything bad to say about getting more scholarship opportunities."

Yet some students have indeed found reasons to be unhappy over the scholarship increases.

"It sounds good for a lot of new students, but it doesn't do me a

Beat the Donkey wins headliner spot at Manifest

○ Five student bands also slated to perform

By Lisa Balde
Managing Editor

After carefully working to choose a big name band to headline this year's Manifest arts festival, Columbia administration and a select group of students say they've found a group that will fit the Columbia mentality.

And the winner is: Beat the Donkey.

Beat the Donkey—a world music sensation, according to school officials who helped book the band—consists of 10 percussionists whose website describes the collective as "a multicultural, polyphonic, highly creative and entertaining group that take rhythms beyond their natural frontiers."

Columbia worked with the South Loop's live, international music venue, the HotHouse, 31 E. Balbo Drive, to schedule the band.

Based on the recommendation from HotHouse management and Beat the Donkey's strong resume, which includes positive reviews in the New York Times and even a connection to Phish, the group sounded like a good match for Columbia. Seasoned percussionist and founder of the band Cyro Baptista is known for playing with music heavyweights such as Sting and James Taylor, as well as Phish front man Trey Anastasio, according to the band's website.

But as impressive as the band's list of credentials may be, many students who talked to The Chronicle haven't heard of Beat the Donkey and question whether it fills the big name group the school was looking for.

Columbia students' music tastes are so complex, though, that someone would be unhappy no matter what band was chosen, said Vice President of Student Affairs Mark Kelly.

He said that running with a band name that everyone recognizes defeats the main purpose of Manifest.

"It would skew the importance in keeping the spotlight on college work," he said. "If Dave Matthews said he wanted to play at [Manifest], I'd say, 'no.'"

Kelly said that although the community certainly is invited to experience all Manifest activities, the college created the festival so that the school and the surrounding neighborhood could focus on student work, not solely on a band.

Plus, the Chicago Park District made it clear to the school that the band's crowd would only be permitted to cross into certain parts of Grant Park, Kelly said. If Dave Matthews played and attracted half

of the city, Chicago officials would be none too happy with Columbia's art fest.

According to Kegan Simons, a first-year music business graduate student working on the festival, Beat the Donkey is only one of three headlining bands that will play May 27.

Heiruspecs, a hip-hop band based in Minneapolis, and a local indie rock band to be named by April 14 will join Beat the Donkey in the lineup.

The three bands will share the main stage and will act as headliners for the Manifest music program that includes 30 hours of music played by 19 bands on three stages in one day.

Simons, who interns for the school to help coordinate the event's music, told The Chronicle that he's pleased with the headliners and that he can't wait to see Beat the Donkey.

"It's ... important to have people experience some new music and be surprised," he said. "I think people will be blown away when they see [Beat the Donkey]."

Simons said he thinks the headlining band list is diverse enough to serve a majority of the students' musical tastes. He said he'd be interested to see who gets picked for the indie group.

Five student bands also will be part of the Manifest music lineup. The Late Nights, Dear You, JP, Etcetera and Green Street are scheduled to perform.

Each band had to send in a demo tape that was judged and scored by the Student Programming Board, a group of students that aids the college in planning large student events. The bands could qualify to play only if one of their members is a graduating senior, according to Sharod Smith, a senior music business major who sits on the programming board. The deadline was Mar. 15.

The Chicago Jazz Ensemble, the Guitar Jazz Ensemble and the Senior Jazz Combo, through Columbia's Music Department, will perform as well.

Overall, the college officials and students who helped pick out the lineup approve of the final slate of bands that were chosen—even when it comes to headliner Beat the Donkey.

"We thought that [Beat the Donkey] were very appropriate because they are a multimedia, interactive band," said Carol Ann Brown, the director of the Glass Curtain Gallery in the 1104 Center, 1104 S. Wabash Ave.

The musicians have training in everything Columbia students are studying, she said.

for the school.

"This is just a drop in the bucket of what students need and what we need to do, but I think there's clear evidence that the college understands that and is doing what it needs to do with its resources to better support students and the issue of affordability," Kelly said.

Homepage set for a makeover

○ Columbia's entire website to be updated by May

By Nykeya Woods
Staff Writer

Columbia's website is about to get an overhaul, and students should expect to see the first changes to the site beginning in May, school officials said.

The first step in revamping the college's website is redecorating the homepage.

Mark Lloyd, assistant vice president of Communications and Marketing at Columbia,

said the first priority in the homepage redesign is to update its aesthetic appeal. Lloyd said he wants the homepage to reflect the energy of the school and its potential for students, alumni and prospective teachers.

Aside from a few major changes, the website will remain functional, he said.

"It's not much ado about nothing, but it's much ado about relatively little," Lloyd said.

Another change that students can look forward to is the availability of a link to WCRX-FM, Columbia's student radio station, directly from the homepage. Students will be directed to the streaming link on the station's website and be able to hear radio programs over the web.

"We just want to showcase what our students are doing," Lloyd said. "You can hear what students are doing [and] what the radio station is doing."

Rotating photographs and student quotes, imbedded into the website's background, will greet visitors on the redesigned Columbia site. Instead of the five permanent pieces of art displayed on the front page, six large photographs, which will refresh periodically, will appear.

The familiar link boxes on the left side of the homepage will be gone. Links to the library and to the President's Club will also return to the homepage, Lloyd said.

"Every time you go back to the homepage, you see a new photo and a new quotation. So it's refreshed six times. It's a new component that we designed," said Mary Johnson, director of Creative and Printing Services at Columbia.

"You're seeing an evolving page," said Sarah Faust, a senior majoring in Columbia's Creative and Printing Services Office.

But creating a new website is no easy chore, Faust said. The designers were limited because the template for the homepage had to remain the same.

"Because we haven't designed anything beyond the homepage, it still has to flow with the rest of the site. So there are quite a few limitations," Faust said.

The designers were also charged with keeping the continuity of the homepage consistent with the rest of the site, Faust said.

"There were so many restrictions. It was hard to do a fabulous job because we were only working on the homepage. So when you navigate to the other pages, we had to keep many components the same, so it looked seamless," Johnson said.

Despite all the work to update the homepage, some students who talked to The Chronicle don't see a problem with the current version.

"It's a nice simple web design. It's easy to navigate," said student Kate Sandler. "I've never had a problem with it."

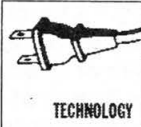
Brandy Pudzas, a transfer student from Southern Illinois University Carbondale, said that the Columbia homepage is fine and that it is a lot better than other schools' sites.

"It's a lot easier than the other school's website," Pudzas said. "I went to Southern and their webpage was really bad."

After the debut of the redesigned homepage, designers will work on updating the rest of the site, Lloyd said. The next project will be to update the accuracy of the site's search engine, he said.

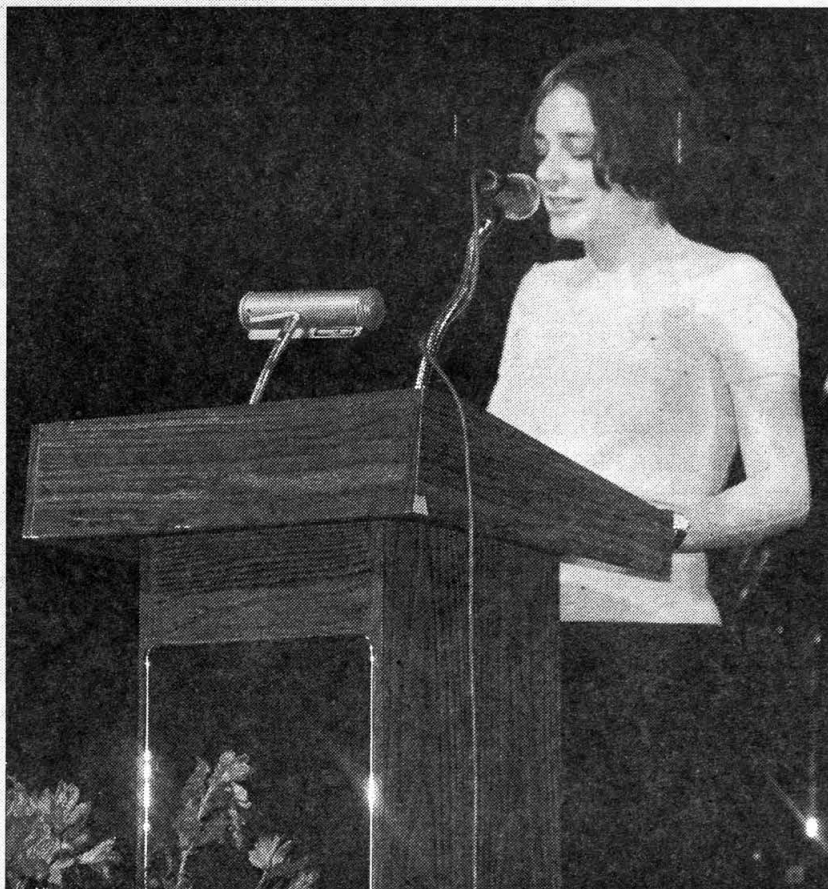
But there may be an obstacle for the designers. Columbia does not want to alienate certain users who use differing operating systems and web browsers.

"When we did the redesign the leadership wanted as much consistency as possible from browser to browser," Johnson said. "We wanted the webpage to look the same regardless of whose computer was being used to view it."



TECHNOLOGY

She's a poet, and now she knows it



Carrie Bergagna/The Chronicle

Natalie Hill, a sophomore majoring in poetry, reads at the fifth annual Columbia College Chicago City Wide Undergraduate Poetry Festival April 8 at the Music Center, 1014 S. Michigan Ave. Hill, who says she tends to base her poetry on fame and gender issues, represented Columbia at the festival among representatives from 11 other Chicago-area colleges, including Northwestern and DePaul universities and the University of Chicago.

Faculty members teach overseas

○ Not all schools as willing to support Fulbright Scholarship as Columbia

By B.J.R. Collins
Staff Writer

Fifty years ago, opportunities to teach abroad were limited—no so anymore.

Dr. RoseAnna Mueller, an instructor in the Liberal Arts Department at Columbia, recently took advantage of an offer to travel to Merida, Venezuela, to teach a course in Latin American Women's Literature.

The Fulbright Scholarship, awarded to well-established scholars in diverse subjects, carried Mueller from Columbia to Merida's University of the Andes. Such scholarships are not unique to Columbia. The Fulbright Program, established in the wake of World War II by then-Arkansas Senator J. William Fulbright, has more than 800 scholars abroad. The Institute of International Education administers the scholarship.

The Fulbright Scholarship, and others like it, allow for distinguished faculty to show off their talents.

Working in conjunction with scholars from around the world, participants in such programs have the chance to piece together various ideas and return to their respective schools to teach the new material to students.

The program offers more opportunities than simply teaching in a foreign land. Dr. Norma Green, an instructor in the Journalism Department at

Columbia and director of Columbia's Fulbright Program chapter, also received the award.

Green left for Odense University on the Danish island of Fyn in August of 2000, where she was a professor of public affairs journalism. Guest lectures and articles eventually led to Green attending conferences and provided the basis for her forthcoming self-published book, *Dispatches From Denmark*.

"I found my temporary detachment—the time off from routine to rest, renew and reinvigorate—to be a great gift for any teacher," Green said. "I was appointed the Fulbright campus representative for Columbia, which allows me to openly proselytize about the benefit of travel and temporary residence elsewhere."

However, not all institutions encourage their professors to teach abroad.

Steven L. Bates, associate dean of Northwestern University's Weinberg College of Arts and Sciences, said at Northwestern, it is "frowned upon" to teach at any other institution because the professors are needed at their home schools.

"We want them here," Bates said. "Students come to Northwestern to be taught by Northwestern professors, not a temporary instructor."

Northwestern does, however, make exceptions. Both field and library research are invaluable, but so is real experience when it

can be brought to the classroom, Bates said.

Bates said "pure research" is what the school expects when a professor goes abroad. He said Bill Leonard, director of the Anthropology Department at Northwestern, has made several trips to Siberia to study indigenous people, covering topics ranging from their culture to how their metabolism compares to the rest of the world.

Some feel the benefits of programs such as the Fulbright Scholarship are absolutely necessary for a college or university continuing to grow and offer better classes.

"For our commitment to world citizenship to become more than merely philosophical, increasing numbers of our faculty need to have opportunities to study and work beyond their comfortable borders," said David Krause, director of the Center For Teaching Excellence at Columbia, which coordinates such programs. "Columbia, in turn, needs to continue its efforts to become a more genuinely welcoming and inclusive, creative environment for institutional students and teachers."

More information on the Fulbright Program can be found on their website, available at www.iie.org, or through the program's chief source of funds, the U.S. State Department, at www.state.gov.

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The Paula Pfeffer & Cheryl Johnson-Odim POLITICAL CARTOON CONTEST - SINGLE PANEL WINNERS



1st Place - Ryan Duggan



2nd Place - Kristina Chlebowska



3rd Place - Adam Rust



Honorable Mention - Chris Gallevo

First awarded in the spring of 2003, this student prize in political cartooning grew out of Teresa Prados-Torreira's course entitled, "Cartoons and Satire in American History." The contest is endowed by Sam Pfeffer, a member of the Columbia College Board of Trustees. Awarded annually, this prize recognizes the outstanding work in political cartooning by Columbia's students in both single and multiple panel cartoons. The contest strives to acknowledge the power of images to make us examine political ideas and actions as well as the intellectual and artistic creativity of those who create them.

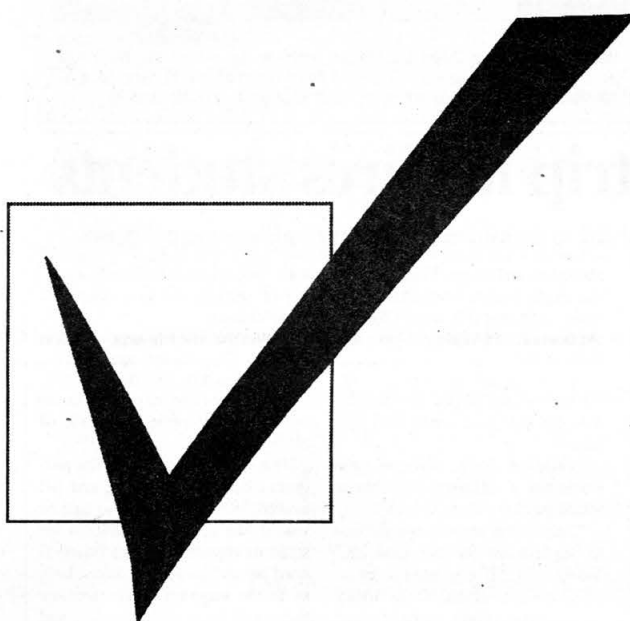
Multiple panel winners will be featured in next week's edition of The Columbia Chronicle.

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Sponsored by the Student Government Association and the Office of Student Leadership

Writing's on the wall



Theresa Scarbrough/The Chronicle

Margarita Cardenas (left), Valerie Ladick and Juan Cardenas admire the art of student And Cardenas during the 'Art of the Library' opening April 8 in the third floor of the library, 624 S. Michigan Ave. The seasonal exhibition displays artwork by both students and librarians.

Florence trip inspires students

○ More departments added to Columbia's Summer in Florence program

By Nykeya Woods
Staff Writer

Four years after the Art and Design Department at Columbia started a program that sends students to study in Florence, Italy, for the summer, the program is thriving.

As part of the Columbia Arts/Florence program, students study at the Santa Reparata International School of Art in Florence. Columbia faculty members teach five courses, including art and design, fashion, photography, film and liberal education at Santa Reparata.

The trip costs \$4,000 for four weeks at Santa Reparata, which covers airfare, registration fees, studio fees, housing and tour fees. The price does not, however, include meals, said Jay Wolke, director of the Art and Design Department and founder of the program.

Wolke said the program could be a crucial class for aspiring art students.

"Some of the greatest, greatest works of art that you can ever see are located in that city," he said.

But the Florence trip is not just for art and design students. Wolke said he made an effort to get other departments involved. This summer, three departments will represent Columbia in Florence: Art and Design, Photography and Film.

"We like to have a lot of synergy between our departments and programs," Wolke said. "It's important to the community of education that we offer. So, it's a win situation for everyone if we have a multiplicity of people represented."

Senior Kate Pirrello spent last summer in Florence at the Santa Reparata Institute. She said traveling to Italy changed her.

"[Although] it wasn't a vacation, it made me more adventurous," Pirrello said.

Pirrello said there was always something to do, such as visiting

museums and shops. Plus, she said she made friends from outside her major, and said if it wasn't for this experience, she might not have met them at all.

"It's so worth it," Pirrello said. "Don't worry about the money. You can pay your credit card bills later."

While in Italy, students will encounter a different atmosphere, Wolke said.

"Italy is the perfect introduction to western art for our students," Wolke said. "If you want to be an artist on the global stage today, you've got to have some experience with other places than the United States. I think Europe is a good place to start."

When the program started in 2000, only six students made the trip. This year, more than 60 students are signed up to participate in the overseas program.

"We might actually have a wonderful dilemma this time," Wolke

said. "We might actually add a couple of sections on to a couple of those classes."

Wolke said the trip is no vacation though. The classes are intense, four hours a day, four days a week. Students are also expected to do work on their projects outside of class.

The next step is to have the program offered in the spring and fall as well, Wolke said. He also said he would like to see scholarships for students who demonstrate financial need, as well as adding more classes to the program. Next summer, there will be a fashion class and possibly an architecture course.

Space in the program is available on a first-come first-served basis. Prospective students need clearance from their department, the required prerequisites and \$4,000. Students who are interested in going to Italy should contact Mary Griffin at (312) 344-7192 or mgriffin@colum.edu for more information.

Nader

Continued from Front Page

the American people about the war. He also compared the war in Iraq to that in Vietnam.

"Since President Bush did not trust the American people with the truth, why should the American people trust George W. Bush with the presidency?" Nader said.

While Nader spent the majority of his 45-minute speech attacking Bush, he spoke little about speculation that his campaign will siphon votes from presumptive Democratic presidential candidate John Kerry and lead to Bush's reelection in November.

Nader's 2000 campaign came under fire for taking votes away from former Vice President Al Gore's failed bid.

"I've known [Kerry] for 30 years. And I think he understands that we can collaborate to beat George Bush and still compete in a modest way," Nader said.

But Nader said the war wouldn't be a hotly debated issue between Bush and Kerry.

"Because one of them doesn't want to debate and the other is very cautious," he said.

Nader said he knew this was the right place to stop because of his history with Columbia. He received an honorary degree from the school in 1968, three years after his landmark book, *Unsafe at Any Speed*, was first published.

During a Q-and-A session after his speech, the supportive audience booed the only dissenting student comment.

"He was aware of the fact that Columbia is a metropolitan college and a diverse campus," said Louis Silverstein, an instructor in Columbia's Liberal Education Department and the chairman of the Civic Engagement Responsibility Committee. The

OASIS comes into its own

○ Surveyed students want more info via e-mail

By Lisa Balde
Managing Editor

OASIS, Columbia's year-old Internet portal, is students' preferred method of obtaining information about the school, according to a new survey conducted by the Student Government Association.

The survey, which sought to report methods by which students receive information at the school, polled 294 students via an online survey, linked on the OASIS website.

Nearly a quarter of those polled voted for OASIS as their first choice for learning information, while 18 percent said they looked to flyers hung throughout Columbia for news. In-class faculty announcements, lobby signs and word-of-mouth came in third, with 13 percent of the vote. Fewer than 10 percent chose The Chronicle.

"It's not a survey to find out where the students don't find out their information," said SGA President Justin Kulovsek. "This report was created so that the community knows the best way to communicate with the students."

Based on information received from the survey, an SGA report outlined recommendations to the college about how student-related messages are relayed to the college community.

"The SGA recommends that departments urge their faculty to utilize the OASIS portal," the report stated. "Many students felt that Columbia should send more information out via e-mail."

Because students emphasized the importance of e-mail as a means of communication, the SGA also recommended that the school formulate a student communication board to spearhead e-mail bulletins on a weekly basis.

The board would be utilized for further researching Columbia's methods of dispersing information, according to the SGA report.

During a College Council meeting April 9, Vice President of Student Affairs Mark Kelly announced the honorary degree recipients scheduled to receive their degrees during this year's split graduation ceremony.

The three recipients included artistic director and choreographer Bill T. Jones, photographer Mary

Ellen Mark and New York Times cultural critic Frank Rich.

According to Kelly's report, Jones won three New York Dance and Performance Awards, also known as "Bessie's," for his choreography work and is an honorary doctorate recipient from the School of the Art Institute, among others.

Mark is known for her photos as published in an array of books and magazines throughout the country, such as Rolling Stone, The New York Times Magazine and Vanity Fair. One of her photo projects was the basis of the Academy Award nominated film, *Streetwise*.

Rich is a leading cultural critic for The New York Times, who served as The Times' chief drama critic for 13 years before becoming an op-ed columnist. He also is a senior writer for The New York Times Magazine.

The college will award Jones and Mark with their degrees during the first May 29 ceremony at 10:30 a.m. for the schools of Fine and Performing Art, and Liberal Arts and Sciences and the Graduate School. Rich will receive his degree during the second ceremony at 3:30 p.m. for the School of Media Arts.

Kelly also reported on the restructuring of the new Advising Center. The office combined the Academic Advising Office, the Freshman Center and the Career Center for Arts and Media and will work to lighten advisers' case loads and to create a "one-stop shopping" experience for students, Kelly said.

In other council news, members voted in favor of a motion that would allow students to declare a minor that is included within the same academic department as their current major.

According to the motion, students may only declare majors and minors in the same department if "no more than three credit hours in one [major or minor] count toward and apply to the other [major or minor] and the combination of the major and minor is forwarded by the department to the appropriate school curriculum committee, reviewed for sufficient breadth of studies, and is approved by the committee and the appropriate school dean."

group invited Nader to campus.

"He is trying to get on the ballot in Illinois and he knew coming to a college like Columbia would give him a link to get people to go out and petition," Silverstein said.

Nader needs 25,000 valid signatures to make the general election ballot in Illinois.

Elce Redmond, the statewide coordinator for the Nader campaign, said that after the rally, about 30 to 40 volunteers signed up to petition for Nader, and about 10 of those were Columbia students.

But, beyond enlisting volunteers for his campaign, part of Nader's motivation for visiting Columbia was to motivate young people to get out and vote, he said.

According to the U.S. Census Bureau, the 18- to 24-year-old demographic has the lowest voter turnout in the country. In the 2000

presidential election, only 36 percent of 18- to 24-year-olds voted.

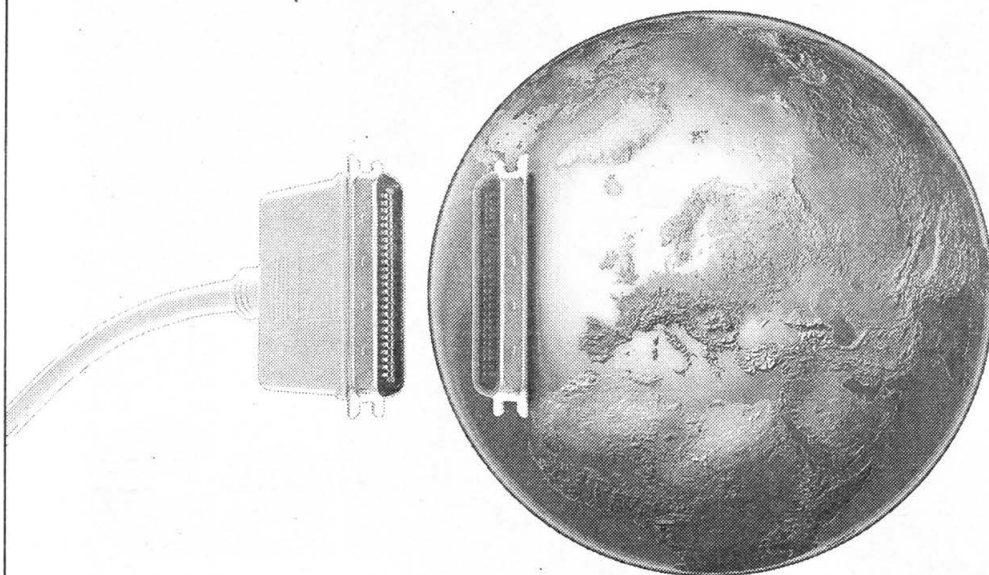
"We are going to encourage them, we are going to shame them, we are going to guilt trip them until they get out and vote," Nader said.

Mark Lloyd, vice president of Communications and Marketing, said the turnout at the speech was impressive even though there was such short notice.

As for Melzer, she said the rally was poorly handled by the college's administration, which did not widely announce the event to students.

"I got a lot of answers from his visit, but I don't know how much influence he had on the campus," Melzer said. "A lot of people didn't know about [Nader's visit] until [the day of the event]. I think the people that went on a whim might have been influenced."

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Columbia College Chicago & the World



1954 - 2004

Friday, April 30, 2004 and Friday, April 30, 1954 are by coincidence very significant to Columbia College Chicago because it will be 50 years since the College was first accredited to admit foreign students and scholars by the United States government under the auspices of the then Immigration and Naturalization Service (INS).

Consequently, the Office of International Student Affairs, in conjunction with international students, alumni, staff and faculty, are pleased to extend a personal invitation to you to attend the following events in celebration of this golden milestone within Columbia College's growing history:

***The New Americans - Final Episode**

Tuesday, April 13, 2004

Sound Room - 33 East Congress, 6:00 p.m. - 8:00 p.m.

Stories of five immigrant families and their breathtaking adventures in getting to and living in the United States.

Between 2 Cultures 2004

Tuesday, April 20, 2004

Hokin Annex - 623 South Wabash, 5:00 p.m. - 8:00 p.m.

A fusion of education, culture and art reflected by local and international students in a variety of media such as video, film, photos, performances, etc.

Career Day for International Students

Saturday, April 24, 2004

Ferguson Theater - 600 South Michigan, 10:00 a.m. - 3:00 p.m.

Panel discussions by Chicago-based international alumni sharing their experiences after Columbia, immigration attorneys addressing the nuts and bolts of legal issues affecting work permits and processes, human resource experts as well as career advisors.

Closing Reception Celebrating Columbia's 50 Years of International Exchange

Friday, April 30, 2004

Hokin Gallery - 623 South Wabash, 5:00 p.m. - 7:30 p.m.

A showcase of international student and alumni portfolios.

* The New Americans is part of weeklong (April 12-16) screening of various documentaries at the Michael Rabiger Center for Documentary - Film/Video Department, 1104 South Wabash R402. for additional information, please call 312-344-6725.

Sponsored and coordinated by
Offices of Student Affairs
in conjunction with Film and Video Department's
Michael Rabiger Center for Documentary

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some of the candidates
who will be representing
YOU in Student Government.

SGA Candidate Expo
Wednesday, April 14th
11 a.m. - 2 p.m.
623 S. Wabash

Attacking taxes



Alden Pellett/AP

Ellie Teplin carries a large mock tax check in protest of the war in Iraq as she joins about 60 people marching in Burlington, Vt., last year. She's part of a small, but vocal, group that refuses to pay taxes.



By Mark Anderson
Associate Editor

As millions of Americans get ready for the lengthy and time-consuming process of filing taxes, one group won't be writing out checks to Uncle Sam on April 15.

Known as "war tax resisters," they are a small but dedicated group who refuse to pay all or part of their federal income taxes to a government they vocally oppose.

According to the War Resisters League, an 80-year-old national pacifist organization, nearly one-half of all government spending goes for the express purpose of supporting military activities, while less than a third is for social programs. The rest goes toward programs such as NASA, Homeland Security and international affairs.

For some, those figures are far too skewed toward the military and they want to do something more than just complain about it. According to the War Resisters League, anywhere from 2,000 to 10,000 people nationwide may be committed war tax resisters, with perhaps thousands more engaging in lesser, more symbolic resistance.

"The basic idea behind the refusal is that the government doesn't demand anything else of us in support of a war and the growing military-industrial complex other than to pay taxes," said Karl Meyer, a longtime war tax resister and political activist living in Nashville. "No draft, no demand that we vote—in fact, the only thing they demand of us in support of militarism is to pay our taxes. So, if we want to show that we don't support what they're doing, we have no choice but to refuse."

War tax resistance has a long history in the United States, from Colonial Quakers refusing to pay taxes during the American Revolution to author Henry David Thoreau facing jail time

rather than paying a Massachusetts poll tax that funded the Mexican-American War. Others include Joan Baez, linguist Noam Chomsky and environmental activist Julia Butterfly Hill.

War tax resistance can take many forms, from symbolically withholding

one dollar in an otherwise completed and fully paid federal tax return to completely refusing to either file, pay or acknowledge the government's claim on one's income. In between are options such as refusing to pay the federal telephone tax, living below the minimum income required to pay any

tax and redirecting the amount owed toward charities or an escrow account.

Ruth Benn, who serves as the one-person office for the National War Tax Resistance Coordinating Committee in Brooklyn, N.Y., said there's a wide

See War Tax Page 14



Bebeto Matthews/AP

Vicki Rovere, a member of the New York City War Tax Resistance, joined a handful of other tax 'resisters' outside the Internal Revenue Service offices April 15, 2003. Rovere says 'I am a war tax resister, who refuses to pay taxes. When it's about killing people, it becomes critical to exercise conscience.'

'If we want to show that we don't support what they're doing, we have no choice but to refuse.'

Homework: 48 hours without using cell phone

○ 'It's an addiction,' says one Rutgers student

By Taryn Sauthoff
Daily Targum (Rutgers U.)

(U-WIRE) NEW BRUNSWICK, N.J.—A cell phone's cheerful ring caused students to burst into laughter during instructor Sergio Chaparro's Introduction to Information Technology and Informatics class at Rutgers University.

While a ringing cell phone during class is not unusual, the reaction came in the midst of a class assignment to be "cell phone-free" for 48 hours. Chaparro asked his students to turn off their cell phones as an experiment to see how much the devices affect their daily lives in ways they may not be aware.

The interrupting cell phone belonged to Rutgers College sophomore Adrienne Gass, who could not complete the two-day cell phone ban. "If I turned off my phone, my parents would have freaked out because it's my only form of communication," she said.

The class was assigned to be cell phone-free for three days. Last semester's ITI class brainstormed the idea for the experiment, and Ross Todd, director of the ITI program, supported it.

Communication professor James Katz conducted a written and informal oral questionnaire about students' experiences without a cell phone.

Katz asked the class how

many students, by a show of hands, were able to go the entire 48 hours without using their cell phones. Three people answered yes but said they were anxious to turn them on and check their messages. The class was also asked if they would shut off their phones for \$50. The majority answered yes.

Rutgers College sophomore Sweta Shah went without her cell phone for nine out of the assigned 48 hours.

"I didn't realize I use my phone for more than just calls. I turned it back on when I realized my phone served as my alarm clock. I couldn't afford to miss my exam early the next morning," she said.

Douglass College junior Ana Tam-Lui said having her cell phone on was a safety issue since she lived off-campus. "I felt like I was going to get raped if I didn't have my cell phone in my hand. I carry it in case I need to call someone for help," she said.

Chaparro said he saw one of his students speaking on a cell phone during one of the assigned "cell phone-free" days. Even though he overheard a conversation about parties, the student said it was his mother on the phone.

"It's like asking you people not to smoke, drink or sleep for a night. It's an addiction," Chaparro said.

Stretching to make ends meet



Rose Palmisano/Orange County Register

Fabiola Pascual, a student at Santa Ana College in California, says she's struggling financially. Pascual, above at a Southern California bus stop, says she wasn't told of scholarships or financial aid opportunities before she applied for school. A survey conducted in March shows Latino parents often overestimate how much higher education costs.

War tax *Continued from Page 12*

range in the types of citizens who refuse or otherwise resist.

"There's everybody from anarchists to lawyer types," Benn said. "Not everybody wants to go the whole route in resisting, though. It's not easy, and there are many things to take into consideration."

Ed Hedemann knows exactly what kind of problems a war tax resister can run into. As the last person taken to court in the United States for war tax resistance activities, he has firsthand experi-

what we do," Hedemann said. "I'm interested in having as much impact as possible from my activities."

After years of collection attempts, threatening letters and visits to his employer, the IRS attempted to force Hedemann to turn over all of his papers relating to his tax refusal in an effort to locate and seize his assets in 1999. Invoking the Fifth Amendment, he refused on the grounds that as a pacifist, he was morally and politically opposed to spending money that would kill or threaten to kill people. The case is currently languishing in the IRS's collection division.

For those who want to stop funding recent war efforts without running afoul of the tax man, there's always the option of reducing the amount of one's income to below the minimum federal filing limit. Currently the IRS exempts those making less than \$7,700 from having to either file or pay any income tax, a dollar amount that can potentially be increased significantly through the creative use of claiming deductions.

Dave Gross, a 36-year-old computer programmer in San Francisco, took such a route, quitting his job right around the time the war in Iraq started heating up.

"I knew then that I could no longer continue to fund the government if there was a way out of it but I didn't know for sure that ducking under the tax threshold was a viable solution," Gross said. "After 9/11, I had the terrible realization that even in the wake of such a shocking and successfully brutal terrorist attack on my country's soil, I feared my government's reaction to the attack more than I feared the terrorists."

In addition to simply stopping funding of a government he fundamentally disagrees with, Gross's efforts have come with some unintended side benefits.

"I've got more free time, I'm living a life that's more closely aligned with my principles, and I haven't really had to give up a whole lot to lower my spending," Gross said. "Most of my savings have come from spending smarter. I'm eating as well or better than before, for instance, but I'm cooking at home rather than going out. I've switched to drip coffee at home from \$3 mochas on my way to work."

Despite the potentially serious prob-

lems associated with war tax resistance, Hedemann said he sees the opportunity to get more people involved.

"In building the movement, most important thing might be to make people realize they don't have to do everything they are asked to," he said. "Even if they don't pay a dollar or 10, then they're resisting."

"For people who may not be willing to resist, if they see others doing it, they might be encouraged," Hedemann said.

From withholding a single dollar to not paying taxes at all, some in opposition to government's actions are quietly refusing to finance what they say is 'war machine.'

ence with the risks and rewards involved. Hedemann routinely fills out and files his annual federal tax forms, but he redirects the amount of his disputed tax to charities and organizations "working to improve the lives of all people," while sending a letter to the IRS each year explaining what he has done and why.

"The primary motivation for many war tax resisters is that they don't want their money to go to the government. But a second reason for some of us is that we want the government to know why we do

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STUDENT TRAVEL & BEYOND
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Nader's appearance refreshes Columbia

On April 6, Ralph Nader brought his traveling carnival of alternative politics to a crowd of more than 300 in the 11th Street Campus' Getz Theatre. Promenading in front of Columbia's notoriously liberal students, Nader spoke animatedly on America's excursion into Iraq, demanded President Bush's impeachment and answered questions from students.

It's about time we had something like this here at Columbia, and kudos are in order for Columbia's Acting Director of Public Relations Studies Alton Miller for helping to organize and coordinate this event.

At a time when both mainstream presidential candidates are hesitant to court young voters, it's refreshing not only to see Columbia taking the initiative to get its community involved, but also to see a candidate willing to bring his dog and pony show to our world weary and often cynical student body.

When interest in youth politics is at an all-time low by both its practitioners and patrons, we should be proud to hold Nader's visit up as an example not just to surrounding Chicago colleges, but institutions of higher learning across the country as well.

THE COLUMBIA CHRONICLE

Our Turn

Despite their numerous claims of progressive and liberal politics, many of Chicago's universities wouldn't be caught dead having Nader speak in their auditoriums or quads. They have too much invested in their coffers, not enough concern for the intellectual and social well-being of their students.

But Columbia does—and Nader's appearance is a fine

example. On par with its Columbia 2010 plan, the administration is taking pains to show its student body that it is indeed more interested in their artistic and political growth; and not just the contents of their wallets. They should be commended.

But, a caveat: For Columbia students to continue to establish themselves as members of the nation's multimedia and artistic matrix, their involvement and input is required. The administration cannot and should not be held

solely responsible for the entertainment and education of its charges. That, readers, is up to you. Your input, involvement and insistence is required in order for you to help Columbia grow. There is no negotiation here. Get up and do it. Tell the administration what you want, then tell the rest of the country. If you want it, if you need it badly enough, then get out there and do it.

Parents need to take control of the remote

A recent study by the American Academy of Pediatrics found that toddlers who watch a lot of television are more prone to developing "signs of attention deficit disorder" later in life. Between three and five percent of children are diagnosed with ADD or ADHD each year—and that's not counting those who go undiagnosed. So it shouldn't surprise us that any child who is practically raised by mommy HDTV and daddy DVD wouldn't pay attention to anything less exciting, such as school and parents.

While television makes an easy scapegoat for many of society's problems ranging from obesity to violence, this instance—while seemingly valid—is not solely the television's fault. It has nothing to do with the programs, but with the parents and the overall lifestyles these children with short attention spans are living.

As it becomes more popular for both parents to work, home time is just as hectic as the office. Because parents are "preoccupied," children are often pacified by being placed in front of the television. The TV is the babysitter of the 21st century, and no one has seemed to notice, until now, how harmful it is. Aside from the overstimulation television causes to children's brains, placing them in front of the TV for long periods also disconnects them from the outside world. Children are growing up addicted to the tube and are interacting less and less with other people. But, of course, that makes everything easier for the parents. Or does it?

Apparently, people are finally catching on to the harmful side effects of hours of television watching for children. Instead of reading books or playing outside, they are sitting idly as life goes on around them. No wonder they

cannot pay attention to anything else. If it's not fast-paced enough, it isn't worth their time.

Aside from causing inattentiveness, the academy also linked childhood obesity and violent or aggressive behavior to the tube. Again, television alone is not making children fat or angry. But no one seems to be looking at the bigger picture: why these kids are watching so much TV.

Why are parents allowing this to happen and why are they sticking televisions in more than 30 percent of children's bedrooms? The solution is simple: Parents should start parenting. Turn off the overpriced flat screen and teach your children to read—or, even more cutting edge, take them outside and teach them how to run and play again. There will be plenty of time for them later in life to sit around and do nothing—that's what the workforce is for.

COLUMBIA'S VOICES

Article deserves the big kiss off

I just finished reading your article entitled "Virgin Atlantic should tell NOW to kiss off" (The Chronicle, April 5, 2004). I found it very offensive. Here is why:

I am a member of the National Organization for Women. In your article you state that NOW is "a narcissistic cabal of hypersensitive and thick individuals intent on politically preserving their self-perpetuating and unquestioned myth of male coercion and female superiority." I am neither "hypersensitive" or "thick." You also go on to state "no one with two good brain cells can reasonably argue that this is sexist incitement." This statement, as well as the last, and several others are really just name-calling and bad mouthing without really stating your point. I found when you did state your point, it was littered with very rude personal remarks about individuals you probably have never even met. You call NOW's two representatives "humorless toothaches of humanity" and use the phrase "collective nagging" to describe their acts of protest. These definitions are unfair and uncalled for.

Another thing I take high offense to is your comparison of tampon commercials to the urinal debate. Your article states, "It's a big world, and everything has its place, no matter how weird it may seem, but you don't see me climbing on top of a radio tower and screaming my blackened lungs out because I'm constantly bombarded with ads for tampons during my television hour." What is your intention with this statement? In this statement you've implied that tampon commercials are "weird." This statement is very puzzling. You have purposely picked out a product, tampons, that are obviously only used by women. They also, obviously, are something that is considered a personal hygiene product.

What exactly is your point in bringing this up?

Instead of focusing on the toilet art, I felt that your article was really just an outlet for criticizing and trashing the NOW organization without much reason. In your article, you quote NOW president Kim Gandy as saying the toilet design is "juvenile." I have to say I found the same thing in your "reporting." Your article did not really delve into the intelligent conversation that it could have. Instead, I found that your writing only offered your opinions as the bottom line.

Personally, I am not totally offended by the toilet. I think it is stupid, ugly, and a lame attempt at pop art. I will say, the artist who created the piece, Meike van Schijndel, a woman,

is kind of ignorant not to have thought about how this work could have been interpreted. I feel that to be effective in expressing yourself through your artwork, you also need to look at it from all angles, and how it could be received.

I do understand why NOW and others would have a problem with the piece. It is unmistakably a woman's mouth that the man is urinating into. I wonder how you would feel if there was a urinal created of a man's buttocks, that you would have to insert your penis into to relieve yourself. Would you feel comfortable doing this, and how should this piece be interpreted? Would it still just be a simple work of art with no meaning or implication? Just something to think about.

I hope in the future you reflect a little bit more about your commentaries, and show a little bit more sensitivity in your "reporting."

—Jennifer Friedrich,
Art & Design Department,
Faculty

The Chronicle owes readers an apology

In regards to your editorial comments in the March 22, 2004 issue of The Chronicle ("Spain buckles under bully's attack") I have a few questions. Are you even a journalism student? I ask because the first paragraph of your article sounds more like the beginning of a trite novel than any type of reporting, editorial or otherwise. Second, where did you do your research about Middle Eastern culture and religion? Did you use any reference material, and if so, can you please cite your references?

Because it sounds like you are just repeating some nonsense you heard your obtuse parents yelling at the TV.

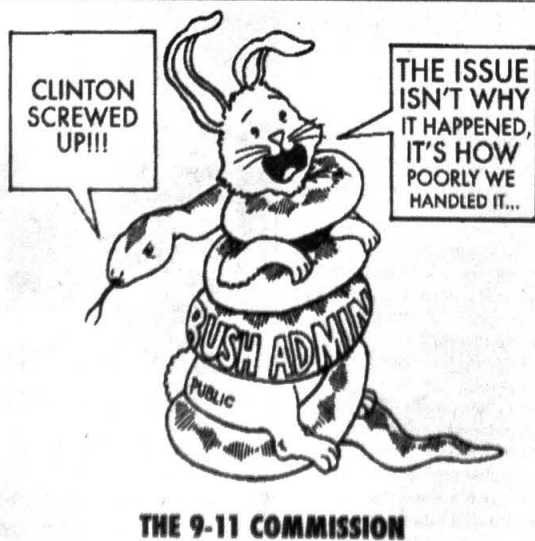
For your information, no one in the Middle East fears seeing a woman's face. Although many women wear scarves for modesty (a seemingly unheard of virtue here in the United States), the clothing in that part of the world was designed for the climate. The scarves protect from the sun, excessively dry heat, and blowing sand, which is why head and even face coverings are common to both men and women.

It seems the only redeeming value in your article is that it is the perfect example of the correlation between ignorance and fear. It is full of blatant assumptions and contradictions. First you say violence is nothing new in Europe then go on to say that the bombing in Spain is extraordinary. Which is it? Violence is common or extraordinary?

Then you go on to call not only Spain a bunch of cowards but all of Europe, with your

See Voices Page 17

IRONY IS NOT HUMOR
BY RYAN DUGGAN



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Girl who cried wolf should be thrown to them

Adam J. Ferington
Commentary Editor

There are some things that should be punished.

Murder for one, real cold-blooded butchery. Faking your own kidnapping for another.

It used to be people who wanted to disappear did so because they were running from something: debt, a mistress or a life they couldn't bear to steer on track anymore. But most people who disappeared stayed gone. They didn't do it for a little bit of attention.

On April 2, it was revealed that University of Wisconsin sophomore Audrey Seiler, 20, faked her own disappearance after being found cold and dehydrated March 31 after a four-day absence, admitting to police that she "just wanted to be alone."

According to Seiler's original report, an unidentified man abducted her at knifepoint outside her apartment on March 27, drugging her with cold medicine and restraining her with duct tape and rope. However, after a thorough medical examination, it was revealed that Seiler had suffered no physical or sexual trauma, prompting police officials to question her original claims of abduction.

Suspensions were raised further when Madison, Wis., police viewed a videotape that showed Seiler purchasing a knife, duct tape, rope and cold medicine before she disappeared. In addition, a comprehensive search of her computer provided further evidence such as maps of Madison and local weather reports, according to Acting Police Chief Noble Wray.

Seiler's attorney Randy Hopper said that at this time



Ryan Duggan/The Chronicle

there is no indication from officials in the Madison Police Department or the district attorney's office, whether or not formal charges will be filed. "We don't even know if a crime was committed," Hopper said.

"We're still assessing the facts."

The facts, Mr. Hopper? The facts are that your client, who I'm sure is taking great pains at your insistence to portray herself as a "disturbed and confused young woman," faked her own disappearance and threw the entire community, as well as the country, into an unwarranted state of panic just because she wanted attention. Her headline-grabbing hoax cost the Madison Police Department in excess of \$100,000, officials say.

Hundreds of people are kidnapped, tortured and sometimes killed in this country every year,

and yet only a select few receive national media attention, usually those who are young and pretty like Seiler. But while Seiler was off painting her nails, or whatever else it is she did to entertain herself during her fraudulent sabbatical, the FBI received more than 2,000 abduction claims each day. That's 8,000 claims of missing men, women and children who disappeared while Seiler was off reconciling her spoiled ego.

Meanwhile, the armchair psychologists and talking heads have made impassioned pleas on television claiming that Seiler needs help. They'll make her out to be a poor, troubled little girl, and since she's "emotionally disturbed," she'll avoid the rightful prosecution she deserves. Seiler will be offered a book deal, with a preposterous

you.

Regardless of what many whiney, touchy-feely defenders of Seiler insist, she should be prosecuted to the fullest extent of federal law, with the maximum penalty available levied against her. Additionally, her family should reimburse the Madison Police Department the \$100,000 their daughter squandered. And, a heartfelt display of contrition on national television would be nice as well.

Seiler should have a punitive example made of her, not only because of her reprehensible actions, but also because they serve as a sharp backhand in the face toward the families of those who may very well never see their missing loved ones again.

She more than deserves to be thrown to the wolves.

THE COLUMBIA CHRONICLE

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Voices Continued from Page 16

finesse may I suggest a future in diplomacy.

You certainly have the right to disagree with the Spanish voters. It is their country and their election, nonetheless. The people of Spain did not want to get involved with the war on Iraq in

the first place, but their government got involved anyway (under economic pressure from the United States). The result of buckling under the pressure from the U.S. and not listening to their own people cost them the election. Now, the newly

elected officials will do what the people want or risk losing their positions. Government by the people, what a refreshing concept.

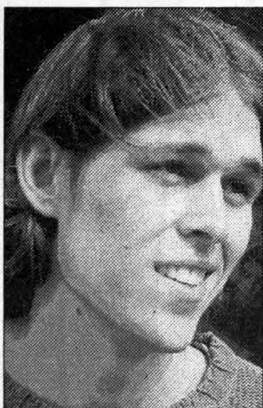
I think The Chronicle owes an apology to the Islamic community for allowing such a hateful

and ignorant article to be printed, and to all of its readers for their poor editing and irresponsibility.

— Nicole Chakalis
Graduate Student,
Fiction Writing

THE COLUMBIA CHRONICLE Your Turn

Question: What did you think of Ralph Nader's Columbia appearance April 6?



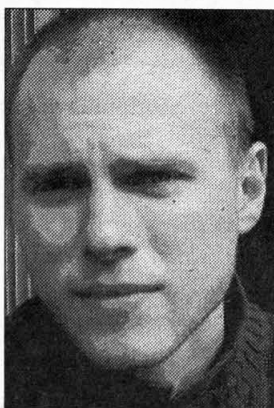
"I didn't see it, but I think it's cool he stopped by."

—Jeremy Bloomfield
Freshman, Art & Design



"I wasn't even aware he stopped by."

—Alexys Rolon
Sophomore, ASL
Interpretation



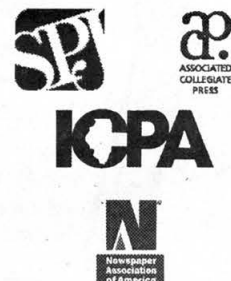
"I think it was a good idea."

—Evan Bero
Junior, Audio Arts & Acoustics



"I think it's cool that he came here."

—Kace Wakem
Junior, Music Business



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SUMMER 2004

Seniors	Monday, April 19 - beginning at 8 am
Juniors	Tuesday, April 20 - beginning at 8 am
2BA	Tuesday, April 20 - beginning at 1 pm
Sophomores	Wednesday, April 21 - beginning at 8 am
Freshmen	Thursday, April 22 - beginning at 8 am
Open Registration Tuesday, June 1 to Saturday June 5	

The above time slots will remain open for summer registration until Friday, April 23 at Midnight.

FALL 2004

Continuing Undergrad., degree-seeking	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.

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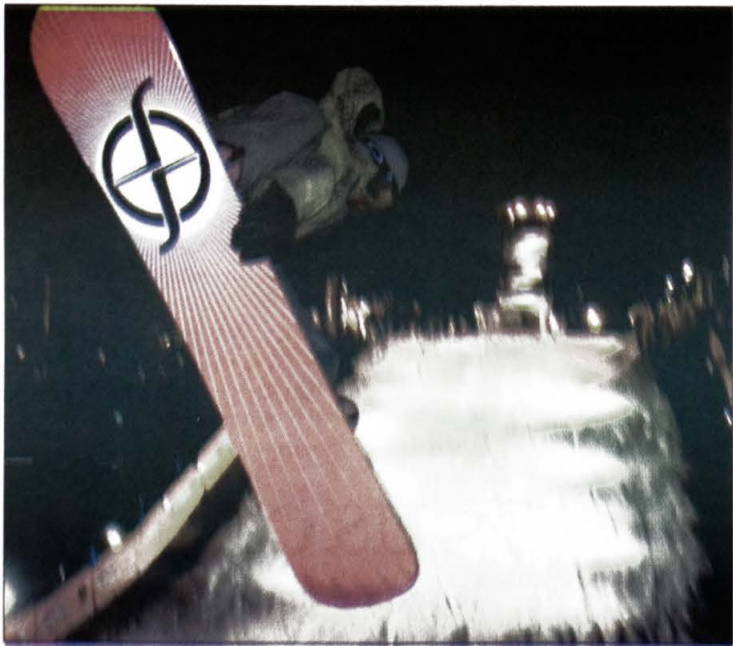
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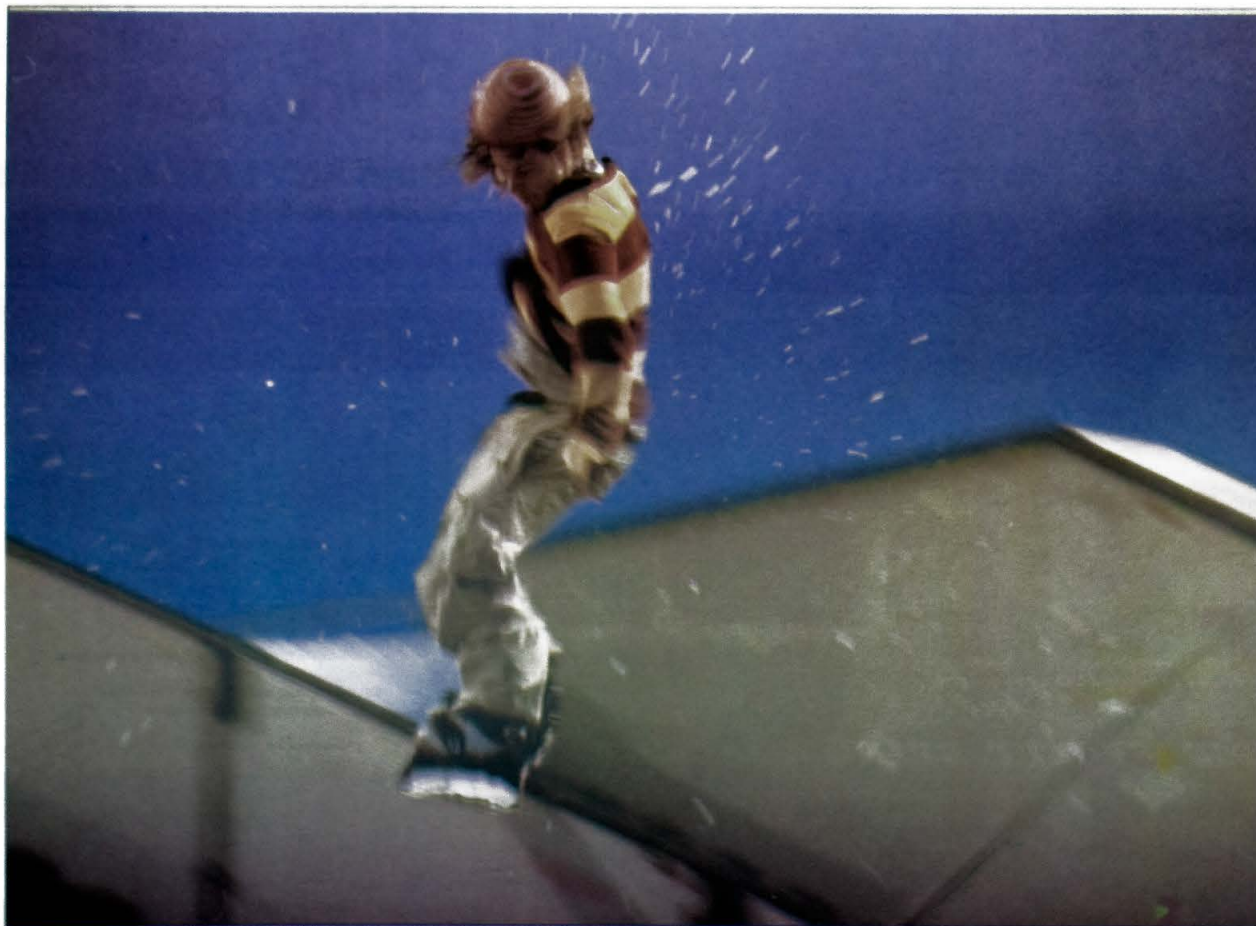
WINDY CITY



SNOWBOARDING

On March 26 and 27, the Boost Mobile Pro of Snowboarding took over Soldier Field, for Chicago's first-ever professional snowboard competition. In true Chicago fashion, a makeshift course was constructed out of scaffolding, consisting of a high runway with a large kicker, a decent size downside followed immediately by a 25-foot quarter pipe, and to top it off a rail course with two side ledges and a center straight rail down 15 stairs. With more than \$200,000 in prizes up for grabs, some top names in snowboarding showed up for a chance to ride Chicago. The pros pulled out all the stops and were inverted more times than a soccer mom speeding in an SUV during the two-night event. Travis Rice (left row center) won the Big Air Event on Saturday winning \$60,000, he also took home \$20,000 for the Best Buy Get Yours Award for best trick off the vert wall. John Jackson (bottom right) was a favorite at the Rail Jam on Friday evening, yet Mark Frank Montoya eventually took home the \$20,000 prize.

photos and text by Charles Kushner





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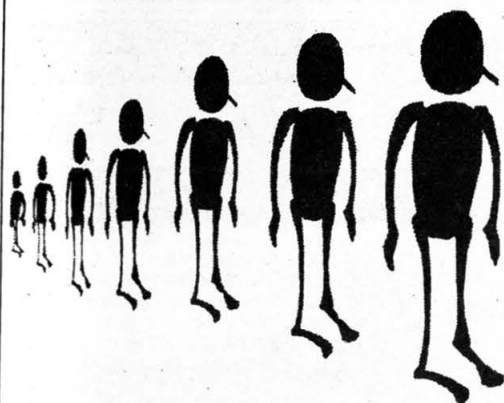
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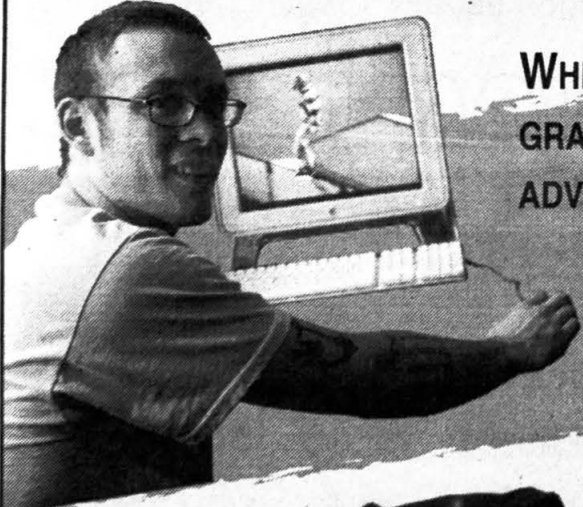
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April 12, 2004

He shot the 'sheriff'

○ Local filmmaker's documentary follows footsteps of legendary producer Frederick Wiseman

By Jamie Murnane
A&E Editor

The Chicago Documentary Film Festival may be over, but screenings of a very atypical documentary by Chicago-based filmmaker Daniel Kraus are still taking place at the Gallery Theatre, 1112 N. Milwaukee Ave. Kraus' documentary, *Sheriff*, which he shot over a three-year period in Brunswick County, N.C., is a refreshing break from what many believe to be the "typical" *Bowling for Columbine*-style documentary.

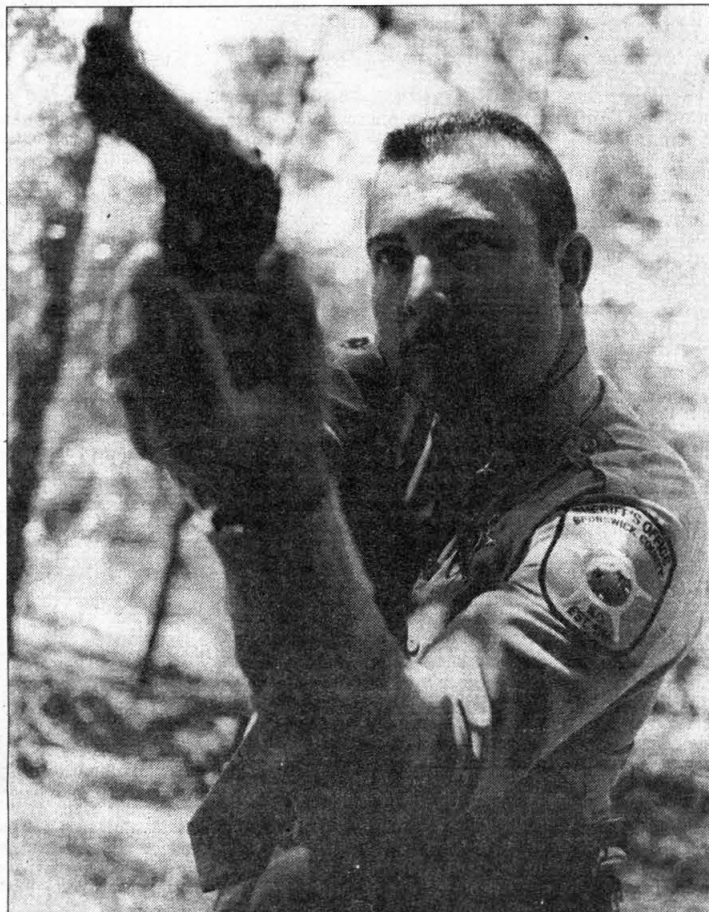
Sheriff is the real life tale of Ronald E. Hewett, the sheriff of Brunswick County. At the time of inspiration, Kraus was living in Wilmington, N.C., and was working as a television news photographer.

"My job was going out and shooting terrible murders and disasters and car wrecks—all sorts of terrible things. That was sort of my stock in trade for a while, which I hated," Kraus said. "And I would see sheriff Hewett maybe once a week because there'd be something terribly tragic going on in Brunswick County."

It was during that time that Kraus decided to focus his film on Hewett. This decision helps *Sheriff* to leap off the documentary bandwagon by focusing on one person who, as Kraus said, "is not really known"—rather than a large issue such as gun control.

"There was sort of a moment when it all came together for me. There was a double murder in Brunswick County. It was raining and it was a terribly gloomy day—rain was pouring down. There were these two trailers in the middle of nowhere, and both the people in both houses were dead and I was waiting to get a sound bite from Hewett," Kraus said. "He came walking out of one of the trailer houses and he's got his sheriff hat on and this big rifle in one hand and then in the other he's cradling a baby who was the only survivor. Then he charged right up to the camera and was like 'let's go.'"

What makes this documentary stand out is that it's done in the style of renowned cinema verite filmmaker Frederick Wiseman—there are no interviews, narration, fluff



Courtesy Daniel Kraus

Brunswick County, N.C., Sheriff Ronald E. Hewett is ready for action in Daniel Kraus' documentary, *'Sheriff,'* which is screening at the Gallery Theatre this month.

music or added sound effects, all of which Kraus believes to be a crutch.

"I was already a big fan of Frederick Wiseman's documentary films, and when I started editing [*Sheriff*], they had this big retrospective of his films here in Chicago at the Gene Siskel Center and I got to see 10 of his films over the course of a month and a half and I was like 'that's how I'm going to make my movie!' which was a challenge because once you set yourself up with those stark rules—no interviews, no music, no extraneous sound effects—it's difficult because a lot of things you want to use, you can't use anymore," he said. "There were a lot of scenes I had to ditch because they had somebody talking to the camera or something."

During the course of the filmmaking, Kraus, and sometimes his crew of two or three, followed Hewett around on his pursuit of justice. Though Brunswick County may have a very small town, Southern feel, it is not immune to such crimes such as homicide, bank robbery and in one case the theft of ceramic rabbits. The end of the film captures perhaps the most interestingly coincidental situation.

The sheriff was on the tail of an escaped prisoner during filming, and Kraus and his crew went to a convent store for a snack. Fortunately, cameras were still rolling in the parking lot and the crew caught the prisoner on tape as he emerged from the woods.

"We just happened to be in the neighborhood when this stuff happened. We were right there," Kraus said. "Hewett wasn't even there—we had to wait for him to show up."

Though *Sheriff* was shot in a style that Kraus said he believes hasn't really been used since the '60s or '70s, it has been receiving rave reviews. This year, it's been screening at several festivals, including Cannes and Cinequest.

Sheriff appears at the Gallery Theatre, 1112 N. Milwaukee Ave., from April 16 through April 20. For show times or more information, visit www.sheriffmovie.com.

Student producer takes L.A.'s Music 101

○ Columbia grad student gets insider look into the music industry through producing records

By Matthew Jaster
A&E Editor

You can't learn everything in a classroom. Although instructors teach students about the ins and outs of the job market, it can never compare to getting information firsthand from industry professionals.

Jill Sovis, a second-year graduate student in the Master of Arts Management program, spent her spring break gaining experience by completing a three-week course in Los Angeles working directly with independent music producers.

"This was an opportunity to be one on one with producers who are actually working in the field," Sovis said. "I learned a lot of the industry lingo, terms that professionals use that you normally don't use in a classroom setting."

Kimo Williams, the music business/record production coordinator for the Arts, Entertainment and Media Management Department, created the Producing Recorded Music IV course to allow students a chance to participate in scoring, recording, mixing and mastering sessions for a variety of projects in Los Angeles and New York, he said.

"Kimo went to school with a couple of the producers we worked with," Sovis said. "I was basically a fly on the wall learning about the work that goes into making music for films and television. It was a wonderful experience."

It's safe to say the experience was far different from the day-to-day activities she was

accustomed to. Sovis, who grew up in Oakley, Mich., a small town in the center of the state, seemed equally excited and scared

to head out to southern California for the program.

"My first gig was working with 500

Japanese students that all had to form bands and sing 'Proud Mary' by Creedence Clearwater Revival. It was really like 'The Twilight Zone,' very crazy and surreal."

Sovis then spent time with producer Richard Gibbs, the keyboardist from the band Oingo Boingo, working on the music for the recently released *Johnson Family Vacation*. She also had the opportunity to work with Phil Giffin on the upcoming film *Soul Plane*.

"The idea was to make some great contacts, and I kept meeting more and more along the way," Sovis said. By the end of the three-week course, she met several professionals and had quite a collection of business cards.

Sovis brought a five-song demo she produced to Los Angeles to get feedback from some of the producers. The demo was a recording of Columbia student, Emily Hurd, a jazz vocalist Sovis compared to Norah Jones.

"I've never put so much time and energy into a single project in my life," Sovis said. "Phil Giffin really liked it; he gave me some insider tips on how to make a hit song."

Although she said she's not sure where she'll end up after graduation, Sovis won't rule out a move to Los Angeles or New York. For now, she's concentrating on graduation in May and spending the summer working on her thesis.

"There are so many options in this industry," Sovis said. "But producing is my dream. I want to be the next Quincy Jones."



Andrew J. Scott/The Chronicle

After a stint in L.A., Jill Sovis spends most of her time in the new audio and acoustics studio in the 33 E. Congress Parkway Building.

DORIS' DISH

DORIS DADAYAN

ddadayan@chroniclemail.com

Can the stupid people stop reproducing already?

Seriously, this country is in the midst of a crisis here on the home front, and it's not funny. Some of our own have grown up to become borderline stalkers—and have got good ol' MTV happily feeding off of it.

A big congrats to the station for their ingenious idea to add to their already long list of garbage with "I Want a Famous Face," an identity-crisis show that documents the up-close-and-personal details of every tuck, cut, sew and stitch that comes with plastic surgery, and, in true MTV-style, is there to help you "gain confidence" by redoing your face to look like Elvis, Britney Spears, Pamela Anderson or J.Lo.

Perhaps if these people had a simple surgical procedure to remove their heads out of their asses they might get the confidence they need.

The show also goes so far as to add a musical element with a soundtrack of upbeat tunes to go along with every moment of excruciating pain these people paid for themselves (MTV was only there to document).

Brothers Mike and Matt Schlepp from Arizona, two guys more obsessed with Brad Pitt than any woman in America—who, by the way, looked more like the Neanderthal man and had about as much intelligence as one—were convinced that with a bit of surgery, they too could look like Pitt's second and third twin. One brother wanted to look like the Pitt of *Meet Joe Black*, while the other wanted to look like the Pitt of *Legends of the Fall*.

So with a snip here and a tuck there, the guys ended up looking like "MMMBop" Isaac Hanson.

There were moments during the show that sounded much like excerpts from a death wish scene, with one in particular that unfolded with one of the twins looking in the mirror before his surgery and saying, "I never want to see this face again."

The twin, whose heart was

broken by a crush previously, said to the camera, "Just wait until I'm a star like Brad Pitt, then she'll change her mind."

Yeah, OK. She didn't.

I've always wanted to look like Winona Ryder and Nikki Taylor, but if I were to do surgery, I'd come out looking like Carrot Top—if I was lucky.

But for 27-year-old Chris, the guy who spent \$5,000 for a nose job to look like Ryan Phillippe and randomly chose a surgeon from the Yellow Pages, all he ended up with was some major debt and a nose that was slightly off.

What I would propose to MTV is have a group of plastic surgeons play a game of "Surprise! Isn't this funny?" on someone trying to look like, oh, say, Carmen Electra. But instead, they make them look like her husband Dave Navarro, or do dental work on them like Adam from "Average Joe," or better yet, reconstruct their face to look like Cher and Michael Jackson. Now that's entertainment.

MTV has undoubtedly committed numerous crimes against quality programming, not to mention humanity, for many years now, evidenced in their spring break lineup with shows such as "Scammers," but now they've hit rock bottom.

And sure, being the major outlet for popular music nationwide, having to market O-Town and Hillary Duff as serious musicians is a pretty big responsibility and all, but this is something very, very disturbing.

Of course, the best part of this show is that someone from their promotions department is monitoring responses to this show, reporting back to MTV and saying something along the lines of: "Well, we're definitely stirring some controversy. This is good."

MTV, once again, has provided us with a valuable tool in education, and this time it's for those considering plastic surgery: If you're going to go for the plastic, try to come out looking better than before.

And as for Matt and Mike from Arizona, note to self: We're all God's children. Not everyone will find you attractive, so please deal with it. 'Cause there's no amount of plastic surgery that can hide how freaky and totally creepy you really are.

—ddadayan@chroniclemail.com

Jamie Murnane's

Artist Interrogation ...

With Jason McGerr of Death Cab for Cutie

The popular Seattle-based indie rock band Death Cab for Cutie recently embarked on a 30-date tour that they're co-headlining with Ben Kweller. On April 15 and 16, the band will play at the Vic Theatre, 3145 N. Sheffield Ave. Following a stint at MTV in New York, drummer Jason McGerr spoke to The Chronicle about the new album, life on the road and, oddly enough, "The O.C."

The Chronicle: How has the tour been going so far?

Jason McGerr: It's been great—with Ben Kweller—and the kids are all good. Openers have been great and friends of ours, so far. We cannot complain; things are good. There's been great reception—a lot of shows have been sold out, almost all of them. So, it's been wonderful.

C: The new album, *Transatlanticism*, has been out for a while, but how do you think it's different from some of the previous albums?

JM: Well, like most chapters in books, they seldom repeat themselves. So I think there's definitely progression in the storyline. There's a lot of similar things, just because the band is the same except for the addition of me, I guess. But, I hope it's enjoyed as much as the other records, if not more, and hopefully we can keep on making more records and people will keep on listening.

C: So when did you join the band?

JM: About a year and a half ago—just before we recorded *Transatlanticism*. But I've known them all for years and years, since before Death Cab was actually a band. I used to play with Nick Harmer [Death Cab's bassist] in another band called Eureka Farm for about three years before he joined Death Cab—or right before Death Cab started, I should say.

C: What do you think about songs from the new album being on Fox's "The O.C."?

JM: Well it's not like we called "The O.C." and said, "Hey" Producers of shows often dig into their private record collection to somehow incorporate some of their favorite songs into the show. It turns out that a producer or some producers and some of the cast, specifically Adam Brody, were fans of Death Cab and they wrote to us and just asked permission. And we were like "Yeah, sure. If you want to use the song, that's great." It's flattering. And then, I think they mention a bunch of times, the band name. I think he also gave *Transatlanticism* as a gift to someone one time. So us being in the script has to be them digging the band—which is cool, it's fine. We can't stop people from liking the band and we met Adam Brody and he was a very nice guy—we did an interview with him, actually. But we don't have any plans being on the show or anything like that.

C: Do you feel that exposure has increased the awareness of your music at all?

JM: It's hard to say. I don't know where our audience comes from these days. With the Internet shrinking the world down to a very manageable size, I don't know. I wish I could say that there was a specific percentage that came from this audience or that audience. I think the fact that we've sold as many records as we've sold so far, with the new album, I don't think any of us expected that to happen. So, it's a total kind of shock and surprise to us. We're all quite taken aback by it.

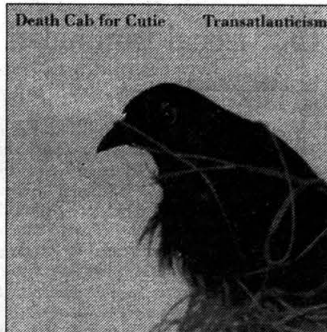
C: Have you started working on a new album yet?

JM: Not really. I mean, there's songs, but collectively as a band in the studio, recording those songs, no. We haven't had time. We've been touring like mad. We were out all of October and November of last fall and then we took December and January off, which was pretty much a wash because of the holidays. And now, we've been out since Feb. 1 and we won't be done until May 25. We weren't going to be done until June 10, but it's hard being on the road for four months. And we're still scheduled to do August, September and all of October and November again of this year—the fall tour. So we'll be on the road at least seven months of this year.

C: What is it that you really enjoy about all that touring?

JM: I really enjoy just seeing all the kids who turn out at the shows. That's the best part. I mean, after a while the cities almost become faceless and nameless. When you're only in a town for six or eight hours, and half of that time is spent indoors, it's not like we tour to be tourists, to quote a friend of mine. It's work—hard work. But, the best part is seeing really excited fans singing along and enjoying the show. It's so exciting when they open the doors and people run up to the front to get a good spot. That's what makes it all worthwhile—to know that you're helping someone to have a really good night.

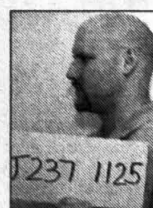
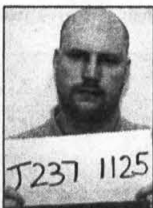
Death Cab for Cutie will play two sold-out shows in Chicago. For more information on the band or the tour, visit www.deathcabforcutie.com.



Barsuk Records

UNDER THE INFLUENCE

BY MATTHEW JASTER



● **Victoria's Secret:** Bob Dylan has decided to give up trivial things like credibility and prestige to prance around in underwear commercials.

● **Happiness equals opening day** at Wrigley Field.

● **Flower Shops:** A Molotov cocktail explosion in the Loop last week has forced Tom Ridge, secretary of the Department of Homeland Security, to officially change the terrorist alert level from violet to daisy.

● **"Average Joe Adam Returns":** He should have chosen an orthodontist in the final round to do something about those horse gums.

● **He Bangs:** William Hung has

released an album to prove he's not just another performer with a pretty face and an amazing vocal range. ... He's given civil engineering students around the world hope that life can be more than TechTV and reruns of "Jeopardy."

● **The Chicago Cubs:** They say it's finally their year, a year to get to the seventh game of the World Series and lose to the New York Yankees.

● **Spring:** A popular time of the year to dump your significant other and prepare for the upcoming dating season. It's like spring cleaning with an extra dose of resentment and bitterness.

● **White Sox Fans:** They're already starting to whine about

the season and it's just getting started.

● **Happiness equals a barbecue** and a case of long necks.

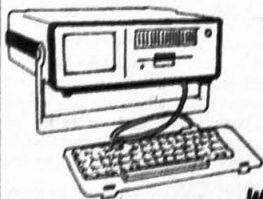
● **"Punk'd":** The television series is planning to return even though Ashton Kutcher is out of friends to make fun of.

● **God Bless Blondie:** Deborah Harry is back and just as sassy as ever.

● **Eau de Brit:** Britney Spears is releasing a makeup line. Finally she's in an industry she knows something about.

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Anime thrives as action flicks falter

○ Geneon Entertainment offers technology-driven alternatives to big budget pictures

By Matthew Jaster

A&E Editor

With the recent release of *The Matrix: Revolutions* on DVD, science fiction fans are reminded once again how a lackluster script and plot can ruin a franchise. Instead of shelling out \$15 to give the series a second chance, you may want to consider some of the DVDs from Geneon Entertainment that debuted in the United States on April 6.

"Texhnolyze: Volume 1 Inhumane and Beautiful" is a futuristic adventure that takes place in a city where humans are being reworked with cybernetics. While the population fights for survival, a vast trade

organization picks people off the streets to use as lab rats for their robotic experiments.

Producer Yasuyuki Ueda and screenwriter Chiaki J. Konaka, responsible for the highly successful "Serial Experiments Lain" television series, continue to push the anime envelope with intricate character development and a suspenseful plot that revolves around a world where cyber technology has gone wrong.

Getting into the plot is the only thing holding the series back from being truly remarkable, as the first volume features the usual anime collage of sex, violence and philosophy without really moving the story forward.

The patient viewer will finally be treated to some of the highlights of the series by the second volume when the plot and characters start to make sense. Although the series teeters between pretentious and profound, it's visually stunning and worth investing some time in.

For the science-fiction/pirate enthusiast, the popular series "Captain Herlock: Tendrils of Fear" Volume 2 returns to celebrate the 25th anniversary of the original television series. Leiji Matsumoto, the creator of the series, is back to offer his talents to the show along with an A-list of directors and character designers from the anime industry including Taro Rin and Nobuteru Yuuki.

The three episodes tell the tale of a research ship that contains a supernatural

force known as the Noo. When a fleet attacks the research ship, the Noo turn the crew against each other. Captain Herlock is the only one who can stop this strange force from escaping.

One part swashbuckling, two parts science fiction, "Captain Herlock: Tendrils of Fear" Volume 2 is basically action adventure eye candy. The series gets right into the story, steering clear of some of the anime traps that typically slow the genre down. While some of these programs tend to take themselves too seriously, this series has a firm grasp on its audience and what it takes to make a satisfying action adventure.

The best release in April from Geneon Entertainment comes from the third volume in the "Last Exile" series. The same creative team responsible for *The Animatrix* created an animated world with bright vivid colors and scenes that have the look and feel of a comic book.

"Last Exile" premiered in prime-time on TechTV's "Anime Unleashed" program in March. The third volume in the

series features a story about an eight-hour endurance race with small vanships. While the look and feel of this is very reminiscent of the pod race in *Star Wars Episode One: The Phantom Menace*, the lack of Jar Jar Binks and that annoying Skywalker kid makes this race a little easier to swallow.

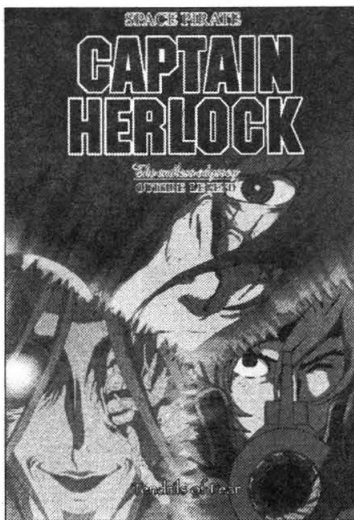
Combining several different animation



Courtesy Geneon Entertainment



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LUNCHTIME
DRUM CIRCLE

HORACE BROWN
APRIL 13
HOKIN GALLERY
1-3PM

IMAGE BY BRENNA McLAUGHLIN



Lunchtime
acoustic series

**KEVIN
MARTINEZ BAND**

APRIL 28
HOKIN GALLERY
12:30-1:30PM

/C/ Spaces is the umbrella term for Columbia's five student performance, gallery and community spaces, and is funded entirely by student activity fees. Happy Spring!



DOUBLE HAPPINESS
Asian/American Wedding Stories

April 7 - May 7, 2004
C33 Gallery, Columbia College Chicago
33 E. Congress, first floor
Reception: Wednesday, April 7, 5-7pm

May 24 - 28, 2004
James R. Thompson Center
100 W. Randolph, first floor
Reception: Monday, May 24, 2004, 5-7 pm

This exhibit is organized by the Center for Asian Arts and Media and sponsored by The Office of Illinois State Treasurer Judy Baar Topinka and Columbia College [C] Spaces, a division of Student Affairs, funded by Student activity fees. Programs of the Center for Asian Arts and Media are made possible by the Mayer & Morris Kaplan Family Foundation, the NIB Foundation, and the Illinois Arts Council, a state agency.

[C]
SPACES



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SPRING 2004



biggest mouth
Talent contest
Thursday, April 22
6-10pm
Hokin annex



IMAGE BY SARAH BERMAN

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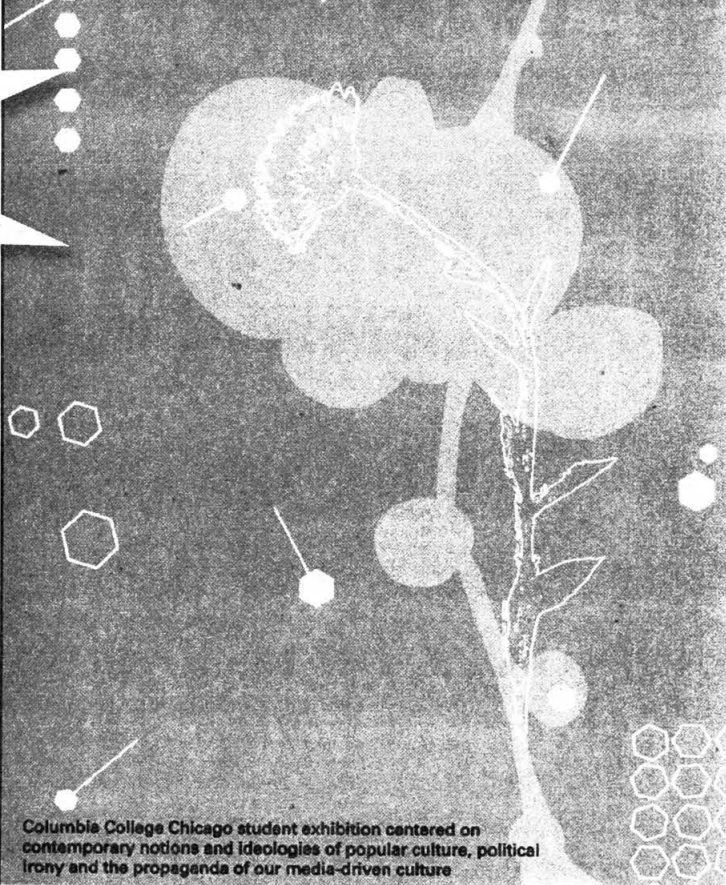
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The exhibition of photographs by current and former Columbia College Chicago students explores the relationship between landscape, space and place.

Curated by Greg Foster-Rice, faculty member in the Department of Photography at Columbia College Chicago, **Chicago LAND/SPACE/PLACE** looks at how built and natural environments in the Chicago metropolitan region shape—and are shaped by—our lived human experience

The vinyl web frontier

Website gives music aficionados a chance to show off collection

By Jamie Murnane
A&E Editor

Most music lovers are showoffs. They love to tell everyone about the latest unknown band they believe they've discovered and tout their massive CD collections. All hail the mighty music aficionado—or record nerd, as some, such as Josh Sisk, like to say.

Sisk, a 27-year-old Washington, D.C., native and self-proclaimed "avid record collector," is the creator of the website www.recordnerd.com. Recordnerd.com allows music lovers worldwide to list their collection for all to see, or, as the site states, to "brag about your records." On top of that, members can list what records (CDs, vinyls or imports) they have to trade and those they are looking for—creating a show-and-tell music swapping community.

Recordnerd.com launched in 2001 when Sisk decided to make a list of his collection that was easily accessible to update from any computer. At the time, he and his friends were the only users, but now Sisk said there are now more than 7,000 members on the site—and that number is steadily growing, as there is an average of 1,000 to 1,200 unique visitors each day. And the enormous collective amount of albums, 672,631 to be exact, is enough to make any music lover drool.

"A lot of people have only a few records listed but some have thousands and thousands," Sisk said.

Now that he's out of college and runs his own record label, McCarthyism Records, Sisk said he doesn't have much time to update and improve the site, but said when members e-mail him good suggestions,

such as deleting users who have nothing listed, he usually complies to keep everyone satisfied.

"It pretty much does what it needs to do," he said.

And people seem to agree.

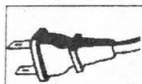
Eventually, Sisk said he plans to implement a new and improved trading system where members can swap automatically through the site rather than having to e-mail each other.

"I'd just make it so that you could click on a record that you wanted and write a message to the person through the site and offer up a record of yours that's on your trade list," Sisk said. "It'd be easy because you could see what they have and they see what you have so it's like 'I'll trade you this for this.'"

Though the trading opportunities on recordnerd.com are a dream come true for some, Sisk realizes there is also a downside.

"One negative aspect is that I think a lot of people use it to trade burned copies of CDs," he said. "I posted a notice about that a while back to tell people it's kind of lame. But I don't really stop people from doing it. There's a semi-threatening message on there that says you'll be deleted, but I'm not really going to—especially if there's over 5,000 lists on there—I'm not going to look through all of them. It's too much."

Sisk said he has never done any advertising for recordnerd.com, aside from a banner ad for his record label. When someone creates a list, Sisk said typically they tend to show it to their friends, who in turn make a list and show it to their friends and so on and so on. If word keeps spreading as it has been, soon recordnerd.com will be as catchy as that damn OutKast song. But for now, it's the music collector's latest unknown discovery.



TECHNOLOGY

Punk rock on autopilot

By Eric Alexy
Copy Editor

"Autopilot off: A fitting name indeed for a band that does nothing more than coast through 12 scarily similar songs of B-grade, teen-ready punk rock on its major-label debut, *Make a Sound*."

Supposedly raised on the likes of U2, Green Day and Smashing Pumpkins, the Orange County, N.Y., quartet comes off more like Hoobastank (sans the memorable hooks) melded with latter-day Rancid—which makes sense entirely given the cast of pop-punk experts the band recruited in an attempt to clean up their shoddy musicianship.

For a band looking for punk credibility, perhaps teaming up with Sum 41 producer Greg Nori and mixers Randy Staub (Metallica, Nickelback) and Tom Lord-Alge (Hanson, Weezer, Blink 182) was the wrong way to go. To boot, Rancid mastermind Tim Armstrong, who contributed to two songs on *Make a Sound*, hasn't exactly been turning out anything like "Ruby Soho" and "Time Bomb" in the past few years.

Despite the fact that the CD's average

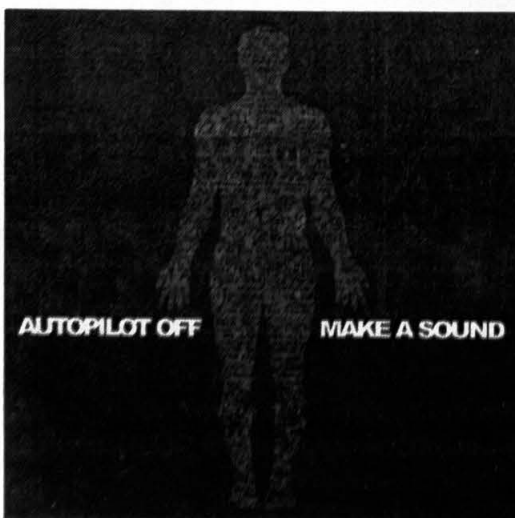
track clocks in at just over three minutes, the songs quickly lose momentum, seemingly recycling similar ideas from track to track (see "Blessed by a Nightmare" and "Chromatic Fades").

While drummer Phil Robinson's fast-paced drum stylings quickly move the songs along, the rest of the band does little to distinguish the songs from one another. Give vocalist/guitarist Chris Johnson a little credit for trying: At the very least, he isn't wasting the listener's time with tales of lost loves, instead he spins only somewhat tired tales of political- and social-induced misery. He's at his most lyrical with track No. 9, "Divine Intervention," the only memorable melodic song on the entire album.

For their next effort, which is unlikely to be on a major label given the music business's current state of affairs, one can only hope that this group of punk rockers in training learn the difference between having others coming in after the fact to carve out hooks and writing music that is indeed catchy.

With unimaginative lyrics such as "I was waiting watching every single move / On a wire I was clinging to / Had a feeling like a cold and empty room / There was nothing left to lose," on "I know You're Waiting," it's clear that this band is in need of some serious creative development.

For what it's worth the album's artwork is just short of breathtaking. The politically-induced graphics are far more moving than any of the music on the CD. Perhaps bassist Rob Kucharek, the designer of the CD jacket, should give up his spot in the band and pursue a career in graphic design.



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FICTION SUPPLEMENT

The Columbia Chronicle is planning its annual literary supplement to be published Tuesday, April 26.

We are looking for

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No more than one poem per student
Free verse or structured, fewer than 40 lines each

Short Fiction

No longer than 750 words

Essays

No longer than 1200 words

Please bring your submissions to the Columbia Chronicle office (623 S. Wabash-Suite 205). Submissions should be on disk (Word files) accompanied by a manuscript copy and all pertinent information. All disks will be available for you to pick after May 1. Please call Chris Richert 312.344.7432 or email chroncopy@colum.edu with any questions.

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Pearlman proves 'Hell' is truly on fire

By Adam J. Ferington
Commentary Editor



There's a risk that comes with adapting written material to screen; books require certain compromises and alterations of narrative and characters. More often than not, the entire thing ends up as a train wreck with little more than a shred of entertainment value and the faintest pulse of innovation that marked its source material in the first place.

No surprise then, that studios have been turning to comic books to fill their adaptation needs. In the hands of a competent director and robust cast, a comic movie can achieve the high marks that both literature and art are lauded for.

And *Hellboy* is how it's done. Helmed by Mexican horror savant Guillermo Del Toro and based on the cult comic book created by artist Mike Mignola, *Hellboy* distinguishes itself from numerous cookie-cutter action films early on by taking a straight-faced, almost deadpan approach to

what would otherwise be a ridiculous and laughable concept.

The film opens at the end of World War II off the coast of Scotland where a cabal of Nazi occultists aided by the mad monk Rasputin (yes, that Rasputin) are attempting to open a portal to summon a particularly nasty group of tentacled gods from beyond the stars to bring about the apocalypse. However, a team of gruff American G.I.s led by the young Professor Brattenholm (Kevin Trainor during the prologue and John Hurt thereafter) a "paranormal adviser" to President Dwight D. Eisenhower manages to infiltrate the island under cover of storm, closing the portal and thwarting Rasputin's plan. However, something manages to slip through: a baby demon with a giant stone right hand. Placating the red skinned infant with Baby Ruth bars, Brattenholm promptly adopts the little imp and gives him his name.

Jump forward 60 years. A wizened but no less plucky Brattenholm is head of the Bureau for Paranormal Research and Defense, a secret organization



Courtesy Columbia Pictures

Ron Pearlman stars as Hellboy in the latest comic book adaptation to hit the big screen.

dedicated to fighting supernatural threats brought on by Hitler's "occult war" during World War II. With the help of "mer-man" Ape Sapien (acted by Doug Jones and voiced by Frasier's David Hyde Pierce) and his adopted demon progeny (Ron Pearlman, in what may be his finest role to date) Brattenholm must once again prevent a resurrected Rasputin and his Nazi henchmen from destroying the world.

For a film that pushes the believability quotient as far as it can go, even further than similar films such as "Spider-man" or "X-Men," *Hellboy* never once falters in its treatment of or faithfulness to the material. Del Toro keeps his geek quotient firmly in check here, successfully merging the first two storylines of the comic with firm pacing and an eye for character development in a way that will

appeal to rabid fans and the uninitiated alike.

Pearlman is the real anchor of the movie here; a hard boiled, flawed Chandleresque hero with an affinity for pancakes and kittens, who dispatches monsters with his massive stone "right hand of doom" and pines for fellow BRPD staffer and longtime friend, the pyrokinetic Liz Sherman (Selma Blair).

Set against a palate of smoky blues, searing reds and steaming grays, Pearlman delivers his lines with sweet gruffness behind what appears to be five pounds of make-up, chomping upon endless cigars and casting forlorn glances at Blair as he unconsciously strokes the horny nubs on his head that he files so assiduously to "fit in."

Despite the extravagant set pieces and adrenaline charged sequences, the heart of the movie

is the delicate balance between the characters; the adopted father to his prodigal son, Sherman the flammable martyr to Hellboy the clumsy, yet tender suitor. The actors are graceful in their roles, instilling them with as much life as characters from a Tennessee Williams play, and it resonates throughout the entire film.

Hellboy works perfectly as a blueprint for future comic book movies—work with the creator, stay true to the material and above all, develop and respect your characters.

With any luck, we should be seeing more of big red and the BPRD very soon. Until then, you have Del Toro's nearly flawless love letter to the weirdness and beauty of the human condition to enjoy over and over again.



Courtesy Columbia Pictures

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Hollywood's newest film princess

○ Julia Stiles talks about college life, movie roles and the royal treatment

By Carly Roden

Spartan Daily (San Jose State U.)

U-WIRE) SAN JOSE, Calif.—In some ways, Julia Stiles has had the traditional college adventure—staying up until the wee hours of the morning debating current events with her floor mates and dealing with rats in her residence hall.

However, when you consider that most college students have never been interviewed by Oprah Winfrey, nor have their faces ever graced the covers of *Cosmo* and *Glamour*, her life is certainly unique.

One year away from getting a degree in English from Columbia University in New York, Stiles said it is fortune rather than fame that has made her college experience different.

Having already established herself as a successful actress, her education is more about personal enrichment and is not going to make or break her career, she said during a conference call last month.

"I'm lucky that I don't have to be searching for what I want to do after school. It's more something that I can do for my own enjoyment," Stiles said. "You know, I don't have to worry about getting into certain graduate schools. I don't have to worry about grades except for my own pride, really."

Being a college student in real life has made it easy for Stiles to relate to many of the characters she plays on screen, including in her latest release, *The Prince & Me*, which opened April 2.

In the film, Stiles plays the role of Paige, a pre-med student at a Wisconsin university who falls in love with a foreign exchange student named Eddie who, unbeknownst to her, is the prince of Denmark. Upon discovering his identity, Paige must choose between the future she had planned and following

her heart to the other side of the globe.

"There has to be, on some sort of visceral level, something that I connect to," Stiles said of the parts she accepts.

To combat the monotony of playing familiar roles, Stiles said she must find new ways to challenge herself as an actress and that understanding her characters often brings the opportunity for personal growth.

"It was a stretch for me to come to terms with certain aspects that were similar between me and my character," Stiles said.

"I learned that I, like Paige, have a tendency to sort of run away and be very guarded and very focused on my own schedule, future and career. That sometimes is a way of making myself not vulnerable to other people, including boys."

Stiles said that this realization has prompted her to try and change that aspect of her personality.

For last December's *Mona Lisa Smile*, Stiles struggled to identify with her character and again had to look within herself, examining her own thoughts about feminism and women's roles in society.

Having grown up with feminist ideals, Stiles said it was difficult for her to understand her character's decision to sacrifice an education at a prestigious law school in exchange for marriage and family.

"Then I had to stop thinking about abstract ideas like feminism ... and think about this character who is really in love with her fiancé," Stiles said. "That was what was going to make her the most happy. She makes that choice and that is just as much of a strong feminist choice as any other."

Stiles said that as an English major, she looks at plays and scripts from the outside and analyzes the work as a whole.

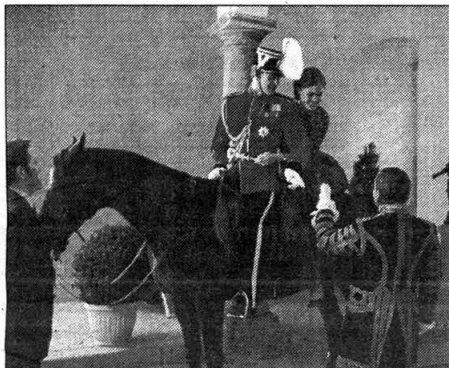
"But when I go and have to try and act in them, I have to think of it differently," she said. "My approach has to be different. It has to be much more personalized."

An obvious fan of drama and literature, Stiles has taken on several roles in works by Shakespeare, including film versions of "Hamlet" and "Othello" and a modern-day remake of "Taming of the Shrew."

While she often plays the wholesome girl-next-door in romantic comedies, Stiles said she does not feel that she has been typecast.

"I think it's very easy to be pigeonholed and have people offer you the same sort of parts because it's a repetition of what was successful," Stiles said.

"But I feel like all I can do is keep making choices based on what will excite me about going to work every day."



Courtesy Paramount Pictures



Courtesy Paramount Pictures

Julia Stiles in the romantic comedy 'The Prince & Me.'

Sales unaffected by KaZaA

By Jaron Gandelman

The Daily Free Press (Boston U.)

(U-WIRE) BOSTON—The Recording Industry Association of America's war on file sharing had a setback March 29 when a joint study between the Harvard University Business School and the University of North Carolina at Chapel Hill concluded that downloading music over the Internet has had little impact on CD sales and could even increase sales.

"It takes 5,000 downloads to reduce the sales of an album by just one copy," said Harvard Business School associate professor Felix Oberholzer-Gee, who co-authored the study with UNC at Chapel Hill professor Koleman Strumpf. He said he considers the ratio to be almost negligible.

With popular artists, CD sales actually increased when the number of downloads did, said the study. According to the report, "150 downloads [of popular songs] increases sales by one copy." The research team said the results surprised them at first, but after reviewing the data, there was no doubt it was correct.

The study also includes data on which music genres were most likely to be downloaded, with music from the top current Billboard charts leading the list. Alternative and hard rock were also downloaded frequently, while jazz, Latin and new artists were least likely to be downloaded.

Downloaders in the United States represent 31 percent of worldwide users, and they down-

load 36 percent of all files, according to the study. Germany is second with 13 percent of all users, followed by Italy, Japan and France.

Oberholzer-Gee said the study is unique and more accurate than previous studies that have relied only on surveys, because their study compiled download data directly from KaZaA, a popular file-sharing program. The data included direct computer oversight of 1.75 million downloads and CD sales statistics from the second half of 2002. He added that surveys do not always provide accurate data because it is impossible to know if participants respond truthfully.

Due to the study's recent release, it has not yet been endorsed by additional researchers, but the RIAA, a strong opponent of the study, released a response pointing out the lack of support for the study, and highlighting weaknesses.

"The results are inconsistent with virtually every other study done by academics and research analysts about the impact of illegal file sharing," RIAA Senior Vice President of Communications Amy Weiss said in an e-mail. "The study does not appear capable of indicating whether downloading has caused a decline in sales overall."

Weiss also criticized the authors of the study for devoting only 17 weeks to data collection. The 17-week period included the Christmas season, which is the heaviest selling period of the year.

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Counter culture hits a new high

By Scott Carlson
News Editor

Hot jazz, the jitterbug, a haze of marijuana smoke—these aren't your parents' potheads. More like your grandfather's potheads.

Just in time for April 20, a day of dubious importance for the pipe-hitting populations of the world, 20th Century Fox and Off Color Films will release a restored, computer-colored version of *Reefer Madness*, one of the most infamous—and unintentionally hilarious—"Just Say No" films ever released.

Originally released in 1936 as *Tell Your Children*, the film was funded by a church group that wanted to broadcast the dangers of the wicked weed to America's youth. In the film, the smokers end up as blood-thirsty, lecherous maniacs or suicidal, rather than those pathetic souls who plummet into permanent insanity.

Bill Harper (Kenneth Craig), Jimmy Lane (Warren McCollom) and his sister Mary (Dorothy Short)—a couple of "really swell kids"—fall victim to Jack (Carleton Young), a pusher in the neighborhood. After providing the kids with free joints—the subject of cost or payment never seems to come up—it's a fairly short trip for the kids to turn into hit-and-run drivers, rapists, gunfighters and jazz fans.

When not propagating wrong information about marijuana, the film features lingering shots of women hitching up stockings and unzipping their dresses. It joins the class of 1930s and 1940s hypocritical exploitation movies such as Ed Wood's smut racket potboiler *The Sinister Urge* and the venereal disease epic, *Damaged Lives* that were touted as educational but made to be for the raincoat crowd.



It isn't surprising, then, that the film played mostly on the

exploitation film circuit until the 1950s. The industry finally decided it had little use for re-running films that seemed comparatively tame to what was being produced, and *Reefer Madness* was ignored for almost 20 years. Neither the filmmakers nor the exhibitors bothered to even renew the film's copyright, and it fell into public domain.

Madness probably would have stayed forgotten had it not been for the National

experience. Although it runs a scant 65 minutes, the film tends to move slower than a hophead driving a car, its infamous "facts" and hilarious logic arrive sparingly along the tedious plot.

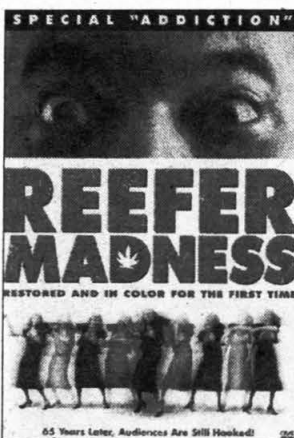
Off Color Films added two new features to lighten the somewhat lackluster experience of watching the film at home.

Off Color's new computer-colored version gives the film a glossy, comic book look, further emphasizing the absurdity of the plot and making it a little more accessible to younger generations unwilling to sit through a black-and-white film.

But the audio commentary track provided by Michael J. Nelson of TV's "Mystery Science Theater 3000" is the real highlight of the disc. Nelson, the former host and head writer of a TV show founded on the desire to "talk back" to awful movies, is the perfect choice to comment on one of Hollywood's guilty pleasures. Clearly in his element, Nelson uses his time to rip *Reefer Madness* a new, well, bong hole. The only shame is that Nelson isn't joined by any of his fellow stars from the show, which would have filled some of the empty space (and a few of his lesser hilarious comments) that pepper his commentary. But because it's been five years since the Sci-Fi Channel canceled "Mystery Science Theater 3000," we'll take what we can get.

Even without the commentary, *Reefer Madness* is still an interesting moment in time, a look back to when most people didn't understand the culture that would find this sort of movie funny.

But perhaps the final word on the film is best left to Nelson: "If *Tell Your Children* prevented at least one David Crosby, then I'd say it's done its job."



Organization for the Reformation of Marijuana Laws, which re-released a print of the film in 1972 on a "pro-pot" tour of colleges around the country. The ensuing word-of-mouth generated a cult following, with students telling their friends that the ultimate in fun was getting stoned and laughing through a midnight showing.

And *Madness* can be a riot, especially when watched in groups. But without friends or an, ahem, elevated atmosphere, the film can turn into an excruciating

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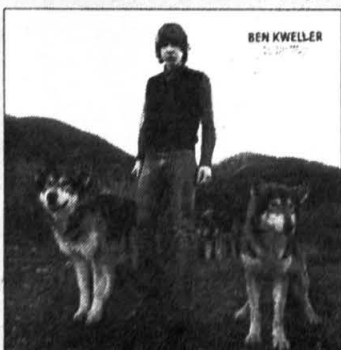
Kweller on his 'way' to simplicity

By Doris Dadayan
A&E Editor



Ben Kweller is all about being organic. He likes to keep things simple, wholesome and down-to-earth. On his second album, *On My Way*, Kweller takes this holistic approach—evident on the album's cover where he's featured with a shaggy hairstyle and pictured with wolves on a rugged terrain—and runs with it. The 22-year-old has a nerdy appeal and eclectic style of combining raw energy and laid-back charm. His humble vocals and simple usage of the guitar, bass and background accompaniment of the piano creates a sound that is a bit imperfect, yet sentimental, melodic and mellow at the same time.

"I Need You Back," track No. 1, has a simple, poppy '70s-inspired sound with the acoustic guitar, drums and a beat that instantly conjures up images of guys with shaggy hair in velvet pants. Kweller sings: "Take me



back when you think that it's good / It feels worse than they said it would / You're gone but not forever / When I know that I'm never wanted / I tuck away in my turtle shell / I've stood on this hex forever."

"Hospital Bed," track No. 2, is one of the more liveliest and overall best tracks on the album. The song is a catchy, '60s psychedelic-inspired tune with a happy-go-lucky sound and a distinct accent on the classical piano. Kweller sings: "We'll crawl out of my window, honey, and in the morning I'm out of my head / I wish I was sleeping in your hospital bed / Give me some time to get on your mind / La, la, la, la, la."

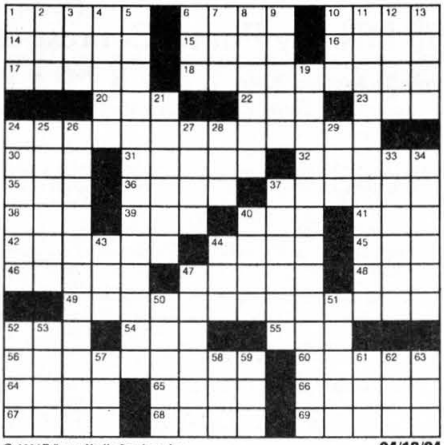
The song is irresistible and catchy, and here is where the best of Kweller's immediate charm and laid-back approach to a life-is-beautiful songwriting style is evident.

Although the lyrics aren't as energetic as Kweller's previous album, 2002's *Sha Sha*, *On My Way*'s more mature sound is still charming and emotional, uplifting and perfect for easy listening whenever you need a quick hit of addictive sound.

For dates and venues of Kweller's current U.S. tour, visit www.benkweller.com.

Crossword

- ACROSS
- 1 Savory jelly
 - 6 Turner and Williams
 - 10 Hankering
 - 14 Infamous hotelier
 - 15 Helmsley
 - 16 Potpourri
 - 16 Bangkok guy
 - 17 Calm
 - 18 Half a dash?
 - 20 Gaffer Ernie
 - 22 Wednesday
 - 23 Carmine or crimson
 - 24 Up to date
 - 30 Wet soil
 - 31 Evans and Earnhardt
 - 32 Legumes with oily seeds
 - 35 Stat for Randy Johnson
 - 36 Elm or oak
 - 37 Foul odor
 - 38 Upper limb
 - 39 Fell
 - 40 Mama
 - 41 Pierre's here
 - 42 Plant again
 - 44 the line (obeyed)
 - 45 Church sister
 - 46 Show surprise
 - 47 Letter-lady White
 - 48 Half a fly
 - 49 Brunch favorites
 - 52 Blackjack
 - 54 And also not
 - 55 Eurasian viper
 - 56 Grind to dust
 - 60 Qom resident
 - 64 Territory
 - 65 Snow ride
 - 66 Raring to go
 - 67 Ship's pole
 - 68 Checks out
 - 69 Slumgullion and goulash
- DOWN
- 1 Sharpston and Gore
 - 2 Matched outfit
 - 3 Food from taro
 - 4 Mooring basin
 - 5 Exercised authority
 - 6 Male turkey
 - 7 Samuel's mentor
 - 8 Manoff and Shore
 - 9 Drunkard
 - 10 Lesley Gore song, "My Party"
 - 11 Malachi's ordinal rank
 - 12 Pet canary's digs
 - 13 Posterior
 - 19 Large white flowers
 - 21 Flew high
 - 24 Villies
 - 25 Gunner's enclosure
 - 26 Male features
 - 27 Jetted
 - 28 Driving spot
 - 29 Caviar
 - 33 Place blame
 - 34 Polishes
 - 37 Brown pigment
 - 40 Lisa
 - 43 Drop the ball
 - 44 Bit
 - 47 In truth
 - 50 Scandinavian
 - 51 Jack of the nursery rhyme
 - 52 PC junk mail
 - 53 Charismatic glow
 - 57 Brewer's tub
 - 58 26th letter
 - 59 Ames and Asner
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 - 62 Just out
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OUT OF MY HEAD.

BY SCOTTY CARLSON
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TICK

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JOEL, I'VE JUST HAD A GENIUS IDEA HOW WE CAN WALK HOME WITHOUT GETTING WET...YOU WOULDN'T BELIEVE HOW MANY PEOPLE DON'T CARE IF YOU TAKE THEIR DRINK UMBRELLAS!

...EXCEPT, PERHAPS, THAT I LIVE WITH ONE OF THOSE WEIRD-OS... YOU KNOW, YOU WOULDN'T THINK SHE COULD RUN THAT FAST IN THOSE HEELS...

The Columbia College Journalism Department presents...

FOOD REVUE:

A conversation about food writing & criticism

Who: **Ted Allen**, food & wine expert on *Queer Eye for the Straight Guy*, and a panel consisting of **Carol Haddix**, food editor of the *Chicago Tribune*; **Scott Hume**, managing editor of *Restaurants & Institutions*; **Art Smith**, Oprah Winfrey's personal chef; and **Pat Bruno**, restaurant critic for the *Chicago Sun-Times*.

What: A discussion about the explosion of interest in—and ink devoted to—the culinary arts.

When: Friday, April 30 from 10 a.m. to 1 p.m.

Where: The Hilton Chicago, 720 S. Michigan Ave., Warlord & Astoria rooms (3rd floor)

Tickets: \$5 for CCC students; \$25 for the general public

Food tasting begins at 10 a.m.

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

Name:

Address:

City, State, ZIP:

Day phone: ()

Evening phone: ()

Photo Title/Description:

Medium/Process:

Signature:



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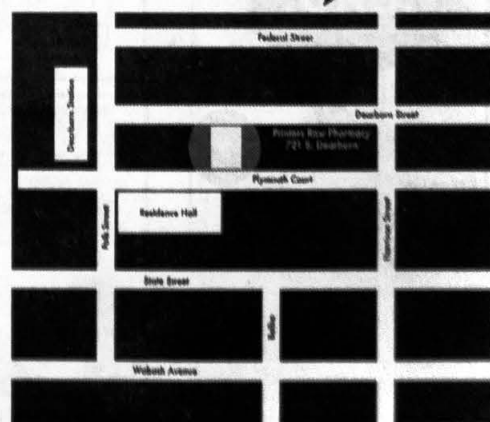
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Specials

April 12- April 15

Chicken Poor Boy Sandwich, Remoulade Sauce \$4.00

Served w/ cajon cole slaw

Three Spreads \$4.00

Chicken salad, tuna salad, hummus, lettuce, tomato, sprouts
and a baguette

Grilled Cheese Sandwich, Small Soup \$3.75

Served w/ potato chips

Soup: Mon - Chicken Gumbo

Tues - Turkey Wild Rice

Wed - French Market

Thurs - Cream of Potato

The South Beach Diet.

Since low-carbohydrate, high-protein diets have become so popular, we have decided to help in these endeavors...

The Underground Cafe, the Coffee House & the Glass Curtain Cafe are featuring high-protein, low-carbohydrate meals, snacks and desserts prepared using the South Beach Diet plan. They are items that should appeal to everyone, not only dieters.

This month at The Field Museum's newly refurbished James Simpson Theatre

The James Simpson Theatre, with new seats providing greater comfort, increased accessibility and updated acoustics, is a premier venue for special events at The Field Museum. The revitalized space is now wheelchair accessible. The aisles have been widened, handicapped seating has been added, and a crossover aisle has been created for further accessibility and flexible crowd circulation. An upgraded sound system allows for better control and enhanced acoustics. Enjoy these and many more events throughout the year at The Field Museum's James Simpson Theatre.



GREEN CHICAGO - APRIL 22-24

The Field Museum is pleased to present Green Chicago, which highlights environmentally-friendly options for businesses, institutions, homeowners and individuals. These three days are full of informative programs about what it means to be "green."

KEYNOTE ADDRESS

ENGINEERING THE SUSTAINABLE BUILT ENVIRONMENT: FROM THE MASTERPLAN TO THE HIGH-RISE

Open the weekend with green building expert Guy Battle, as he discusses the award-winning work of Battle McCarthy, an engineering practice with an international reputation for delivering cost effective eco-friendly buildings. You'll hear about plans for the first ever urban wind farm and the other sustainable features of Freedom Tower- the first and tallest building to rise on the World Trade Center site - and completed projects.

Thursday, April 22, 7 p.m.

\$20, members \$18, students/educators \$15

GREEN ARCHITECTURE SYMPOSIUM

Friday, April 23, 9 a.m. to 3 p.m.

\$15, members \$12, students/educators \$10

Box lunch included if you register before April 15.

ECO-FRIENDLY HOMES FAIR

Saturday, April 24, 9 a.m. to 4 p.m.

Free with Museum admission

Green Chicago was organized in collaboration with the Chicago Architecture Foundation, and in partnership with AIA Chicago Environment Committee. The program is presented with generous support from the Illinois Clean Energy Community Foundation, ULI Chicago - the Urban Land Institute, and USG Corporation.

An Evening with Anchee Min

Discover the compelling story of Chinese-born author Anchee Min. Hear how the propaganda of Chairman Mao's regime forced her into the spotlight - and subsequently out of China - providing a dramatic backdrop to the American success of her best-selling memoir *Red Azalea*.

Wednesday, April 21, 7 p.m.

Reserved Seats \$24, members \$22

General Admission \$20, members \$18,
students/educators \$15 (limited capacity)



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The Field Museum

ELECTION **** 2004 **** U.S. Senate candidate Obama's credentials, ideals prove popular

By Katie Farrell
Contributing Writer

As Democrats across the nation eagerly search for a party victory on the presidential level, Barack Obama, the Illinois Democratic nominee for the U.S. Senate, could be key in creating a Democratic power shift in the U.S. Senate—regardless of who wins the presidential election.

Obama, a 42-year-old African-American state senator from Hyde Park, beat six competitors in the March 16 primary election with an overwhelming 54 percent of the vote, setting himself up as one of the most visible and hopeful figures in Democratic politics nationwide.

Illinois Comptroller Dan Hynes, seen by many as having support from Chicago's Democratic machine, came in a distant second with 23 percent of the vote. The front-runner for much of the primary campaign, commodities trader Blair Hull, spent more than \$20 million of his own money in an unsuccessful bid for the open Senate seat.

While Obama's campaign strategy was to appeal primarily to blacks and white liberals, his campaign also received the majority of votes from white suburban voters and a number of ethnic wards on Chicago's Northwest Side. Such support surprised many political observers and set the stage for the candidate's rise as a national figure at a time when many Democrats are struggling against more well-funded and visible Republican opponents.

"I probably would've thought Obama would've won by 20 percent," said Craig Sautter, who runs Sautter Communications, a political media company that writes and produces political television and radio ads. "I think this is the old [former Chicago Mayor] Harold Washington coalition of coming together around a candidate that they admire, around someone who has the credentials and the resume."

In fact, many believe it was Obama's resume that spoke the loudest to voters. Besides being an Illinois senator for the last seven years, he also was the first African-American president of the Harvard Law Review and a former civil rights attorney. Television ads during the primary campaign also closely affiliated him with Washington as well as the late U.S. Sen. Paul Simon, two well-known and admired Illinois politicians.

Many supporters said they also were attracted by the candidate's devotion to health care programs as well as his service to the needs of working class families by providing tax cuts and jobs to low-income families that have especially been affected by the slow economy.

Audra Wilson, Obama's deputy press and policy director, said that Obama has done a great deal for higher education, and if elected,

would work to ensure affordable education especially for low-income families and minorities. The candidate's campaign literature also says that "[he] co-sponsored successful legislation ... to limit tuition increases and maintain state scholarships."

"Higher education is increasingly essential in today's knowledge-based economy," Wilson said, also noting the gap between those who are college educated and those with only high school diplomas is expanding. "As a U.S. senator, Obama would protect and expand the successful Pell Grant program, which the Bush administration has already threatened to cut the program by \$50 per student. He would also promote efforts to expand the availability of financial aid counseling to make working families aware of their options in funding their children's higher education costs."

The Pell Grant program gives seniors in high school monetary grants to attend college.

Some observers believe Obama runs the risk of being pinned as a "super liberal" by Jack Ryan, the Republican candidate he faces for the open U.S. Senate seat.

"Basically, [Obama] should focus on his differences from the Bush campaign" during the general election, said Don Rose, a long-time political consultant. "He should attempt to pin Jack Ryan in the Bush corner and align [Ryan's] campaign with Bush."

Rose also said it is hard to say how the campaign will develop if Ryan's divorce records are opened up to the public and possibly used against him. Ryan was able to dodge the controversy in the primary election but may not be able to in the general election. However, during the primaries

Obama said he was disappointed that the campaign focused heavily on personal character issues rather than the issues affecting Illinois communities. He also recognized the perils of seeking a public office and having personal issues come under fire in the public eye.

While Obama's new-found fame has made him one of the nation's hottest political candidates, from making headlines in the Washington Post to receiving a \$10,000 contribution from Michael Jordan, he continues to work locally with the communities and build up his support within the state.

"He's been willing to meet with the community," said Josephine Robinson, who volunteered on Obama's primary campaign and also works at Chicago Commons Mary McDowell Center in Englewood, Ill. "I think if people have a candidate that is accessible to the community, they will make the extra effort to go out and vote for him. That's what I think he's [going to be] able to do."

Check out The Chronicle next week for a profile of U.S. Senate candidate Jack Ryan.



Barack Obama

White Palace says no to big business

○ Restaurant owner's peers salute him for standing up to area developers

By Alicia Dorr
Staff Writer

The White Palace at 1159 S. Canal St., sits on coveted property. The area around Roosevelt Road and Canal Street is in the middle of a construction frenzy for big name companies that want to be among the first to invest in the future of the burgeoning South Loop. Unfortunately for them, the owner of the White Palace Grill is more interested in its own history.

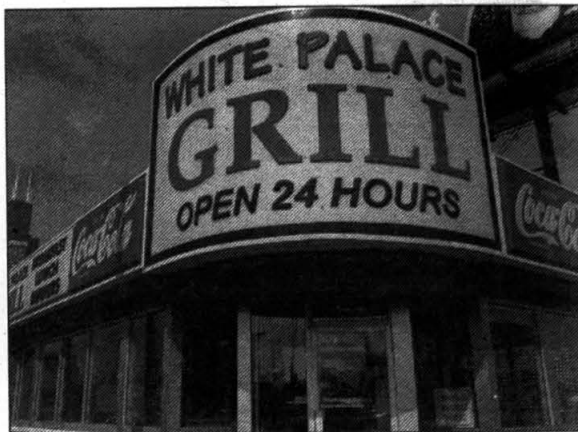
The White Palace Grill has been open 24/7 since 1939. After purchasing the property in 2000 for \$600,000, owner George Liakopoulos restored the diner. It thrives especially as a breakfast and lunch spot, serving greasy spoon favorites such as burgers and grits.

But when big companies like Wal-Mart realized the South Loop's potential, they came to Liakopoulos with offers, he said. In the past decade, the corner has seen the construction of a Dominick's store, a Dunkin' Donuts, a Walgreens, a video store and a strip mall. A Target is going up a few blocks away, and a Whole Foods is also reported to be considering construction in the area.

After turning down bids almost doubling what he paid for the property, it is becoming clear that Liakopoulos is not planning to sell, according to Mark Grutz, general manager of the White Palace Grill.

"He is a firm believer in small business," Grutz said.

Liakopoulos said he's turned down offers from companies such as Atlanta-based Home Depot—which wants to combine his site with the 6.6-acre plot behind his and construct a store. John Sweeney, the president of JPS Interests—the company that



Labeeba Hameed/The Chronicle

The White Palace Grill will remain at its 1159 S. Canal St. location despite offers from developers to purchase the property.

owns the land—said he does not think that there will be any more big offers for the land.

"He has a great business policy—he has a gold mine there," Sweeney said, "but he has made it quite clear that he does not want to sell."

Grutz said big business companies often come in to areas and ask for money from the city to develop the land and pay employees only \$5 or \$6 an hour.

"These companies often eliminate smaller businesses like ours and basically end up taking over," Grutz said.

But that's not always the case, according to Bonnie Sanchez-Carlson, the executive director and president of the Near South Planning Board, a nonprofit board that covers the area. While the South Loop community fought against a Wal-Mart being built in the area, they welcomed a Target store with open arms, Sanchez-Carlson said.

"The No. 1 concern is how [the company] affects small businesses in the community," she said.

In late March, for example, Chicago union members asked aldermen not to support the construction of a Wal-Mart store on the city's South Side because of what they said were unfair labor practices by the company.

Despite being a working part of Chicago's downtown history, the White Palace Grill is seen as being forced into a fight against South Loop gentrification. According to Grutz, however, it is less complicated.

"We own several properties right now, and we do not need to sell," Grutz said.

Sanchez-Carlson said she commends the rehabilitation of the restaurant.

"It is always difficult to stand up to big businesses," Sanchez-Carlson said. "I think [White Palace] is a great part of the South Loop community."

Despite owning the land behind the grill that he will not sell, John Sweeney agrees.

"I think [Liakopoulos] has proven to be an integral part of the community," Sweeney said.

Birds Continued from Back Page

you actually, in many cases, make the building better for humans, too."

Grimes said that by working with less reflective glass, architects can design buildings that are "bird-visible," more habitable and more energy efficient for people, cutting down on glare, heat loss and heat absorption.

"No architect wants to design a building that kills birds," Grimes said.

Also, existing buildings in Chicago can be "accessorized" to be less dangerous for birds, she said. Grimes suggested organizing a citywide project during spring and fall migration seasons that would make people aware of such an important time of the year for Chicago and to also prevent birds from flying into buildings.

Netting that would be decorative as well as functional could be hung down the sides of dangerous buildings, and banners could be hung along the streets as celebratory signs of the migration season, much in the way Chicago is decorated for winter, Grimes said.

"A part of this is always slightly experimental," Grimes said. "You never know what a building is going to do until it's there."

Dr. David Willard, the collection manager in the bird department of the Field Museum of Natural History, addressed during the meeting the idea of planting trees on Northerly Island, the former site of Meigs Field, for birds flying over Lake Michigan to land.

Because prevailing winds from the southwest cause birds migrating north to drift west, the birds must turn around and fly

another key factor that leads to birds' collisions with buildings, and this responsibility belongs to building managers.

Birds tend to be attracted to lights on rooftops and inside buildings as they fly through the city after dark, Hunsinger said. Also, come dawn, birds search for places to land and sometimes fly toward artificial trees inside lit offices, colliding with windows in doing so.

Hunsinger and other Collision Monitors work with building managers to dim their buildings' lights in the nighttime and place decals in windows that might be invisible to the birds.

Through this symposium, the panelists and the audience were given "a better mechanistic understanding of how birds and their habitats interact, what it is that habitats are providing in the economy of birds, [and] what things birds are actually responding to," Whelan said, an understanding O'Neill felt the participants caught on to. "What I was amazed by was what the panelists learned from each other," O'Neill said.

People who notice birds on the street that have been injured can report their findings to the Chicago Bird Collision Monitors by calling (773) 988-1867.

"No architect wants to design a building that kills birds."

—Ellen Grimes, assistant professor in the School of Architecture at the University of Illinois at Chicago

back toward Chicago when blown off course, Willard said. These birds then often collide with McCormick Place's windows, seeing the reflection of the sky or trees, as Willard has observed.

By landscaping Northerly Island, birds would have a chance to land in a safe place, rather than entering the dangerous downtown area, Willard said.

But it's not just the responsibility of the architects to make buildings less dangerous for birds, Grimes said. Lighting is

Wrigley Field goes down in Chicago, MLB history

City landmarks parts of the "Friendly Confines" amidst MLB opposition

By Kristin Kittle
Webmaster

This could be the year Cubs fans have been waiting for. If off-season lineup changes pay off, it could mean an end to the "loveable losers" tradition.

But, with all the changes to the Cubs organization, there's one tradition that won't change: Fans will still be able to sit out in the Wrigley Field bleachers with a can of Old Style in hand.

The bleachers, along with the scoreboard, four exterior walls and marquee sign, the grandstands and of course the brick wall (and its ivy), all received official landmark status by the city of Chicago. The decision to landmark these sections of Wrigley Field was made by the Chicago Landmarks Division on Feb. 11.

"It's a national treasure," said Pete Scales, spokesman for the city's Department of Planning and Development. "Wrigley Field is the only major sports facility in the country that has local landmark status, which is a pretty monumental achievement."

Scales said the unique building called for an unusual landmark process, prompting the city to compromise with Major League Baseball and only allow portions of the field that have historical significance to be landmarked. The move allows the Cubs organization to make changes that may be required by Major League Baseball in the future.

Any part of the field that could inhibit future baseball operations was not landmarked, most importantly the playing field itself. The ability to replace seats and broadcast equipment was not included either.

This decision, however, did not come without some opposition. In a letter sent to the Commission on Chicago Landmarks, MLB Commissioner Bud Selig said, "What you are considering is unprecedented, and while done in the spirit of preservation, will likely precipitate the loss of Wrigley Field."

Selig said he is concerned that by placing limitations on the stadium, it will take away from its flexibility, which might be needed to keep the park competitive in the future.

Cubs President Andy MacPhail also expressed his concern about the field's flexibility in a statement made on the website Preservation Online.

"As fans get exposed to new

ballparks, their tastes and their desires change, and it's important that any ballpark respond to this," he said.

"Everyone knows a little bit about Chicago sports history, and it's good that we preserved the original structure of the stadium to keep it one of a kind," said Robert Polonsky, a Columbia television major.

Over the years, Chicago has seen three of its four professional sports venues, all constructed before 1925, demolished or radically changed to make way for giant state-of-the-art facilities. Wrigley Field is the only original ballpark left in the city and the only park granted landmark status. Wrigley Field, along with the Boston Red Sox's Fenway Park, are the only remaining ballparks built before World War I.

"I think it's good that they are taking initiative to make sure that an important part of Cubs tradition remains the same," said self-proclaimed lifelong Cubs fan, Stacy Olah, 20. "I think Cubs fans will be happy to see the stadium withstand the test of time."

Columbia television major, Steve Siwinski agrees. "It is definitely a good idea because of how much history the park holds being the second oldest ballpark in the nation, it deserves recognition," he said. "It's like a museum but more fun and with beer."

When older sports stadiums decide not to landmark, new construction may not be consistent with the original style. Such was the case with historic Soldier Field, originally built in 1924 to commemorate the victims of World War I. Many Chicago Bears fans were unhappy with the renovated stadium's outside appearance because they said the modern style of the newly constructed seating clashed with traditional columns the building was famous for.

James Miller, an advertising art major at Columbia agrees that this is a delicate issue when dealing with the expansion of a historical venue.

"We don't want what happened to Soldier Field to happen to Wrigley," he said. "I think it should remain the same."

Wrigley Field is one of the most popular ballparks in the nation, yet it has the lowest seating capacity in the National League at 39,345. To help expand seating, the Cubs added 213 seats behind home plate this year and are looking to add 2,000 bleacher seats that will extend over the sidewalk.

The landmark ordinance does not prohibit these additions, however they must be consistent with the historical design of the existing stadium.

Avid Cubs fans Trevor Havelka, 23, said he still prefers the traditional atmosphere of Wrigley.

"It's an old time ballpark; if I want to go see fireworks or watch the game on a big screen in the outfield, I'll go to a newer ballpark," he said. "But Wrigley is a ballpark from the old days, where people came to watch baseball for the game and not to be entertained."

—Andrew Greiner contributed to this report.



Andrew J. Scott/The Chronicle

Wrigley Field's marquee sign and exterior walls shown here were landmarked on Feb. 11 by the Chicago Landmark Division.

Traffic Continued from Front Page

number of factors that may contribute to its poor safety record, including a lack of pedestrian crossing signals, crumbling medians, and lack of available turn lanes due to the physical infrastructure of the elevated tracks that cross the intersection.

According to CDOT, in 2002, the most recent year complete records are available, 35 accidents occurred at the intersection, including two involving pedestrians, making it the 23rd most dangerous among the 2,800 intersections in Chicago. A survey of Chicago police records shows there were 32 accidents at the intersection in the first eight months of 2003.

For some on campus, such a ranking comes as no surprise. "The week before [the 2004] spring break alone, there were six accidents in five days," said Cheryl Morton-Langston, program director of WCRX-FM, Columbia's radio station, and whose office is directly above the intersection. "It seems like every couple of days or so, there's another one."

Martha Meegan, director of Campus Safety, welcomes any changes the city can make to increase safety in and around the intersection, particularly for Columbia students walking to and from classes. "This has to happen," she said. "Pedestrian safety has been a concern for us for a while, and these changes are likely to make these intersections safer."

Beyond the corner of Wabash Avenue and Congress Parkway, however, other changes are taking place. Steele pointed to the need for traffic engineers to view urban areas as a whole—something

CDOT is doing in anticipation of the Superdome's arrival.

"Another area we're looking at is the intersection of State and Harrison," he said, "because east- and west-bound Harrison meets State in different places. We're installing new traffic signals, and changing the timing of those signals to create three traffic phases instead of two: one for all northbound and southbound traffic on State, one for westbound on Harrison, and another for eastbound on Harrison."

A Chicago Transit Authority bus stop on State Street, currently located south of Harrison Street, is also being relocated to the north, according to Lt. Maureen McMann of the Chicago Police Department's Loop Traffic Unit. The move will place the stop closer to the entrance to the University Center, which will face State.

Like the intersection of Congress Parkway and Wabash Avenue, the intersection at Harrison and State streets has seen its share of safety concerns.

"State and Harrison has been dangerous for many years," said Bonnie Sanchez-Carlson, president and executive director of the Near South Planning Board. "These are solutions that we and other community groups have been asking for."

Synchronization among traffic flows—both vehicular and pedestrian—between the intersections that circle the University Center is also high on the list of projects for CDOT.

"Both Wabash and Harrison and State and Congress have pedestrian walk signals," Steele said. "We want to make sure the new walk signals [at Congress and Wabash]

jibe with the others, because you don't want to give the walk signal at Wabash when you're giving the stop signal at State."

Other issues being considered include potential dates for the complete re-opening of Harrison Street between Wabash Avenue and State Street, which has seen traffic restricted first to construction of the University Center and more recently with the construction of a single-room-occupancy housing slated to open across the street from Columbia next year. Questions about whether Harrison Street will have on-street parking are being reviewed.

Also on the agenda from a different source is a review of traffic-aide assignments at various intersections in the area. McMann said that although the corner of Wabash Avenue and Congress Parkway is currently only staffed by a traffic aide during the afternoon rush period, that could change in the future.

"We'll have to take a look to see if there's a traffic aide needed there in the morning when Superdome opens," she said. "Normally there's only an afternoon post at the corner, although the intersection of Congress and State is always posted [with an aide]."

According to Steele, despite having a timetable that expects to have the proposed changes completed by the time the first students move in, the opening of the Superdome won't be the end of the process.

"Once the dorm opens, we will monitor the traffic flows and make whatever adjustments will be made," he said. "Traffic engineering, after all, is an evolving process."

OFF THE BLOTTER

• Three unidentified men were arrested for an armed robbery that occurred in the 1200 block of South State Street, on April 5 at 10:45 p.m. No one has been taken into custody in connection with this incident.

• A wallet containing a checkbook, \$20, a debit card and various IDs was stolen on April 5 between 5:30 p.m. and 6:30 p.m. at Columbia's Wabash Campus Building, 623 S. Wabash Ave.

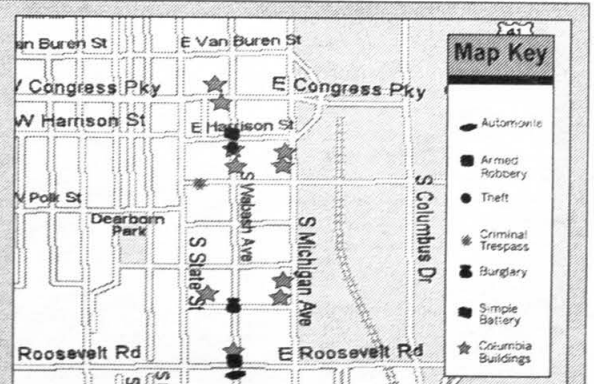
• Police reported a burglary at 1111 S. Wabash Ave., on April 5 at 8:30 a.m. No one has been taken into custody in connection with this incident.

• A 30-year-old man was taken into custody for criminal trespass at the HotHouse 31 E. Balbo Drive, April 4 at midnight.

• A white 2001 Dodge truck was stolen from BP Amoco gas station, 1201 S. Wabash Ave. at 5:15 p.m. March 29. No one has been taken into custody in connection with this incident.

• Three high school girls were arrested for fighting in an elevator at their school, Jones College Prep, 606 S. State St., on March 24 at 1 p.m. Police did not report how the fight began.

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





Carrie Bergagna/The Chronicle

Robbie Hunsinger, coordinator of the Chicago Bird Collision Monitor and Rescue Project, looks for injured birds at North Pond near Fullerton and Lakeview avenues. Hunsinger encourages Chicago residents to call the Collision Monitors' hotline to report injured birds.

Panel eyes sky, city to protect birds

○ Designers and scientists suggest altering architecture and dimming lights

By Jeff Danna
City Beat Editor

Organizations around Chicago are working together to improve city conditions for some of its most overlooked residents and visitors—birds.

A panel of architects and ecologists from various groups met on April 6 at the Daley Bicentennial Plaza, 337 E. Randolph St., to share ideas about how to make Chicago a more desirable environment for the species of birds that call the city home and those that pass through during migration seasons.

"What we're truly trying to do here is look at Grant Park as this civic center, but as an urban game park, as well, that brings all these different people together," said Bob O'Neill, president of the Grant Park Advisory Council.

O'Neill, who moderated the symposium, said the examination of how birds use Grant Park and navigate through the city is part of a larger plan to make use of Grant Park as a "classroom" for Chicago's millions of residents and visitors to learn about nature and culture.

In 2000, Mayor Richard M. Daley signed the Urban Conservation Treaty for Migratory Birds, a partnership agreement between the city and the U.S. Fish and Wildlife Service, that O'Neill said is designed to "build awareness about migratory birds" and "promote bird-friendly design and environments for birds that are migrating."

"[The treaty] is the impetus for all sorts of new programs," O'Neill said.

Upon Daley's signing of the treaty, the city received a

\$120,000 grant to help fund projects that would make it more bird-friendly.

Panelist Dr. Joel Brown, a professor of biological sciences at the University of Illinois at Chicago, compared migratory birds' use of Grant Park to people's use of O'Hare Airport. Just as the airport is a hub for people to connect to other destinations, Grant Park is a connecting point for birds making their way to other locations.

Dr. Christopher Whelan, an avian ecologist with the Illinois Natural History Survey, and Ken Wysocki, president of the Chicago Ornithological Society, elaborated on this idea, saying that Chicago is a "staging area" for birds to rest and find nourishment during a long journey, a fact that is particularly true of birds that are migrating north from Mexico's Yucatan Peninsula.

Once these birds reach the Gulf of Mexico, different species of birds divert in different directions. Those that fly over the gulf's western border make their way north along the Mississippi Valley, turning northeast to follow the Illinois River to Chicago near Cairo, Ill., Whelan said.

"In a way, Chicago is almost more important to the birds than the birds are to Chicago," he said.

However, as much of an asset as Grant Park is to migratory birds, Chicago's overall structure can pose a deadly threat.

"Given that Chicago is on the north-south flyway along Lake Michigan, it's especially a problem because of all the buildings and glass," O'Neill said.

With Chicago now recognized under the Urban Conservation for Migratory Birds Treaty as a city willing to help protect these

winged visitors and inhabitants, organizations and architects have the support to design the city in a manner that would prevent birds from colliding with buildings in mid-flight.

Robbie Hunsinger, coordinator of the Chicago Bird Collision Monitor and Rescue Project, estimates that 100 million to 1 billion birds die in the United States each year from collisions with buildings. Between late August and late October, she said the Bird Collision Monitors rescued approximately 185 birds in Chicago and treated and released about 85 percent of those.

The reasons why birds tend to collide with buildings can be attributed to two key factors, according to members of the panel.

One reason is that the glass used to construct buildings is reflective, said panelist Jeanne Gang, a professor at the Illinois Institute of Technology and an architect for Studio Gang Architects. Birds often see the reflection of the sky or trees in buildings' windows and fly toward these illusions.

Ellen Grimes, an assistant professor in the School of Architecture at University of Illinois at Chicago, explained ways that would make new buildings less dangerous for birds and improve existing buildings in Chicago for birds in terms of safety.

"The point I was trying to make [at the symposium] was that thinking about the building as part of an ecology gives people who design buildings a richer context for their work," Grimes said. "And the thing I think is most important ... is that by thinking of things like birds,

Commuters rely on trains despite terror warnings

By Lisa Balde
Managing Editor

Terrorism hasn't deterred city residents from riding Chicago's public transportation, even if some admit that it's on their minds as they climb aboard trains and buses for their daily commute.

Despite warnings from government officials earlier this month that terrorists could target public transportation systems in major U.S. cities, commuters who talked to The Chronicle don't seem to be worried.

But it's because they have no other choice, they said.

Tyrone Lee, a sophomore graphic design major at Columbia said he travels an hour and a half each way to get to school every day. The 359 Pace bus takes him to the Dan Ryan Red Line station so he can travel another hour underground to campus.

"It's really my only mode of transportation since I live on the South Side," he said. "I'm not really worried about [threats]. It's all talk."

Lee said that even if the Chicago Transit Authority or Pace increased security, it couldn't really protect passengers against terrorists. He said he doubted that passengers would even notice the difference, if the city did take measures to improve security.

"I wouldn't feel safe," Lee said. "But it'd be better—they really don't do that much as it is."

Lee admitted that there is nothing he can do, even if he was concerned about a threat to his safety.

Ann Avouris, a senior at the University of Illinois at Chicago, agreed.

As she waited for her State Street bus home, she said that the CTA was her only way of commuting among school, work and home.

"I did think about it," she said. "But mechanical failures concern me more than terrorists."

In recent months, Metra has come under fire for several derailments and the deaths of passers-by

who crossed at the rail line's tracks.

The simultaneous terrorist bombings of several commuter trains in Madrid, Spain, in late March also prompted concerns.

As Avouris hopped on her bus to leave, she said she'd keep riding public transportation until there was another way for her to travel.

Because Chicago is centered on a comprehensive, cost-effective transit system, every day and occasional riders alike said they couldn't see why people would avoid it if they needed to use it.

Reggie Andrews, an electrics engineering student at DeVry University's Chicago campus, said he usually takes his car to school and work. But if necessary, Andrews said he has no problem riding the train or bus, despite terror threats.

"I usually don't take the CTA, but [threats] wouldn't deter me," he said, as he left Harold Washington Library Center, 400 S. State St. "If it's going to happen frequently, then yeah. But not if it's only once in a while."

Andrews said he took the CTA to the library that day because of the train's proximity to the downtown area.

After the Washington, D.C., public transportation terror alert, transit authorities across the country announced plans to implement advanced security tactics.

But, like Andrews, Metra officials said that this threat would not deter this rail system.

Tom Miller, a Metra spokesman, told The Chronicle the March alert didn't cause any security elevation.

"Certainly security measures have increased at the downtown stations," he said. But Metra took those measures after 9/11, not necessarily because of additional threats made.

Miller said Metra has recorded no rider ship decreases.

"It's really too cost-effective not to take the CTA," said Jeremiah Fisher, 25, a Chicago musician. "Taxis are much more expensive."



Charles Kushner/The Chronicle

Ann Avouris, a University of Illinois at Chicago student, said CTA mechanical failures are more concerning than terrorism.

See Birds, Page 38