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Columbia College Chicago

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

Staff union dispute still unresolved

○ NLRB examines more than 60 disputed votes

By Jennifer Sabella
News Editor

It's been more than four months, and both the United Staff of Columbia College and the National Labor Relations Board still have no answers on whether the staff will unionize after ballots were challenged following the Oct. 14, 2004, union election.

Since the results of the vote came back with a 158-138 vote against the union, a number of ballots have been under investigation by the NLRB.

The US of CC filed four complaints with the NLRB, including a dispute over the eligibility of 60 voters filed with the NLRB in October. The agency asked to further investigate the situation.

"This is not a normal case," said Gail Moran, assistant to the director of the 13th Region of the NLRB. "This is a mammoth number of challenges for a hearing officer to have to deal with. ... I've been in the Chicago region for six years, and the number of challenges in this case is unprecedented."

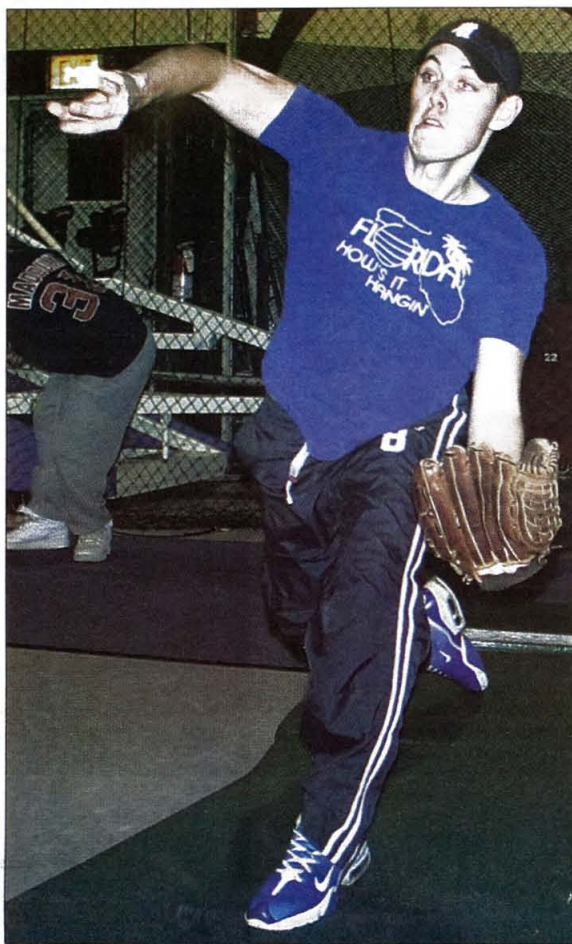
Moran said due to the nature of the case, a tentative decision on whether the challenged ballots are valid has not been made, and she cannot give a date on when it is expected.

"We're reviewing 1,400 pages of transcripts after a few weeks worth of hearings," Moran said, "and the hearing officer is in the process of writing a letter of recommendation to the board on all the challenges."

According to Joan McGrath, US of CC member and administrative assistant to the chairwoman of the Film and Video Department, the US of CC charged the college with allowing staff supervisors to vote and failing to provide a complete list of eligible voters to the NLRB. She said the US of CC made its case in court.

"Through the testimony, I think the union put on a better case," McGrath said. "The college's case was weak in terms of trying to make people into supervisors and managers."

Although the NLRB wouldn't give a time period for when these decisions will be made, McGrath said that the US of CC's attorney predicts a decision by the end of the month, and she hopes for the best.



Courtesy Mike Moran

New pitcher Marty Hedrick will fill the No. 2 spot in the Columbia Coyotes rotation this spring, said Coach Anthony Piccoli.

Baseball set to swing in spring

○ Coyotes could become NCBA team next season

By Andrew Greiner
Editor-in-Chief

Columbia's baseball team, the Coyotes, will start the new season defending their 2004 Wisconsin-Illinois Baseball Conference title.

This year, teams from Northwestern and DePaul universities will be gunning for them, looking to steal away the title.

But Coach Anthony Piccoli said he isn't worried about the pressure that comes from being No. 1.

"I'm thinking nothing but repeat," Piccoli said in a phone interview.

His confidence is due in no small part to the return of every key player from last year's team, plus a few additions.

Piccoli, a 2004 Columbia graduate, said he will again start Brad Bruntyn, the slugger who once played professionally in Mexico, at

first base. Also returning is team president and catcher Chris Schroeder, and Piccoli said fans should keep an eye on a new pitcher named Marty Headrick.

"Oh man, I'd build my whole team around Brad," Piccoli said. "He's just that good. And Marty's got all the stuff. He'll probably be No. 2 in the rotation."

The Coyotes are a club baseball team, so just about anyone associated with Columbia can play. Teachers, alumni, students and administrators all have a shot at making the starting lineup—if they make it past the tryouts.

The Coyotes are now entering their fifth season. To get them ready, Coach Piccoli started practices two weeks earlier this year. The team has been tuning up at an

See **Baseball**, Page 7

'Superdorm' retail space up for grabs

○ Bookstore joins 7-Eleven on UCC's first floor

By Jeff Danna
News Editor

Since the University Center of Chicago opened last summer, two businesses have leased space on the ground floor, and officials say the remaining space could be filled this year.

Of the approximately 29,000 square feet of retail space available in the building known as the "Superdorm," 525 S. State St., about 6,000 square feet is occupied, said Mark Pranaitis, owners' representative for the University Center.

Originally, Pranaitis said, the space was expected to be filled by last September, but only two businesses so far—7-Eleven and Books in the City—have signed leases and opened their doors.

In September, Columbia's officials said that the "Superdorm"'s leasing duties were moved from a

third party to in-house. The retail space was not filled as quickly as anticipated, and the owners were concerned about the building's financial situation.

According to Pranaitis, Baum Realty Group Inc. originally handled the leasing process. Once the retail space was filled, U.S. Equities Realty LLC, the company that manages the University Center, was to handle any further leasing duties. But when Baum's contract ended last fall and the space was still empty, U.S. Equities took control and was ahead of schedule.

While U.S. Equities manages the "Superdorm," a separate division handles leasing, Pranaitis said. The leasing process "is going similarly" with U.S. Equities, he said.

"Except now they have a real

See **Retail**, Page 8



Ben Pancoast/The Chronicle

The Tonkawa Theatre Tribe performs their trial run of the musical 'Hair.' The show runs at the Strawdog Theatre, 3829 N. Broadway Ave. through March 6.

'Hair' Apparent

○ Columbia grads, students tackle 'first rock musical'

By Trish Bendix
Assistant A&E Editor

Columbia theater students in the Tonkawa Theatre Tribe are taking it all off in their production of the original rock musical "Hair, the American Tribal Love-Rock Musical" for their engagement at the Strawdog Theatre. In the most stunning scene, a split second before the close of the first act, the cast of 14 sheds their clothes.

"In other productions, it's done very differently," said cast member and Columbia student Danielle Boyd. "The way we

want to do it, portraying Claude [the main character] as being stripped of everything, and us as a tribe supporting him, we have to strip ourselves to be able to understand what he's all about."

And though the nudity might be controversial, the sex-powered, drug-induced "Hair" tackles other taboo subjects such as morality, sexuality, violence and racism while following the lives of Claude, Woof, Berger, Sheila, Crissy and Hud.

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Say it like you mean it, Giambi

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From airport to amphitheater

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Andrew Greiner

Editor-in-Chief

Marriage goes to the dogs

This could give a whole new meaning to being in the doghouse.

Last week in Springfield, Mo., two dogs, Tweezer, a 2-year-old Maltese, and Linus a younger Maltese, joined together in the bonds of holy matrimony.

Tweezer, the bride, was decked out in full matrimonial gear. She walked the aisle at Ted E. Bear's Toy Factory in Missouri, complete with head-dress and veil. Linus, the groom, sported a tuxedo top and no pants, because they probably couldn't fit over his tail.

The connubial canines exchanged vows (or possibly bow wows), munched on some cake with about 20 of their closest doggie friends, and jetted off for a glitzy honeymoon in the backyard of their owners' home.

As sweet as the ceremony was, the wedding has dogs across the nation barking over what has become a national debate about marriage.

The controversy revolves around the issue of same breed couples. Both Linus and Tweezer are from the Maltese breed, and rules against same-breed marriages have been in effect in the dog community for some time. Although same-breed dating and some mating has continued, conservative groups are decrying the marriage as the final straw.

McGruff the Crime Dog, spokesman for the Canine Conservatives Corps, a conglomerate of pups with a traditional bent, went on record this week with the CCC's position.

"We do not condone same-

breed marriages in any way, shape or form," said the veteran public service announcer. "Do your part; take a bite out of crimes—against the sin of intra-bred couples."

However, some sources say that McGruff has been seen sniffing around numerous other hound dogs. McGruff refused to comment on the alleged sniffing.

The Linus and Tweezer marriage has rallied support on both sides of the issue. Liberal dog camps have stood up for the rights of canines, saying that while they don't understand intraspecies marriage, they will support the dogs' choice.

Leading the charge for the liberal dog camp is Moose, the Jack Russell Terrier who made a name for himself playing "Eddie" on the sitcom "Frasier." He is pulling together support from the arts community to launch a series of benefit concerts called "Dog Aid" in honor of Tweezer and Linus' union.

Scooby Doo, of the famed Scooby and Shaggy duo, along with his nephew Scrappy Doo, fronted the money to host a same-breed pride parade in the heart of downtown St. Louis. Scooby is an unexpected advocate for canine same-breed marriage; some previous family problems swayed him.

"Rafter my rister got pregnant with Rappy's ritter, the rhole family rold her roo stay with the father," Scooby said. "Rrut same-breed rarrriage just rasn't done in those days, so he left her. If only he rould have stayed—we ridn't notice that ranything was wrong until

Rappy was about 10 ronths old."

"Rever since then, ri've sort of rad to be a father to that ressed up rittle pup. Hee hee, Scooby dooby doo," Scooby said.

Scrappy had no comment on the debate and only mustered a half-hearted "Puppy Power" as he trotted away with his uncle's giant paw on his shoulder.

Meanwhile, members of the CCC were hounding the Missouri legislature to nullify the union.

"Ever since the M.U.T.T. act of 1972 dogs have worked to tear down the class distinction created by pure breeding. The mission of canine kind must continue to be the realization of mutually universal tail traits," McGruff said during a CCC press conference.

Just eight days after their wedding, Linus and Tweezer have become the unlikely heroes of an entire canine subculture and the center of a nationwide debate. The couple is trying their best to handle the spotlight.

"Linus is a mess. He just runs around the back yard in circles till he drops. Then he gets up and does it again," Tweezer said. "I can't get him to stop. He was never like this before we were married but I think this circus is driving him crazy."

"You know, all we wanted to do was move into our little dog house built for two and enjoy each others' company, and maybe share a few bones," Tweezer said.

—agreiner@chroniclemail.com

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A&E Supplement

Announcements

■ By the book

To celebrate African American Pride, the Columbia College Bookstore, 624 S. Michigan Ave., welcomes Chuck Smith of the Theater Department and author of *Seven Black Plays* on Feb. 22 at 4 p.m.

The following day, Feb. 23, the bookstore will host Valerie Wilson Wesley, author of *Ain't Nobody's Business If I Do* and Fiction Writing Department artist-in-residence, at 4:30 p.m. Both events are free.

For more information, contact Sonja Smalley at (312) 344-7712.

■ Concept art

Artist Adia Millett lectures about the thoughts and concerns behind her installations, photographs and embroidery projects on Feb. 23 in Room 203 of the Wabash Campus Building, 623 S. Wabash Ave.

The free lecture takes place

from 6:30 p.m. to 7:30 p.m.

For more information, contact the Student Life Office at (312) 344-7569.

■ Some creative space

The reception for "Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop" will be presented by C-Spaces and the Glass Curtain Gallery on Feb. 24 from 5 p.m. to 8 p.m.

The exhibit, featuring work by Blackburn, his collaborators and students, runs in the Glass Curtain Gallery of the 1104 Center, 1104 S. Wabash Ave., through March 25.

Deborah Cullen, curator of El Museo Del Barrio gallery in New York City, discusses Blackburn's life and work at 6 p.m. during the reception. The event is free.

For more information, call the Glass Curtain Gallery at (312) 344-6650.

■ Dance African

The Dance Center opens its AfroContempo Festival with Senegalese dancer and choreographer Germaine Acogny, who will perform "Tehourai," a solo piece choreographed by West African Sophiatou Kossoko.

The performance takes place on Feb. 25 and 26 at 8 p.m. in the Dance Center, 1306 S. Michigan Ave.

The performance costs \$24 for general admission with a 20 percent discount for Columbia employees and \$5 tickets for students.

For more information, call the Dance Center box office at (312) 344-8300.

Weather

AccuWeather 7-day forecast for Chicago

| Monday, Feb. 21 | | |
|--------------------|-----------------------------|---------------------|
| | Times of sun and clouds | High 38° Low 22° |
| Tuesday, Feb. 22 | | |
| | Partly sunny | High 36° Low 20° |
| Wednesday, Feb. 23 | | |
| | Mostly sunny | High 34° Low 20° |
| Thursday, Feb. 24 | | |
| | Sunny to partly cloudy | High 38° Low 26° |
| Friday, Feb. 25 | | |
| | Rain and snow possible | High 40° Low 28° |
| Saturday, Feb. 26 | | |
| | Mostly cloudy with flurries | High 36° Low 22° |
| Sunday, Feb. 27 | | |
| | Partly sunny | High 38° Low 26° |

All forecasts provided by—
AccuWeather.com—©2005

What are you doing for Black History Month?



"Visiting all the lectures around Columbia."

—Gretchen Jankowski, Senior, Fine Arts



"Chatting with friends and learning the history."

—Sharhonda Roberts, Junior, Film/ Directing

"Giving two talks, 'Steppin' 101,' 'Exposed.'"

—Kurt Flowers, Senior, Illustration



"Attending speaking events."

—Kate Pirrello, Senior, Fine Arts



David Maki/The Chronicle

THE
COLUMBIA
CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-7254 or e-mail chronicle@colum.edu.

February 21, 2005

Trustee 'left his mark' on Columbia

○ Davis valued social development, education

By Jeff Danna
News Editor



Courtesy ShoreBank

Milton Davis, a Columbia life-time trustee and founder of Chicago's ShoreBank Corp., died in his South Side home of cancer Feb. 11. He was 73.

Davis became a member of Columbia's board of trustees in 1978 and was a driving force behind the Center for Black Music Research in its early years.

"Milton Davis was a great friend of Columbia College Chicago," wrote Columbia President Dr. Warrick L. Carter in an e-mail statement. "As a trustee, he lent us his wisdom and counsel for more than two decades. He left his mark on this college in many ways, including his active support for and leadership in the creation of the Center for Black Music

"He was accessible. He cared about the development of the community and its people. He gave his all."

—Abena Joan Brown,
president of ETA
Creative Arts

Research, the only research center in the world focusing on the music of the African diaspora. We mourn his loss. He will be missed."

In 1973, Davis purchased the South Shore Bank (now ShoreBank) with James Fletcher and current ShoreBank officials Ronald Grzywinski and Mary Houghton. The bank was slated to move downtown, but under Davis' leadership, it remained in the South Shore neighborhood for the purpose of providing African-Americans equal access to capital, said Bob Nash, vice chair of ShoreBank Corp.

As the bank's president and, later, its chairman, Davis helped invest \$2 billion in development of Chicago's South and West sides. With Davis, ShoreBank funded major franchises in Chicago, including the city's first McDonald's, Nash said.

"He was the soul of this bank," Nash said. "He represented the hopes and dreams of people on the South Side of Chicago."

One organization that benefited from ShoreBank and Davis' support is Chicago's ETA Creative Arts Foundation, an institution of African-American arts founded in

See Davis, Page 8

Enrollment springs up

○ Preliminary numbers suggest increase in student body for 2004-2005 academic year, officials say

By Jennifer Sabella
News Editor

The college announced that preliminary numbers show a 4.4 percent increase in enrollment for the spring 2005 semester. But that's a loss of 992 students since the fall semester.

These data were provided by the Office of Institutional Planning and Research. Final figures are due out by the end of this month. Despite losing close to 1,000 students since last semester, college officials still claim they are on track with their goals. The final numbers should show an increase of more than 3 percent over last spring's enrollment, according to Elizabeth Silk, director of Institutional Research.

Administrators are not worried about the loss of students and said it was normal in higher education.

"It's not at all uncommon," said Steve Kapelke, provost and vice president of academic affairs. "Some students begin a program and then they decide for one reason or another that program isn't right for them, or sometimes it's for financial reasons and they withdraw at the beginning of the spring semester."

Kapelke said colleges in general lose students between the fall and spring semesters, and Columbia's numbers show that statement to be true. During the 2003-2004 school year, Columbia's enrollment dropped 8 percent between the fall and spring semesters, and so far this year, there has been a 9 percent drop, according to the data from Institutional Research.

However, at the same time, the college experienced a spike in

transfer student enrollment.

Transfer student enrollment increased by 20 percent from last spring, with close to 470 students transferring to Columbia this spring. Kapelke credits Columbia's recruitment efforts. Last year, spring transfer enrollment totaled 394 students.

"We're targeting our recruitment efforts at transfer students," Kapelke said.

Mark Kelly, vice president of student affairs, told The Chronicle this fall that if the student body continues to grow by 3 to 4 percent each year, new facilities may have to be purchased. The Office of Campus Environment recently hired an outside company to look into just how much space Columbia may need.

"Generally, I think our enrollment numbers are as good as

they are because of the quality and the nature of our programs," Kapelke said.

On top of new student enrollment, there is a 4.5 percent increase in continuing undergraduate enrollment. Continuing undergraduates are students who have stayed at Columbia from the fall or from previous years.

"Based upon last year, we would expect some continued growth [within the next week]," said Mark Lloyd, assistant vice president of marketing and communications.

Currently, there are 9,362 students registered for the spring semester, and the Office of Institutional Planning and Research expects it to exceed 9,600 by the time the numbers are finalized.

Artist turns critical eye to hip-hop

○ Exhibition of multimedia artwork draws attention to popular culture as part of African Heritage series

By Jeff Danna
News Editor

Artist Ayanah Moor's work sparingly covers the white walls of Columbia's A&D 11th Street Gallery. But while ornamentation is limited, the exhibit is packed with her personality.

Through March 2, the A&D Gallery, 72 E. 11th St., is displaying selected pieces by printmaker and multimedia artist Moor as part of Columbia's Black History Month celebration, Black Artists: Community and Context. The exhibition features work that reflects Moor's personal connection to hip-hop and commentary on the social aspects of black culture.

"I wouldn't say that the focus of my art is hip-hop," Moor said. "I would say I'm interested in ideas of vernacular and black popular culture, and so my interest in art kind of pushes up against my interest in that subject matter."

Moor, who grew up in Norfolk, Va., and moved to Philadelphia to attend graduate school at Temple University, said she has been invested in hip-hop culture from its beginning in the late 1970s. She recalls being 6 years old in 1979 and being fascinated with the music and culture's celebratory nature.

Since then, she has taken an interest in observing hip-hop's evolution into what she calls its "black nationalist era," "hippie era" and the "bling era of today."

Moor's displayed work is a representation of her interests in a variety of media. Included are examples of printmaking, sound collage and video.

One piece is a series of enlarged notecards, each containing a question about hip-hop and a handwritten answer. For example, one card features a lyric by rapper Lil' Kim and asks the reader to identify the boldface terms "shade" and "ice" in the context of the verse.

The cards included in the piece were originally used as parts of a casual performance Moor conducted. She handed a card with a ques-



Courtesy Art and Design Department

Pennsylvania-based artist Ayanah Moor creates work that uses self-portraits to address personal and cultural ideas, as in this piece titled "Holla Black." Moor's work is on display through March 2 in the A&D 11th Street Gallery, 72 E. 11th St.

tion on it to someone she met, and that person would write down an answer.

"Based on that interaction," Moor said, "we'd start having a very interesting conversation that would reveal your knowledge of rap music, your knowledge of black popular culture, your knowledge of slang and then your perception of me as an expert based on me giving you the card, based on race or based on the way I'm dressed."

Amy Mooney, an art history teacher at Columbia, was instrumental in organizing Moor's exhibit. Mooney first became aware of Moor and her work through the downtown Chicago printmaking studio Anchor Graphics.

As co-chair of the African Heritage Committee, Mooney found that Moor's work fit with the "culture and context" theme of examining the cultural implications of modern African-American art. The pieces in the Moor exhibit address ideas of identity and ownership in black popular culture that will hopefully generate discussion, Mooney said.

"[Moor's pieces] are very reveal-

ing in the way a self-portrait would be, but they don't look necessarily like a self-portrait," Mooney said.

A piece in the A&D Gallery Moor believes works in this manner is "a n r," a sound collage created with her friend and fellow artist Rick Gribenas, who is now pursuing a Master of Fine Art at the University of Illinois at Chicago.

Moor describes the collage as a dialogue of sound with Gribenas manipulating music by using records and a turntable and Moor answering with random samples of music from CDs. People who visit the exhibit can listen to an 11-minute loop of this dialogue.

"We both did work on the theme of 'identity,'" Gribenas said of the piece's origins. "We had a mutual respect for each other's work, and it seemed natural to get together."

The two artists met at Carnegie Mellon University in Pittsburgh, where Moor has taught drawing and printmaking classes since 1999.

As a teacher, Moor is intrigued by the way hip-hop has become a part of mainstream culture, particularly in academic institutions. In

recent years, she said, professors have examined hip-hop as a viable art form. Moor enjoys exploring this phase in hip-hop's evolution.

For instance, with her self-portrait "thugniggaintellectual," Moor takes a look at notions on gender in hip-hop. In the picture, Moor is standing with her feet shoulder-width apart, her face expressionless as she stares at the camera. Her clothing is colorful and loose fitting.

"Wearing very casual clothes and not smiling—some have interpreted that as masculine or that as aggressive when all I'm doing is wearing casual attire and not smiling," Moor said. "That's one of the ways I'm trying to play with this idea of portraiture."

While Moor asks many questions through her work, she does not offer any clear answers. She hopes Columbia students bring their own ideas to the exhibition.

In addition to her show, Moor will also discuss some of the ideas she explores as an artist, including the academic study of hip-hop culture, in a lecture as a part of Columbia's Art Talks series on March 1.

Working on a film and run out of money?

Got an idea for an art exhibit?

Have you always wanted to curate your own photography show?

Are you writing the Great Asian American novel



and need a new typewriter?

The Center for Asian Arts and Media wants to help you!

The Helen Fong Dare Scholarship Fund awards up to \$2,000 to full-time Columbia College Chicago students towards a creative project about the lives and culture of Asians and Asian Americans.

Applications are available at

The Center for Asian Arts and Media, 29 E. Congress 1st Floor or online at www.asianartsandmedia.org

For more information please call 312.344.8214. Application Deadline is March 18, 2005, Notification date March 28, 2005

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create...
change

In March the Portfolio Center will host 3 workshops designed to help students create effective applications.

- March 15 @ 10 a.m.
- March 16 @ 1 p.m.
- March 17 @ 6 p.m.

623 S. Wabash, Suite 307 (312)344-7280

Application Deadline: April 15, 2005

For more information and to get an application, go to:
<http://www.colum.edu/weisman/>

sponsored by: Office of Student Activities & the Portfolio Center of Columbia College Chicago
questions? weismanadvisor@colum.edu

Playing for funds



Trumpeter Roy Hargrove performs at the HotHouse, 31 E. Balbo Drive, Feb. 17. The concert raised money for the Open Doors Scholarship Fund that benefits graduates of Chicago Public High Schools who would like to attend Columbia.

Eric Davis/The Chronicle

Graduate program under construction

○ Course curricula would not change with reorganization

By Andrew Greiner
Editor-in-Chief

The graduate school at Columbia may be changing focus.

School officials plan to rearrange the department's current function as a stand-alone entity that handles administrative and educational functions. The change, which is still in the proposal stages, would place graduate studies under the supervision of the school's three deans. The graduate school would be re-named the Office of Graduate Administration and Student Services.

Keith Cleveland, the acting dean of the graduate school for the past four years, said the process should streamline the graduate education at Columbia.

The graduate curriculum won't be affected by the transition; the graduate department will simply change its focus from academics to administrative work. The first layer of education will still go through department chairs and the classes will continue to be taught by Columbia faculty, Cleveland said.

But changes to the curriculum, such as developing new courses and programs and eliminating old ones, will fall on the shoulders of the three deans: Doreen Bartoni, dean of the school of media arts; Cheryl Johnson-Odim, dean of the school of liberal arts and sciences; and Leonard Lehrer, dean of the school of fine and performing arts.

"This change should do nothing but strengthen the programs," Cleveland said. "The three deans are more than capable."

Three graduate only programs at Columbia—dance movement therapy, interdisciplinary arts and educational studies—will remain unchanged, but will fall under their respective dean.

If ratified, the changes would take 18 months to complete and the new makeup of the department would be in place by fall 2006.

"It could be done earlier," Cleveland said. "It just depends on how many bumps we hit along the way."

Cleveland's title will change along with

his department. He will go from acting dean of the graduate school to dean of graduate administration and student services. His office will continue to handle graduate student matters, but will be more focused on the administrative aspects of the program, such as providing information about grants and loans, handling graduate student admissions, assisting students with registration issues and certifying students for graduation.

The reasons why this change is necessary are a little less specific than the details of the change itself.

"There is no dramatic thing that I can say about it. Like this terrible thing happened so this is being done. No, it didn't work that way," Cleveland said. "It's really an effort to think again about the way that the college reorganized itself and to try to figure out whether that reorganization, that was done a few years ago, could be improved upon. The decision was that it could."

Steven Kapelke, the school's provost and the engineer of the proposed changes, said the shift should not be seen as a response to anything negative about the program. He added that it is simply a quality control measure.

"I think the graduate office has been badly overworked. It was hard for ... Cleveland to handle all of the educational functions as well as the administrative oversight. The fact is that it was overstressed," Kapelke said. "The first objective of the graduate school is educational quality."

Kapelke pointed out that these changes are still in the proposal stage, but he said he is optimistic the changes will go through.

"It has the support of [President Warrick L. Carter]," Kapelke said.

Graduate enrollment at Columbia has declined slightly during the past few semesters. Graduate school enrollment for 2004 went from 646 students in the fall to 599 students in the spring, according to data provided by the Office of Institutional Planning and Research. Enrollment 2005 numbers are expected soon.

College evaluates space situation

○ Architects survey students to understand campus geography

By Alan Baker
Associate Editor

In response to a perceived space crunch on Columbia's campus, college officials contracted an outside research firm to look into the school's space needs.

Student enrollment has steadily increased for the past few years and this semester officials are reporting a 4.4 percent increase.

Alicia Berg, vice president of campus environment, hired Valerio Dewalt Train to conduct a survey of Columbia's students, faculty and staff for ideas on how to handle the growing student population.

Valerio Dewalt Train, a Chicago architectural firm, is in the midst of evaluating all of Columbia's departments "to get an idea of where people are throughout campus," said Randall Mattheis, principal of the company.

Because Columbia consists of 14 buildings spread throughout the South Loop, the main focus of the study is to determine how students interact.

"Columbia is unique. People only know people within their own discipline," Mattheis said.

To understand the spacing of students around campus, the firm is currently creating a student survey. The survey is essentially an online diary for students, where they are encouraged to catalogue a typical day at Columbia, such as what time they arrive, where they go, what they do and even where they eat lunch.

The survey is currently in its trial run. Valerio Dewalt Train distributed the online questionnaire to 20 students to work out bugs for accuracy and confusion. Within a week the survey will be e-mailed to all students, inviting them to describe their stay on campus.

The issue of departmental space is also

brought up in the survey.

"We need to understand what departments use what space," Berg said.

The growing student enrollment and the influx of students actually living on campus has placed a premium on space.

"We want the administration to have an understanding of how the school is growing and possibly create space in the future," Mattheis said.

Columbia is one of the only colleges in Chicago that doesn't have a student center. Because Berg's main focus is on the students, she said, "a student center is absolutely part of the process."

"With a well designed and promoted student center I think more students would interact together," said Kelsey Wild, a sophomore fiction writing major.

"The challenge is how the college will find the funds to make the student center become a reality," said Mark Kelly, vice president of student affairs.

He said the money must come from fund-raising or some sort of capital campaign, not tuition.

"It can only be built if we can find a contributed income," Kelly said.

There has long been a proposal on the table to build a student center in the space where Buddy Guy's Legends sits. But stalls in a necessary land swap between the college and Buddy Guy's have kept the plan on hold.

The space survey is only the first phase in the planning process for those involved to get a sense of the challenges ahead.

Valerio Dewalt Train will continue to conduct research to determine the college's long-term vision while maximizing the current space.

"It's a vision on how to grow in the South Loop," Berg said.

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

Concert Hall Events

Monday, February 21

Maggie Brown in Concert
12:30 PM

Wednesday, February 23

Cerqua Rivera Art Experience
12:30 PM
Free performance, reservations
required call: 312/344-6300

Thursday, February 24

Cerqua Rivera Art Experience
12:30 PM
Free performance, reservations
required call: 312/344-6300

Friday, February 25

Cerqua Rivera Art Experience
7:30 PM
Tickets: \$18 and \$25
For information: 773-847-0305



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

Frequency 32

Columbia College Television Dept.
Program Guide for University Center on Channel 32

Campus Update

Columbia's forum for campus news, announcements, events, weather info & more...

MWFSu: 6a, 8a, 10a, 12p, 2p, 4p, 6p TRSa: 7a, 9a, 11a, 1p, 3p, 5p, 7p, 9p, 11p

Exposure

Profiles of Columbia's faculty, staff & students in their field of expertise.

This week's featured artist: Paul Amandes, Theater Department faculty

MWFSu: 10:30a TRSa: 7:30p

Hot Spots

A fast-paced, entertainment program that visits different venues around Chicago.

Featured: Lazer Quest, Sluggers, Improv Olympics

MWFSu: 11a TRSa: 8p

Reel Stuff

A profile of student film, video, animation & documentary projects.

This week's featured artist: Sean Miller, Film major

MWFSu: 1p TRSa: 10p

A/V Squad (NL)

Meet musicians and dj's from around the country while visiting some hot clubs.

MWFSu: 8p & 8:30p

Gamers (NL)

Video games of all genres and game platforms are explored.

MWFSu: 9p

College Town, USA (NL)

The crew visits college campuses, hang-outs and students around the country.

This week's open house: University of Georgia.

MWFSu: 9:30p

Comedy Night School (NL)

Join Professor Doug Gordon on various comedic adventures and lessons.

MWFSu: 10p

Gutter Ball Alley (NL)

This entertaining game show gives \$20,000 to the contestants insane enough to go through extreme challenges.

MWFSu: 10:30p

Ultimate Destination (NL)

Watch host Wade McElwain as he shows us around Puerto Plata, Dominic Republic, one of the hottest spring break destinations.

MWFSu: 11p

Planet X (NL)

Some of the very best footage in extreme sports on the planet.

MWFSu: 11:30p

(NL) National Lampoon Network Programming

Do you have a great Music Video that people need to see? Contact:

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Lunchtime groove



Erin Mash/The Chronicle
Junior bass player Nick Hill plays in the acoustic jazz band Fat Boy Clark on Feb. 16 in the Hokin Gallery of the Wabash Campus Building, 623 S. Wabash Ave., as part of the lunchtime acoustic series.

Baseball Continued from Front Page

indoor workout facility in Lyons, a near-west suburb of Chicago, since the second week of January.

After this season the Columbia Coyotes are looking to join the National Club Baseball Association, a syndicate of college club teams based out of Pittsburgh. The larger conference would pit them against club teams from Southern Illinois, Ball State and Loyola universities. It would also give them a chance to compete in the NCBA World Series and an opportunity to be crowned national champions.

While Piccoli is sure his team would do well in the NCBA league, he's not so sure they can go.

Fees for the conference are \$1,000 annually, plus a one time entry fee of \$500, said Sandy Sanderson, NCBA's president.

Right now Schroeder, the team's unofficial spokesman, is on a breakneck fund-raising campaign to make up the difference between their \$500 student activities budget and the cost of entering the league.

Schroeder has donated \$500 of his own money to take advantage of a matching grant from the Student Organization Council, which will match donations up to \$500.

His fund-raising efforts included slinging discount tickets to a Second City show in the lobby of the Wabash Campus Building, 623 S. Wabash Ave., and striking a deal with the campus bookstore to help them merchandise Columbia Coyote gear.

The team's financial woes extend beyond the fees for the

NCBA. Equipment for the team can get expensive. Their need for uniforms, mitts, and catcher's gear, for starters, has the Coyotes chewing through their budget fast.

The players all need new helmets, the old helmets cracked after a few weeks spent in the back of a car in below-zero weather.

"What can I say? We're an expensive organization," Piccoli said.

The Coyotes were already forced to bow out of a national tournament for financial reasons. After winning the Wisconsin-Illinois Baseball Conference tournament last year, the team received an invitation to play in a national spring tournament in Florida, but again lack of funds made the trip unfeasible. So the team has set their sights on other, more local challenges.

Schroeder is in the process of setting up a few games at the University of Illinois at Chicago, and a deal to play Robert Morris College, a Division I school, is all but inked, Schroeder said.

"If we can beat a Division I school, that's pretty notable," Schroeder said. "I believe we can beat 'em. We're a lot better than we were last year. We gained a lot of talent."

However, the team's mission has not changed. The Coyotes are still looking to extend their fan base and gain loyalty within the Columbia community.

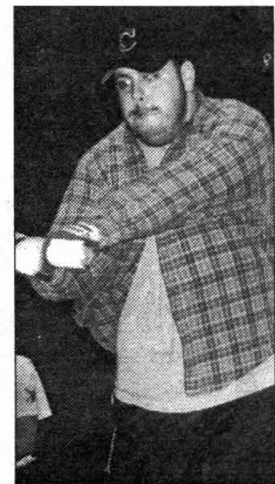
Last year's breakout season helped. The team gained local media attention with articles about the team's success appearing in The Chronicle and Chicago

Journal. The Kane County Cougars, a semi-pro organization, honored the Coyotes during a July game, and, according to Schroeder, Columbia's admissions office has agreed to fly the team's banner in its lobby.

"Any attention we can get is great," Schroeder said. "And the more fans we can get out to our games, the better."

The Coyotes will open their season mid-April, although they are still unsure of exactly what their schedule will look like.

"Right now it looks like April 8, but we're trying to get a couple of games before that," Schroeder said.



Courtesy Mike Moran
Coyotes Coach Anthony Piccoli takes some practice swings at their indoor training facility in Lyons, Ill.

Applications are due in the office of New Student Programs and Orientation MARCH 25, so hurry up and apply!

Calling All Students

Freshman
Orientation is looking for students who have exhibited strong leadership abilities for a paid summer orientation leader position! Orientation leaders will provide new freshman, transfer students and their families with an introduction to the Columbia College Chicago community.

Please
pick up an Orientation Application Packet in the Office of New Student Programs and Orientation located at 623 S. Wabash Ave. Rm 203 or online at www.colum.edu/orientation/leaders

The
packet will give you information regarding requirements, job description, and benefits, including how much you'll get paid! It's a fun way to spend the summer and get to know new and interesting people!

Retail Continued from Front Page

building they can show, as opposed to just plans they can point to," Pranaitis said.

Because the University Center is now open, he hopes the remaining retail space will be filled by September 2005.

"It's hard to lease space that doesn't exist," Pranaitis said. "And the space didn't really exist until July."

The first business to move in, 7-Eleven, opened in the fall, and Books in the City, a book retailer, opened Feb. 11. Two more leases are close to being finalized, Pranaitis said.

While he could not say specifically what the two businesses are, he said one is a bakery and sandwich shop, and the other is an ice cream shop.

A hair salon and a tanning salon have also expressed interest in the "Superdorm" retail space, but those negotiations have not progressed as far as the others, Pranaitis said.

"From the beginning, we searched for businesses that would be seen as amenities to the building," he said. This means bringing in businesses that would be beneficial not just to the students living in the University Center, but also to all South Loop residents.

Tom Kurian, owner of the 7-Eleven franchise in the "Superdorm," rents a 2,500 square-foot area of the retail space. He said he is pleased with the con-

venience store's location in the "Superdorm."

"Business has been good with the student support," Kurian said. "We have that student base." On an average day, the 7-Eleven brings in about \$2,000 to \$4,000, he said.

Books in the City, the most recent business to move into the University Center, opened its doors to coincide with the beginning of Columbia's spring semester, when students would be shopping for new textbooks, said store manager Christy Coco.

For a brand new store, Coco said, business has been steady as students have gradually noticed the store's close location to school.

"I think a lot of Columbia students didn't know we were here at first. ... You can't open in three days and expect miracles," she said last week.

Coco said she hopes Books in the City's new location will be beneficial to students in the South Loop the way the business' Lincoln Park location is to DePaul students.

Pranaitis said he has seen that the businesses open in the University Center have already attracted the attention of students and South Loop residents.

"I was just in [Books in the City], and there were Columbia students buying textbooks," he said.

"I think a lot of Columbia students didn't know we were here at first. ... You can't open in three days and expect miracles."

—Christy Coco, manager, Books in the City

A photo finished



A massive photo by Sarah K. Bierman, a Columbia alumna who finished with an MFA in photography in 2004, graces the South Side of the 33 E. Congress Parkway Building as part of Columbia's branding campaign.

Eric Davis/The Chronicle

Davis Continued from Page 3

1971. When ETA purchased a South Side storm door factory to serve as the site of its operation, Davis recognized the group's potential and accompanied co-founder Abena Joan Brown on corporate and foundation calls.

In 1978, Davis became ETA's first board chairman.

"He was accessible," Brown said. "He cared about the development of the community and its people. He gave his all."

This idea of community involvement by a bank spread across the

United States and to other countries. ShoreBank employees brought Davis' leadership and banking philosophies to impoverished areas of South Africa and Ghana, teaching bankers how to lend money to a broader spectrum of people.

According to Nash, Davis valued education, which is why he was enthusiastic about his involvement with Columbia. A graduate of Morehouse College in Georgia, Davis realized not everyone had access to the same levels of learn-

ing, and he reached out to the less fortunate, Nash said.

It was this compassion and outreach that those close to Davis will miss the most.

"I felt what one could expect when someone close makes a transition," Brown said. "We feel bereaved, but also philosophical. He did his job, and he did it well."

Davis is survived by his wife, Gertrude "Trudy," daughter Shelley, son-in-law Omar McRoberts, and grand-daughter Naima Davis-McRoberts.

SCHOLARSHIP OPPORTUNITIES

FOR STUDENTS AT COLUMBIA COLLEGE CHICAGO

Department scholarships

ART & DESIGN

- Pougialis Fine Arts Award (Deadline: April 2005)
- Precious Lashley Fashion Scholarship (Deadline: Spring 2005)

ARTS, ENTERTAINMENT & MEDIA MANAGEMENT

- The Make A Dent Scholarship (Deadline: May 20, 2005)
- Precious Lashley Fashion Scholarship (Deadline: Spring 2005)
- The Chuck Suber Scholarship (Deadline: March 15, 2005)

ASL - ENGLISH INTERPRETATION

- Michael Frylewicz Scholarship (Deadline: June 1, 2005)

DANCE

- Forest Foundation Scholarship (Deadline: April 8, 2005)

EARLY CHILDHOOD EDUCATION

- Joan and Irving Harris Scholarship (Deadline: April 15, 2005)

FICTION WRITING

- John Schuitz and Betty Shiflett Story Workshop Scholarship (Deadline: March 2005)
- Sylvia McNair Travel Story Scholarship (Deadline: March 2005)

JOURNALISM

- John Fischetti Scholarship (Deadline: March 4, 2005)
- Irv Kupcinet Media Arts Scholarship (Deadline: March 18, 2005)

MARKETING COMMUNICATION

- The Patricia McCarty Scholarship Fund (Deadline: March 18, 2005)

PHOTOGRAPHY

- Kodak Scholarship (Deadline: May 6, 2005)

RADIO

- Irv Kupcinet Media Arts Scholarship (March 18, 2005)

SENIOR SEMINAR

- Jane Alexandroff Senior Project Award (Deadline: Spring 2005)

TELEVISION

- Al Lira Scholarship (Deadline: March 18, 2005)
- Thaine Lyman Scholarship (Deadline: March 18, 2005)
- Irv Kupcinet Media Arts Scholarship (Deadline: March 18, 2005)

THEATER

- Betty Garrett Musical Theater Scholarship Fund (Deadline: May 2, 2005)
- David Talbot Cox Scholarship Fund (Deadline: June 1, 2005)
- Freshman Achievement Award (Deadline: May 13, 2005)
- John Murbach Scholarship/Designer-in-Residence (Deadline: May 2, 2005)

- Helen Fong Dare Scholarship (Deadline: March 2005)
- Hermann Conaway Scholarship (Deadline: March 18, 2005)
- Hillary Kalish Scholarship (Deadline: April 1, 2005)
- Ron Pitts Scholarship (Deadline: April 1, 2005)

Open to all majors

- Academic Excellence Award (Deadline: March 18, 2005)
- Albert Weisman Scholarship (Deadline: April 2005)
- Alumni Scholarship (Deadline: April 18, 2005)
- David Rubin Scholarship (Deadline: April 1, 2005)

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DEPAUL UNIVERSITY

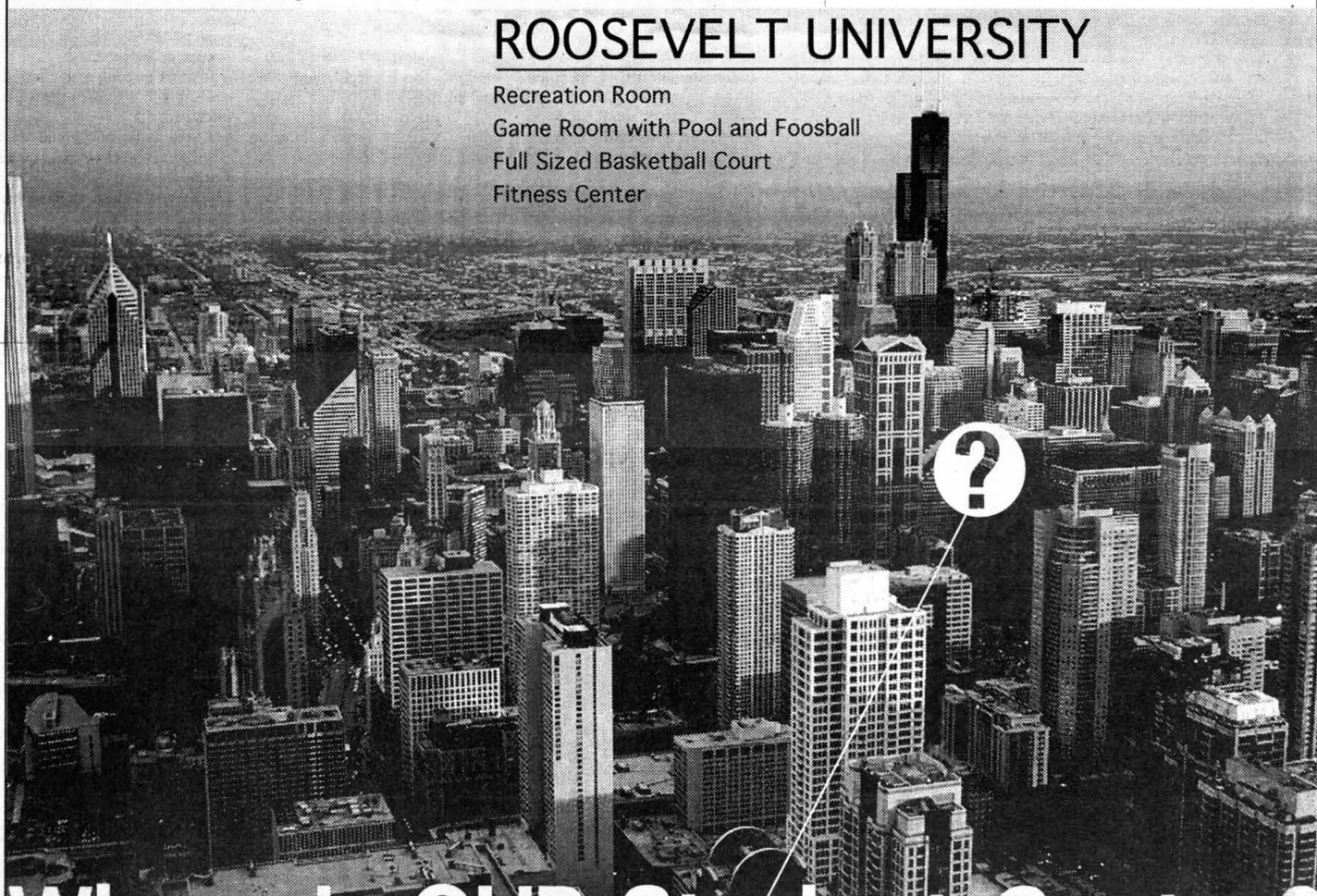
Internet Café
Copy Center
Food Court (six restaurants)
Country Market for fruits, veggies, flowers and baked goods
Game Room with video games and pool

IIT

Conference Rooms
Copy and Postal Center
Student Organization Offices
Food Court

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Recreation Room
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Where is OUR Student Center?

Columbia College Chicago

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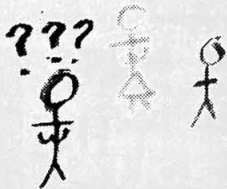
Students Centered - Students for a Student Center

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SPACES

THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

POLYTHEISM OF GENDER
CALL FOR WORK

Since the day of our birth society has tried to assign a gender to our sex. Advertising and the media provide a continuous assault, shaping our identities and the way we interact with one another.

This is a call for work in any media that responds to how society constructs gender, for an April exhibit in the Hokin Gallery

2-d 3-d fashion photography film/video installation performance

The call is open to all Columbia College Chicago students. Drop off work for review along with any special presentation needs at the Hokin Annex, 623 S. Wabash Avenue, first floor.

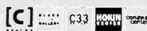
DROP OFF DATES:
MONDAY, MARCH 21 - WEDNESDAY, MARCH 23RD
(5PM CUT-OFF). 2005.

Work will be curated by members of Arts Community Student Organization.

Questions? Contact: Julie Caffey 312/344-7696
or jcaffey@colum.edu

Co-sponsored by [C]Spaces and Arts Community Student organization
[C]Spaces is a division of Student Affairs, funded by student activity fees.

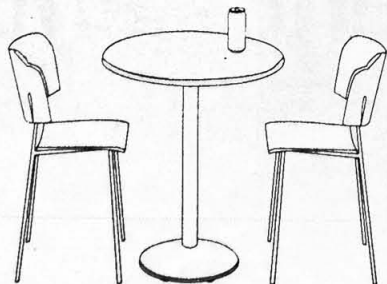
Columbia
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Hokin Lunchtime Series



623 S. Wabash
Hokin Gallery
1st Floor



BIG MOUTH

OPEN MIC SERIES

SHOWCASING THE DIVERSE TALENT OF COLUMBIA COLLEGE

HOKIN ANNEX

623 S. WABASH 1ST FLOOR CHICAGO, IL 60605 <http://cspaces.colum.edu>

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HOSTED BY:
SONNY DAZE

HIP-HOP NIGHT

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SPACES
THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

C33 Gallery
33 E Congress, first floor
hours: M-Th 9-7, F 9-5
Sat. by appt.

The Endless War: Paintings by Susanna Tschurtz

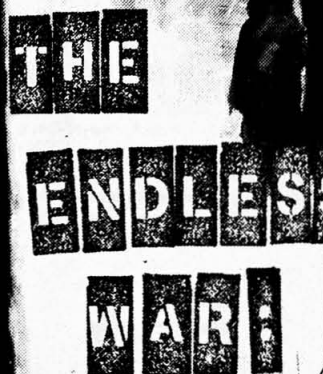
February 14, 2005–April 1, 2005

Thursday, March 1, 5-7pm, Reception with the Artist; Lecture at 6pm by Columbia College history instructor Ray Lohne

Born in Romania in 1938, Chicago-based artist Susanna Tschurtz became a refugee in war-ravaged Europe at age six. Tschurtz spent eight years of her young life in a refugee camp until she was able to immigrate to the United States in 1952. Her unique work transforms the experiences of her childhood into universal human suffering and serves as a reflection of the contemporary struggle against inhumanity in places such as Yugoslavia, New York City on 9/11, Afghanistan, Sudan, and Iraq.

Co-sponsored by [C]Spaces, a division of Student Affairs, and the Department of Liberal Education. Funded by student activity fees.

Image (detail): War Stories I, 1994



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SPACES
THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

Glass CURTAIN Gallery
1104. Wabash first floor
hours: T, W, F, 9-5, M, Th 9-7
Sat. by appt.

Creative Space: Fifty years of Robert Blackburn's Printmaking Workshop

January 31–March 25, 2005

Thursday, February 24, 5-8pm, Reception; Slide lecture at 6pm by Deborah Cullen, co-curator of Creative Space

Robert Blackburn, who died in 2003, changed the course of American art through his graphic work and the Printmaking Workshop, which he founded in 1948. Creative Space includes selections of Blackburn's pioneering abstract color lithography and a wide array of prints by noted students and collaborators. This is a Library of Congress exhibition made possible through the generous support of Merrill Lynch.

Sponsored by [C]Spaces/Glass Curtain Gallery, a division of Student Affairs. Funded by student activity fees.

Image (detail): Robert Blackburn, Heavy Forms lithograph, 1961



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SPACES
THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

Hokin Gallery
623 S. Wabash Ave, first floor
hours: M-Th 9-7, F 9-5
Sat. by appt.

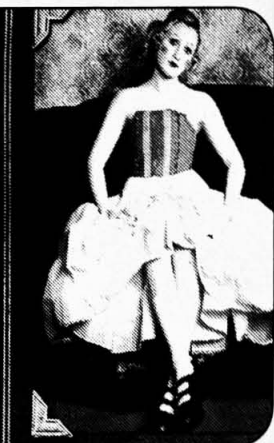
Albert P. Weisman Memorial Scholarship Exhibition

February 14, 2005–March 19, 2005

The Albert P. Weisman Memorial Scholarship Fund was established in 1974 to encourage Columbia College students to complete projects in all fields of communications.

Sponsored by [C]Spaces, a division of Student Affairs. Funded by student activity fees.

Image (detail): Sarah Gilmore, BOUND series



NATIONAL CAMPUS NEWS BRIEFS

Stories from colleges across the country

A double check

Officials from Western Kentucky University recently started a pilot program in which 30 professors use a website, www.turnitin.com, to help monitor plagiarism.

Once a student completes a paper, it is submitted electronically to the site. The site's software then checks that paper against a database of 6 billion pages from student papers, published papers, and books licensed from publishers.

If it finds a matching paragraph or more, it sends a message to the professor reporting the similarities.

Turnitin.com is currently used by 4,000 universities in 60 countries and receives 40,000 papers a day, said founder John Berry.

Berry described plagiarism as a lazy person's sport that is easily tripped up by search engines such as Google.

The Internet has also produced a slew of paper mills, websites offering to sell students entire papers. Not only do these sites require subscriptions, but many of the papers issued are registered at turnitin.com.

Students said they think Internet cheating was more prevalent in high school than in college because the penalties in college are more severe. What's really needed, say some experts, is a re-evaluation of university policies and teaching on issues such as cheating.

Two-hour tongue

One Washington State University couple's kiss lasted

more than two hours, a length that could beat some relationships.

Cameron Graves, a senior math major, and Rory Spence, a senior public relations major, won the first Kiss-a-thon sponsored by WSU's KUGR radio station.

Graves said their motivation to win the contest came from "food, love and nothing to do."

"And the flowers," Spence added.

The three couples were competing to win dinner for two as well as a dozen roses.

This was enough to merit hearty competition despite having to undergo bouts of standing on one leg and raising their arms in the air, along with the constant cold and frequent remarks by onlookers.

"We might have to do this again," said Aisha Monem, a junior English and communications major and KUGR promotion director.

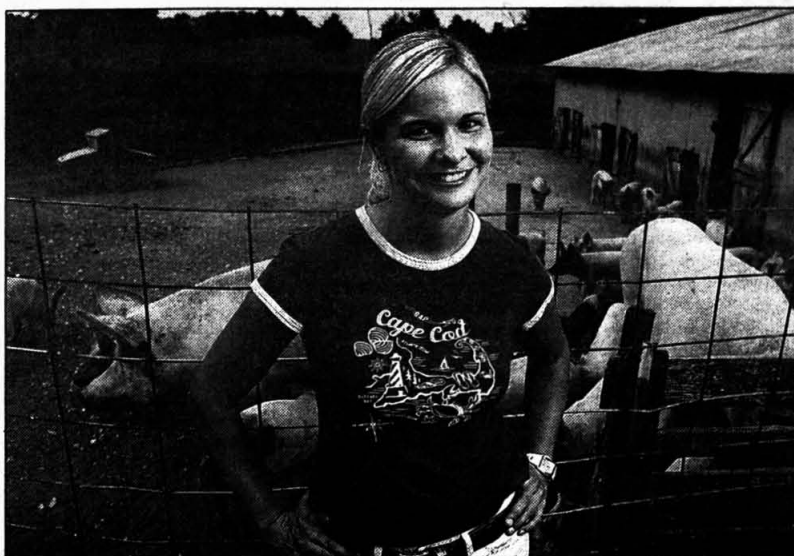
Dirty discovery

Professors at Utah State University discovered revolutionary bacteria that could act as a natural cleanser for contaminated soil around the world.

Ron Sims, head of the biological and irrigation engineering department, as well as biology professors Anne Anderson, Charles Miller and Joanne Hughes, discovered three unique microbes on a Superfund site, the name given to sites in the U.S. Environmental Protection Agency rated as contaminated, in Libby, Mont.

The site had been contaminat-

Bacon for books



KRT

Lindenwood University student Gina Kientzy of Silex, Mo., a Pork for Tuition program participant, barter hogs as payment for her college tuition. The program is aimed at helping rural families send their children to school.

ed with a highly toxic hydrocarbon liquid, which polluted the underground water system of a nearby town.

Sims lab tested the soil by spotting samples with a crystalline hydrocarbon in an effort to kill the toxin. However, the bacteria thrived and gained the ability to degrade existing carcinogens.

The team now must isolate the DNA and determine the size of chromosomes, which will verify how much sequencing will need to be done. The process could take nearly a year.

"It will be useful for a lot of developing countries or countries that don't have a lot of money for cleaning up contam-

nated sites," Miller said.

The Netherlands, Poland and Russia have sites that may contain some of the bacteria types. Officials are currently collaborating with the team to purify the locations. The hope is that this knowledge will spread and all nations will benefit.

Stressed out students

Baylor University students, like most others, are stressed out, and experts say it may be hazardous to their health.

Students are feeling the pressure of hectic schedules. "I just don't have enough time in the day to get everything done," Meredith Johnston, sophomore, said.

According to the University of Florida's Counseling Center website, "Sometimes parents, faculty and others tend to idealize their college experience and remember it as that idyllic time when they had few worries or responsibilities. To students currently attending college, however, the process is often stressful and frustrating."

Dr. Jim Marsh, director of counseling services at Baylor, said he has seen more and more students experiencing crises and seeking counseling.

"Yes, [students] are stressed out—not just at Baylor, but nationally," Marsh said.

He said there are a number of reasons cited as to why people in general are experiencing an overwhelming amount of stress.

Stressful situations are sometimes unavoidable, but the physiological results of this stress can often be curtailed through meditation, scheduled relaxation times and realistic scheduling.

Cereal solution

Rachel Petlowany and her roommates at California State University-Monterey Bay are

cuckoo for Cocoa Puffs and just about any other cereal they can find.

"It's so good," Petlowany said, munching on her third of bowl the day.

"And it's easy," said Christina Morley.

"And it's quick," said Shalin Cooney.

And apparently it's common, this love affair between college kids and their cereal. Children 12 and under are by far the biggest consumers of cereal.

But anecdotal evidence suggests that growing up doesn't mean growing out of cravings for a bowl, especially among teenagers and those just out of their teens.

In other words, Trix aren't just for kids.

"It's actually pretty amazing to see how many college kids love cereal," said Cooney, who with her roommates has a 12-box stash on top of the refrigerator in their shared suite of rooms.

The trend caught the eye of a couple of entrepreneurs, who've launched a chain of cereal-only restaurants, called Cereality, in university towns. The first one opened right on the campus of Arizona State University; two others will follow near campuses in Philadelphia and Chicago.

Cereal fanatics can choose from 30 varieties, drown them in a variety of milks including soy, and finish them off with any of 30 toppings, including bananas, almonds, M&Ms and marshmallows.

The chain is looking to expand west, but will probably go first into Southern California, said a spokeswoman.

So cereal lovers like Petlowany, Morley and Cooney will have to stick with familiar sources to get their fix.

—Compiled by Alan Baker

Digging up history



KRT

Olivia Navarro Farr, right front, a graduate student at Southern Methodist University, takes notes at an archaeological site at El Peru in northern Guatemala. SMU faculty and students are working on the first modern survey of majestic ruined Mayan temples and palaces in Waka, an ancient city in that country.

Free sites provide bare-bones tax assistance

○ Convenience, ease of use may not be enough for filers who have complex situations or require more assistance

By Deborah Lohse
KRT

It is now possible for just about everyone to prepare a federal tax return online and get it securely zapped to the Internal Revenue Service completely free.

But whether you want to use the free websites this year is another question altogether.

Nineteen companies offer free federal tax filing, and several of them—including H&R Block, TurboTax and TaxAct.com—offer it to all filers, not just those with low incomes or other qualifying criteria.

Most of those companies offer their minimal services on their free sites and reserve the more helpful products for paying customers.

Generally speaking, free online tax filing is best suited for the people it was originally intended to serve: those with modest incomes and fairly simple tax returns—and, of course, a computer with Internet access.

Those taxpayers must be comfortable trusting the tax preparation company to maintain their tax data on their computer servers, and they should check out the company's privacy policy.

Free online filing can also be

a good choice for people who make jumbo salaries—provided they have either a very simple tax life or are so knowledgeable about the tax laws that apply to them that they require no guidance to avoid potential pitfalls.

fiction that your return has been filed, and your income tax refund can arrive in as little as a week (using direct deposit), compared

To meet its goal of 80 percent of the population filing electronically by 2007, the IRS toyed

Those companies created the Free Filing Alliance, a group of tax prep companies that offer free filing to some taxpayers available only through

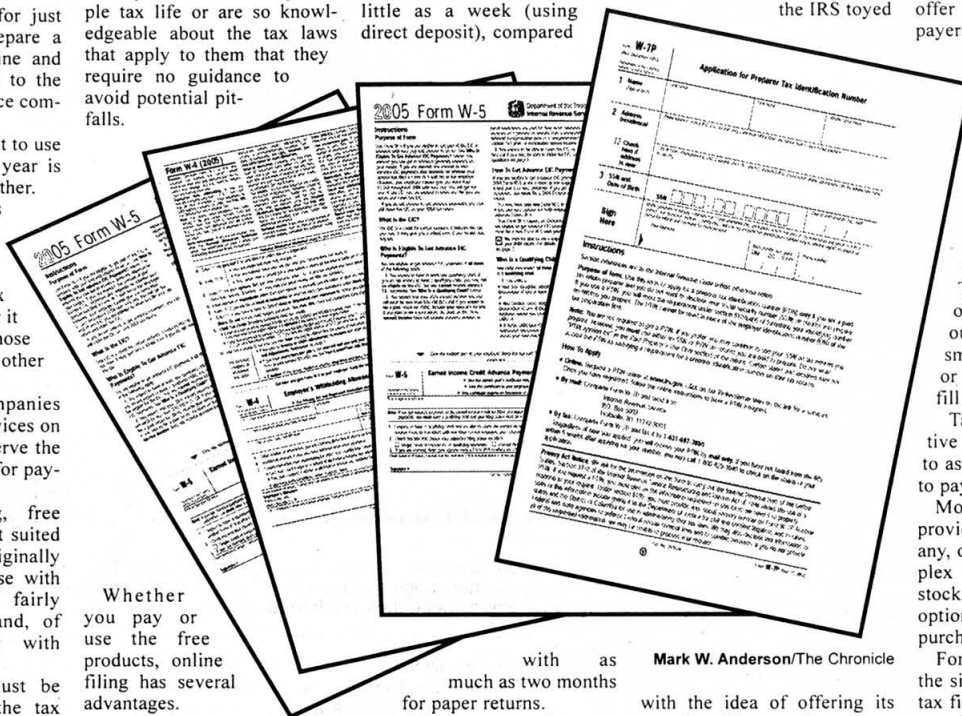
www.irs.gov. Each approved company must go through a background check and follow data privacy and other rules.

Some free sites, such as H&R Block, offer a smattering of advice along with their free service. But most are like TurboTax, which doesn't offer any assistance filling out documents such as a small-business Schedule C or the Schedule E you must fill out for rental properties.

TaxACT offers provocative questions for taxpayers to ask, but then requires them to pay to get the answers.

Most free sites also only provide skeletal guidance, if any, on the tax pitfalls of complex transactions like selling stock acquired through stock options or an employee stock purchase plan.

For the most part, each of the sites that offer free federal tax filing requires taxpayers to pay \$10 to \$33 to have their state tax return filled out and filed electronically.



Whether you pay or use the free products, online filing has several advantages.

It is faster and more error-proof than the old paper method because there's no IRS worker typing in your data.

You also get an instant noti-

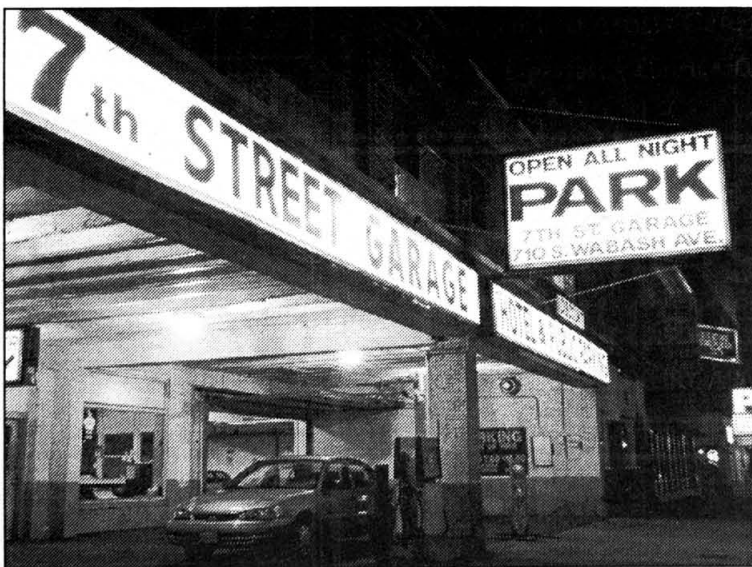
with as much as two months for paper returns.

If it were up to the IRS, everyone would file online. It costs the IRS about \$2.59 to process paper returns and 62 cents to process an electronically filed one.

Mark W. Anderson/The Chronicle

with the idea of offering its own free filing service to low-income taxpayers. But that set off a frenzy of objections from companies that make their living selling tax preparation software and services.

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Student-parents find support where they can

○ Nearly 17 percent of female college students nationwide are parents, along with 9 percent of males

By Ihuoma Ezech & Angela Fedrick
KRT

Ask Yolanda Whitted about her life and she will tell you that she is a mother, a teacher, a manager and a student.

An English education senior at North Carolina Central University holding down a 3.3 GPA, Whitted is home-schooling her 9-year-old son, Jayon.

She also manages Jesus and Me Christian Street Productions, a nonprofit organization that supports at-risk children.

This leaves little time for sleep. On a good night, Whitted will get five hours.

"From the time I wake up in the morning until the time I go to bed, there is not a time that I am not doing something," Whitted said.

Nationally, 13.3 percent of college students were single parents in 1999-2000, according to the latest available figures from the National Center for Education Statistics.

For whites, the figure was 10.5 percent; for Latinos, 17.3; percent; for Asians, 10.2 percent and for American Indian/Alaska Natives, 20.4 percent.

For African-American students, the figure was 28.8 percent.

Courage, hard work key

Sophomore Xenovia Lewis, who is majoring in criminal justice at North Carolina Central, is a mother of four: Quianna, 9, Quiesha, 8, Kwi'Shawn, 3, and KiaAsiah, 2.

"It takes a lot of determination, courage and hard work to make it

through every single day," Lewis said.

Being a good example to her children is a top priority for Lewis, even when times get tough.

"I have no excuse for not excelling because my children look up to me. The only support that I get is earned by working. I receive no support from any agencies because they would not let me work or go to school full time."

Trying to break the cycle

She said her biggest fear was that her children might go through the same cycle—becoming young single parents.

Shaunte Rivera, a nursing freshman at North Carolina Central, said "through every passing day is a discovery of new challenges."

Rivera is raising two children, Daeza, 2, and Jaida, 18 months.

She gets support from the Interfaith Hospitality Network, which provides day care vouchers, and lives at Genesis, a transitional home, with seven other women and their 14 children.

Rivera said this way of life can be difficult for anyone.

"Each of us has different goals in life. It's very hard to deal with all these traumas, yet keep up with school work."

Thinking of her children and their future is what makes it worthwhile.

"My kids keep me going," she said. "I am all that they have. I have to be a good example so they can see me succeed in my

life, and therefore, succeed in theirs.

"Hard work and struggling got me NCCU. So while I'm here, I have to make the best use of my opportunity.

"Abortion was not an option for me."

—Destiny Stokes, mother of 6-month-old

"I want my kids to be strong, independent women. I want them to see how Mommy has struggled to provide them with their basic needs. I want them to do even better in their own lives," Rivera said.

Rivera said younger students who are not doing well in school should be more aware of the consequences that result from slacking off.

"Look at what you have now and what you aspire to have and re-evaluate yourself. Be honest with yourself because, truth be told, you don't need clubs, boyfriends or girlfriends right now," she said.

"You can choose to work hard now and enjoy later, or choose to enjoy now and spend the rest of your life working and chasing a few dollars."

Tight schedules are common

For Destiny Stokes and her boyfriend, life is on a tight schedule. A sophomore at Clark Atlanta University, she typically starts her

school day with an early morning feeding of her 6-month-old daughter Selah.

When 10 a.m. rolls around, Stokes is relieved by Selah's father, a sophomore, so she can shower and head to her 11 a.m. class.

"We work together. Once my boyfriend gets out of class that allows me enough time to get ready for my class," Stokes said.

According to Stokes, the decision to be a mother and finish school was a true test of her strength.

"My freshman year, I was attending Xavier . . . and I found out I was pregnant. My boyfriend was attending a community college at the time," Stokes said.

Throughout college, Stokes' grandmother had been her financial backbone. But her grandmother threatened to stop funding Stokes' college education unless she had an abortion.

"Abortion was not an option for me," Stokes said. Then three months pregnant, Stokes learned to find strength in herself and her boyfriend while facing exclusion from her family.

Campus organizations help

Stokes plans to start an organization on campus to help mothers and expectant mothers who attend college. "The organization will help with transportation needs as well as general support," she said.

That idea has already taken hold at Howard University, where the Howard University Student-Parent Support Group was estab-

lished in 2000. The students help each other with babysitting emergencies, car-pooling and other assistance. Administered by Howard's College of Arts and Sciences, the group provides student parents with workshops, book vouchers and crucial access to grants. The students also participate in an outreach program in which they encourage high school parents to pursue higher education.

Need for accomodation great

Among the group's concerns is lack of accommodations for children in places such as the library.

"A lot of times they are eliminated from some of the academic support tools that other students can get because they have children," adviser Linda Jones said.

Dr. Franklin D. Chambers, vice provost for student affairs, said he was sensitive to such issues. "We are actually reviewing that policy," he said. "The reason that students with children [or just children in general] have not been allowed in many facilities are for liability reasons."

While 16.5 percent of female college students nationally were parents, according to the figures for 1999-2000, so were 9.1 percent of male students—men such as Kenneth Lewis, a junior at Clark Atlanta.

Lewis cried tears of joy when his daughter Aneesa was born on Jan. 15.

"I am finishing this semester and taking the next semester off while my fiancée goes on maternity leave," he said.

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Students, talk to your teachers and department heads about end-of-year departmental exhibits and presentations or visit our web site to find out how you can be a part of **manifest 05**.

CALL FOR IMAGES

[C]Spaces is looking for graduating students to submit high-quality photographs of artwork in any media (illustration, painting, film/video stills, performance stills, photography, etc.) for **manifest** promotional advertising: posters, brochures, web site & more.

Images will also be part of the manifest Online Gallery!

We are accepting images on an ongoing basis.
How to submit: Bring a CD-ROM with your images and a low-res printout of the images to:
 Glass Curtain Gallery, 1104 S. Wabash, 1st floor
 Image Specs: 300 dpi, at least 5"x 5", B&W or Color (CMYK), jpeg, tiff or scalable eps
 Questions? Ania Greiner, agreiner@colum.edu

OPEN CALL FOR TALENT

[C] Spaces is accepting submissions for: bands and solo musical artists, dance troupes, djs, and spoken word artists.

Selected artists will be featured at **manifest 05** at outdoor stages around campus.

Demo Submission Deadline: March 25, 2005
Drop Off: Hokin Annex, 623 S. Wabash

Criteria: At least one member of the group must be of graduating senior status (the completion of 90 credits or more) or graduate student status.

Demo must be on a CD, DVD, video or audio tape and have good sound and/or visual quality.
 Demo must be clearly labeled with the title of group, contact number and e-mail address.
 Submitted demos will not be returned.
 Can be a rehearsal tape.



<http://manifest.colum.edu>

Sports: Columbia's new marketing?

In its ongoing effort to raise the school's profile, Columbia officials are looking for new and different advertising opportunities.

Lately, we've seen everything from glossy inserts in the local edition of the Sunday New York Times to announcements on Chicago Public Radio touting Columbia. The familiar "Create ... Change" logo has graced such varied and useful items as pens and lapel pins, banners and pennants, buttons and T-shirts, all in service of reminding the public of one of the best educational values around.

And these efforts seem to be working, since every day more and more people are becoming aware of what Columbia is all about.

Still, it must be difficult to constantly come up with new and useful ways to get Columbia's message out.

Marketing, after all, isn't easy. In fact, it's difficult to come up with the right mix of message and medium, audience and opportunity that will "wow" potential consumers while reminding current customers that they made the right choice. And do it in a creative, eye-catching way.

An exciting marketing opportunity for the school may have escaped notice, however—one that is not only likely to introduce

Columbia to a previously untapped market, but may well offer the kind of name-association that most marketing professionals can only dream of.

We're referring to Columbia's one and only sports champion: the Columbia Coyotes.

The Coyotes are a "club" baseball team, open to any and all faculty, staff, students and alumni who are good enough to make the team. Coached by Columbia alumnus Anthony Piccoli, they won the regional Wisconsin-Illinois Baseball Conference championship last year, making it perhaps the first time the words "Columbia College" and "sports champions" were ever mentioned in the same sentence.

This year, the Coyotes are looking for bigger game to hunt. They're eligible for entry into the National Club Baseball Association, a syndicate of college teams across the country, which would allow them to compete for the NCBA World Series, played in Florida in May.

There's only one catch: money. The conference costs \$1,000 a year, along with an entry fee of \$500.

Then there's the cost of things like uniforms and equipment, which can add up pretty fast.

The Coyotes are also a recognized student organization, and that means they're given funds each year from the school.

It's not enough to get into the conference, however, and the team is trying to find a way to make up the difference so the Coyotes can take a shot at—dare we say it—a World Series ring.

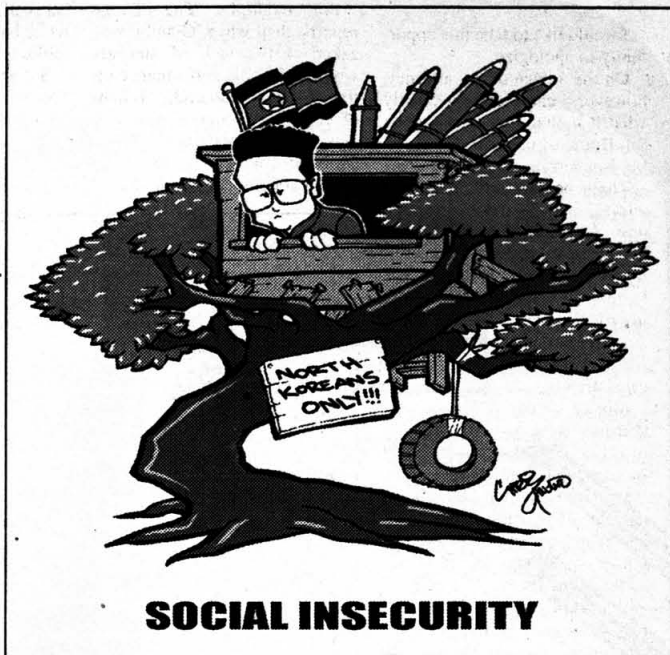
There may be an advertising opportunity here. After all, what could be better to convince the world about the virtues of Columbia than to be associated with a winner? After all, what if the Coyotes one day actually won the NCBA World Series? What would the ticker-tape parade down South Michigan Avenue look like?

Hopefully, it would include periwinkle confetti falling from the high-rise windows of the premier arts and media school in the country.

And maybe floats designed by some of the best artists and graphic designers in the country. Rocking out to some of the best beats created on a college campus, and captured by the photographers and writers, radio producers and film makers of the future.

But first, the Coyotes have to get invited to the dance. Perhaps Columbia can find a way to help them.

OUT OF TOON



Chris Gallevo/The Chronicle

LETTERS TO THE EDITOR:



Upward Bound more than tutoring

Thank you for the Feb. 14 article on the challenge that Upward Bound's program faces with regard to the Bush administration's proposed elimination of the program and nearly 40 other educational programs beginning in fiscal year 2006. Your efforts are very much appreciated.

I would like to clarify your lead sentence in the article, which describes Upward Bound as a "tutorial program" and fails to give an accurate picture of the breadth and depth of the services that the program provides.

Upward Bound is a comprehensive college prep program and it provides much more than tutoring. It offers Saturday classes during the academic year and an intensive six-week, high-school-credit bearing summer session conducted here on Columbia's campus. Integrated into the program are counseling and advising services, classes in literature, composition, science, math, foreign language, computers, communications and the arts.

The program also provides field trips, college visits, career exploration, ACT test preparation, part-time summer internships, assistance with college,

scholarship and financial aid applications, and a monthly stipend during the summer session.

These on-campus services are what make Upward Bound probably the most comprehensive educational program that the United States has ever provided for low-income Americans. It is precisely what makes the program so much more than No Child Left Behind and such a vital part of the promise that is the American dream.

When Columbia and the nearly 800 other colleges, universities and community agencies who house an Upward Bound program do so, they are saying to poor Americans, "Come on our campus. We want you here because we value you just as much as we value your more advantaged peers."

That is the spirit of Upward Bound, and that is why it works, because it dares to break down the social and economic barriers that perpetuate poverty. It goes across boundaries and brings children from poor families onto college campuses and provides them with the same educational opportunities as a more advantaged community.

This program, like Columbia with its open admissions policy, has a long history of opening doors for people. It makes good on Americans' commitment to equal educational opportunity.

Thank you again, and I invite you to come visit our program when its students are on campus on a Saturday or during the summer.

Craig Kirsch
Director, Upward Bound Program

Have an opinion about something you read on these pages? Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a Letter to the Editor? At the bottom of Page 17 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

The Prius patriots

Guest Editorial
KRT

Since when do right-wing Washington he-men drive Priuses, the compact Toyota hybrid cars that get an estimated 60 miles per gallon on the highway?

Aren't those supposed to be the cars of choice for pale-faced tree-huggers and liberal college professors too timid to roar down the highway in an eight-cylinder sport utility vehicle? How come some prominent neo-conservative hawks have been spotted motoring along the Beltway behind the wheel of a Prius?

Patriotism, that's why. Former CIA Director Jim Woolsey and defense analyst Frank Gaffney, both backers of the Iraq war, have come to realize that the national security of the United States depends on freeing ourselves from dependency on Mideast oil.

Driving gas guzzlers keeps our nation in debt to the kinds of regimes that do not have our best interests at heart. Besides, where do

you think the Saudis have acquired the money to spread Islamic extremism and the terrorism it engenders worldwide? Largely from American consumers.

These conservatives know that oil industry experts predict the world's petroleum output will peak sometime in the next decade—this at a time when India and China are rapidly expanding their industrial economies, making the global competition for increasingly scarce oil supplies more fierce.

Barring some miracle, the price of oil will rocket skyward in the coming years and decades. The days of cheap fossil fuels are gone for good. As Gaffney put it recently, weaning ourselves from foreign oil is "a national security imperative."

A generation ago, President Jimmy Carter gave a memorable televised address in which he urged the nation to learn to conserve energy, to live within limits, in order to break our dependency on oil-produc-

ing thugocracies.

The speech was a disaster—it's now remembered as the "malaise" speech—and no American president since then has ever proposed the same sensible policies. Rather, as historian Andrew Bacevich points out, every president has made defending our oil supply priority No. 1 in the Middle East.

If Americans are unwilling to make personal sacrifices like Gaffney and Woolsey are making, argues Bacevich, then they will fight war after war in the 21st century. Bacevich is no peacenik, but a conservative who understands the gravity of the situation facing the nation he loves. Conservatives are becoming gas conservationists not for the sake of Mother Earth, but for the sake of America.

Three cheers for the Prius patriots!

—This editorial
appeared in the Feb. 11
Dallas Morning News

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I'm sorry. About something. Sort of.

By Mark W. Anderson
Commentary Editor

I would like to take this opportunity to apologize.

On the advice of my attorney, however, I can't tell you exactly what it is that I am apologizing for. But trust me, it's worth saying I'm sorry.

That's because what I did was wrong, and I understand that now. I would like everyone to know that I take full responsibility for my actions, and see clearly that I've let my colleagues, my friends and my family down. And my publicist. And I deeply regret the pain my behavior has caused.

Mostly for my publicist, who will now have to go out and try to sell a new endorsement deal for damaged goods.

I wish I could tell you what it is that I'm sorry about, but apparently such a move is no longer required when publicly apologizing for bad behavior.

I'm taking my cue here from New York Yankees slugger Jason Giambi, who, confronted with suspicions that he has used performance-enhancing steroids, held a Feb. 10 press conference in which he said he was sorry, but wouldn't admit to what it was that he had done.

The steroid scandal is big news in baseball right now. So Giambi met with reporters in the no-holds-barred press conference with his agent, Arn Tellem, by his side, ready to pounce on any question that might put his client in a bad light.

The strategy apparently worked, as the New York Times reported that Tellem interjected several times to cut Giambi off from answering, citing legal restrictions from an ongoing federal investigation into which baseball players, if any, may have used illegal performance-enhancing drugs from a nutri-

tional supplement lab known as BALCO.

For example, The Times reports that when Giambi was asked if the lack of steroids would affect his performance on the baseball diamond, "Tellem objected to the question until it was rephrased without the word steroids." Which is, after all, what a good agent should do.



Ryan Duggan/The Chronicle

There's some question about what effect, if any, the controversy may have on Giambi's career. While Yankees owner George Steinbrenner lauded his star player, saying, "It takes a hell of a big man to stand up and apologize to his teammates," there seems little chance the Yankees will void his contract, which is expected to pay him \$82 million during the next four years.

And, despite word that he may be moved from playing first base to designated hitter for the 2005

season, he will still get to play for the most prestigious team in baseball, in a storied ballpark while basking in the adulation of millions of fans.

So no, I'm not going to tell you what it was that I did. If Jason Giambi doesn't have to, neither do I.

While we're at it, since it's likely that I can take responsibility

meetings. There may have been satellite photos. But I understand now that I was wrong, and I regret that.

Also, there might have been some faulty prescription drugs that I approved for sale without taking into consideration the potentially bad side effects they caused. There could have been a study, for example, that showed the anti-inflammatory drug Vioxx or the pain-killer Celebrex wasn't good for patients with heart problems. Maybe.

While I was CEO of a dynamic, world-changing multibillion-dollar corporation, there's a possibility that I cooked the books so the company showed a profit even as it was going bankrupt. And I may have sold off my stock options just before the company folded, pocketing millions of dollars in the process. Oh, and I may have raided the retirement fund, too.

And, while we're at it, there may have been some children molested at my multimillion-dollar fantasy ranch in California. I may or may not have been in the room when the gun was fired. The reporter who wrote the story just might not have been a real journalist. I might have been lip-synching during the concert. Social Security may or may not be going bankrupt. But I can't be sure.

But no matter how you look at it, I take full responsibility, and have taken the necessary steps to make sure that I will never again have to apologize for these or any other examples of poor judgment or bad behavior on my part.

At one point during his press conference, Giambi described himself as the "sorriest man on the face of the Earth."

I don't think I'll go that far. But I am sorry.

Like I said, you'll just have to trust me on this one.

Rock's just doing his job

By Jamie Murnane
A&E Editor

Newsflash from the We Can't Take a Joke Department: Chris Rock is offensive.

Rock, the comedian best known for portraying an "angry black man" unafraid to tell anyone where to stick it, is slated to host this year's Academy Awards.

Controversy over his selection was inevitable.

Rock's sarcastic sense of humor and biting wit, evident in his stand-up and television film roles (such as HBO's "The Chris Rock Show," Fox's "In Living Color" and the 1999 film *Dogma*), are obvious reasons for the Academy of Motion Picture Arts and Sciences to choose him as the Oscars' host. But now the same personality that got him the job is suddenly under a microscope,

prompting some to call for his replacement.

Apparently, 40-year-old Rock made some outrageous statements "against" the award show he had been asked to host, saying in an Entertainment Weekly interview that award shows were "idiotic."

Of Hollywood's biggest night of the year, Rock was quoted as saying, "Come on, it's a fashion show. No one performs; it's not like a music show. What straight black man sits there and watches the Oscars? Show me one. And they don't recognize comedy, and you don't see a lot of black people nominated, so why should I watch it? Where's my in?"

Sounds like typical Chris Rock antics if you ask me.

But, leave it to mainstream media and oversensitive citizens to take it out of context and accuse the man of gay

bashing and racism.

Please. Rock was doing what he does best and what the academy hired him for in the first place: to be blunt, sarcastic, funny son of a bitch. Just wait, soon I, too, will be taken out of context and accused of Rock-bashing.

When the interviewer asked Rock his opinion on what Oscar attendees would be wearing, Rock, unsurprisingly, delivered yet another snappy retort.

"Nothing against people who aren't straight, but what straight guy that you know cares? Who gives a f--k? They're clothes. I'm wearing Sean John, by the way. Help out the black designer, fine. Like Armani needs me to wear a f--king tux to help them out."

Again, these statements should be no surprise, and frankly, are nothing different from anything we've heard

from Rock before: White people act as though they are superior and he thinks that's "f--ked up." That's why we love him.

According to published reports, some unnamed members of the academy want Rock ousted from his place as host of the ceremonies. But, according to Oscars' producer Gil Cates, Rock will not be taken out of the Feb. 27 telecast.

Which only seems right. So what if this year's telecast has been enlivened with a bit of controversy? The Academy Awards are a notorious backdrop for allowing stars to show off even more than they do the rest of the year.

In those hours of pretense in which people take themselves far too seriously, Rock is the perfect antidote to remind people, hey, it's just a f--king awards show.

Not that he watches them.

Roamin'

Numerals

\$25,000

Amount Nathan Taylor is accused of embezzling from his position as chair of the upcoming 2005 Young Republican National Convention in Las Vegas.

Taylor is said to have used the funds to pay off bar tabs, personal loans and credit card debts.

\$840 billion

Amount Robert Higgs of the public-policy think tank The Independent Institute estimates to be the government's total military-related outlays in fiscal year 2006. The amount represents approximately a third of the total federal budget, and is more than double than the Pentagon's estimate of \$416 billion.

8

Percent of local TV news stories in 11 major markets that covered local political races in the month leading up to the 2004 election, according to a recent study by the Norman Lear Center at the Annenberg School for Communication at the University of Southern California.

Choice Cuts

“

“OK, you're an idiot. How's that?”

Newsweek reporter Rod Nordland, responding to a question during a Feb. 2 online Q-and-A session on MSNBC.com concerning the recent elections in Iraq. The questioner, listed as Hopatcong, wrote, "I've grown sick and tired of you 'politically incorrect' reporters. Why don't you have the gumption to call a spade a spade?"

”

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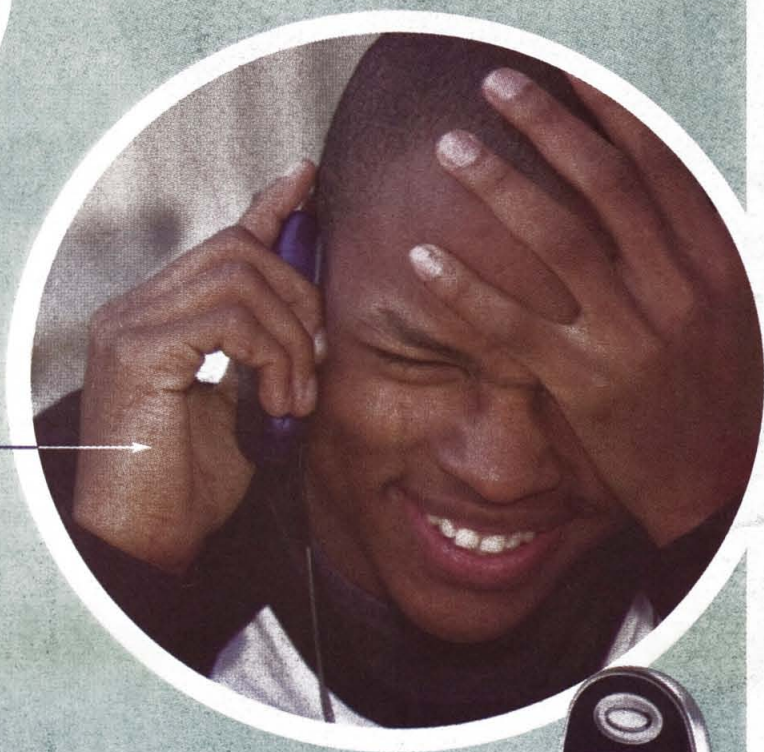
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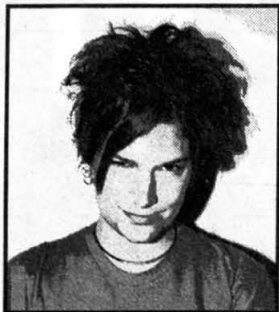
A&E

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

oral history

todd burbo on
Inside Deep Throat,
a documentary
dissecting 1972's
infamous porno
page 26

Grammys? more like Grannies



BY JAMIE MURNANE/A&E EDITOR

It's time to face the facts: the Grammys suck. It's long been speculated, but the 47th annual Grammy Awards ceremony held Feb. 13 not only proved this statement, but were the pinnacle of lame. And not just because Kanye West only snagged three of the 10 statues he was nominated for (if you count the one Alicia Keys moved in on). I mean, John Mayer's song "Daughters" won Song of the Year. Are you kidding me? Song of the Year? I can't even believe it was nominated.

I'm never surprised by the fact that most of the winners at these award shows are less deserving than others in their respective categories. It's obvious that, for the most part, record sales rather than talent is the deciding factor. But the one thing I've always appreciated about these shows is the live performances and the comedic antics of the hosts. This year, I was just appalled.

At first, I was thrilled that the Queen (Latifah) herself was the evening's host. But after

the three-and-a-half hour ceremony ended, I realized she had only graced the stage for a total of what seemed to be around 25 minutes. Most of the performer and presenter introductions were done by a booming Wizard of Oz-like voice. Perhaps Mr. Moviephone?

But I guess it was a good thing Queen wasn't onstage as much as one would guess. I would have expected a woman who could spar with the likes of Steve Martin onscreen (a la *Bringing Down the House*) would have something funnier to say besides asking the bored-stiff Los Angeles audience, "Do you have some energy left?" only an hour into the show. Not a good sign.

And the musical performances were nowhere near what they used to be. Musicians used to go all out with the glitz and glam to put on elaborate five-minute performances. This time around, we got washed-out rockers Lynyrd Skynyrd and the overexposed Tim McGraw giving lackluster performances, and even West's live rendition of "Jesus Walks" was enough to make me walk—away from the television after realizing that music award shows will never be entertaining again. It doesn't help that every speaker was so obviously backed into a corner of self-censorship that no one said or did anything unexpected or even interesting.

I know I should just face the fact that the Grammys were horrible. But since I watched, I can't help but think about those three hours of my life I'll never get back. They're gone. Wasted. And for what? Watching Steven Tyler shake maracas while timid-looking Norah Jones sang next to him on a tune that, surprise—Stevie Wonder is on stage for. (Nothing against Stevie, but why does every music award show bring him on as a special surprise guest? We know he's gonna be there—every time.)

What I want to know is who plans these award shows? Who thought it'd be a good idea for the show opener to be a musical montage of performances that don't coincide at all? The Black Eyed Peas subjecting the crowd with their overrated "Let's Get it Started" and Gwen Stefani's stiff attempt at dancing and Franz Ferdinand's invigorating "Take Me Out" (which, by the way, was more deserving of Song of the Year) should have been split up into separate performances. The finale of the opener ended with a garbled, irritating mess that was the audio equivalent of crumpled paper thrown in the trash.

Yes, it was that bad.

The best part of the night wasn't even televised. It was Chicago's own Wilco taking the prize for Best Alternative Album of the Year. At least someone who actually deserved to win got some

ODDS & ENDS

"Bawitdaba" bad-ass Kid Rock was living up to his *Devil Without a Cause* reputation Feb. 16 when he was arrested for punching a DJ at Christie's Cabaret in Nashville. The altercation took place just after 3 a.m. and led to the 34-year-old rocker posting a \$3,000 bond for simple assault. He could face up to a year in jail for the misdemeanor.



Metal bands Disturbed, Anthrax, Drowning Pool and Soil will play Chicago's Aragon Ballroom on Feb. 23 for a Dimebag Darrell benefit concert. The sold-out event will raise money for the organization established when former Pantera guitarist Dimebag Darrell was shot, along with three concertgoers, during a performance last December. Proceeds from the concert, organized by members of Disturbed, will go to the Dimebag Darrell Memorial Fund to help with medical and bereavement costs of those involved in the incident.

Disturbed's David Draiman has been reported saying he's "urging all hard rock music fans to donate to the Dimebag Memorial, especially if they cannot make the event." More information on the fund can be found at www.damageplan.com.

As if an album from *Mean Girl* Lindsay Lohan wasn't going far enough, Mattel will unveil a red-haired, outrageously dressed Lindsay Lohan Barbie at this week's American International Toy Fair in New York City.



THISWEEKINA&E

MONDAY

Debbie Stoller, author of *Stitch-N-Bitch* at Knitting Workshop, 2218 N. Lincoln Park Ave. 7:30 p.m.

PAL at Bottom Lounge, 3206 N. Wilton Ave. 8 p.m.

TUESDAY

Kings of Convenience at Double Door, 1572 N. Milwaukee Ave. 9 p.m.

Drum Circle at Hokin Gallery, 623 S. Wabash Ave. 1 p.m.

Lucero, Northstar, and The Honorary Title at Bottom Lounge, 3206 N. Wilton Ave. 6 p.m.

WEDNESDAY

Benefit for Dimebag Darrell featuring Disturbed, Anthrax, Drowning Pool, Soil at Aragon Ballroom, 1106 W. Lawrence Ave. 6:30 p.m.

Lookingglass Alice at Water Tower Water Works, 821 N. Michigan Ave. 8 p.m.

THURSDAY

"Sweet Charity" starring Christina Applegate at Cadillac Palace Theater, 151 W. Randolph St. 7:30 p.m.

WLUW & Life During Wartime Dance Party featuring Bang! Bang! and New Black, 3730 N. Clark St. 9 p.m.

Dalek at Abbey Pub, 3420 W. Grace St. 10 p.m.

FRIDAY

"Creative Space: 50 Years of Robert Blackburn's Printmaking Workshop" at Glass Curtain Gallery, 1104 S. Wabash Ave.

Chicago Rocks 2005 at Metro, 3730 N. Clark St. 6:30 p.m.

Modest Mouse at Congress Theatre, 2135 N. Milwaukee Ave. 7 p.m.

Siderunners at Hideout, 1354 W. Wabansia Ave. 6 p.m.

SATURDAY

Pit Er Pat, Make Believe at Hideout, 1354 W. Wabansia Ave. 9 p.m.

The Brian Costello Show at Empty Bottle, 1035 N. Western Ave. 3 p.m.

Carnival of Love featuring The Chicago Kings at Logan Square Auditorium, 2539 N. Kedzie Ave. 10 p.m.

SUNDAY

The New Amsterdamns, Hanalei, Treaty Of Paris at Schubas, 3159 N. Southport Ave. 6:30 p.m.

Ladies First with Ameena, Ang 13, Stephstaa, MCs Rita J and E Luv at HotHouse, 31 E. Balbo Drive. 8:30 p.m.

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HOW TO
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Bright future ahead

Bright Eyes splits his talent between two new albums

By Jamie Murnane/A&E Editor

Conor Oberst is ambitious. The 24-year-old musician, otherwise known as Bright Eyes, started his own record label, Saddle Creek, 10 years ago and just released two brand new albums.

While this may be a great accomplishment for the Omaha-based singer/songwriter, it is evident in the finished products that he would have been better off putting all of his effort into one great album rather

than spreading his musical self too thin.

The first of the two albums is the electro-pop *Digital Ash in a Digital Urn*. An instrument-heavy album, *Digital Ash* is Oberst's second-rate attempt at pop stardom—perhaps inspired by his recent move from Nebraska to the Big Apple.

The album, while not entirely disappointing, is inundated with drum loops, synthesizers and over-the-top sound effects. And while the Postal Service's Jimmy Tamborello co-produced the first single, "Take It Easy (Love Nothing)" and Nick Zinner of the Yeah Yeah Yeah's makes a few appearances, all the superfluous noise, coupled with Oberst's signature screeching voice, is just too much.

Enter the sister release. *I'm Wide Awake, It's Morning* is proof that people should stick to what they're good at. *I'm Wide Awake* is slightly more countrified than the typical acoustically driven Bright Eyes; and the fact that it's topped off with guest vocals

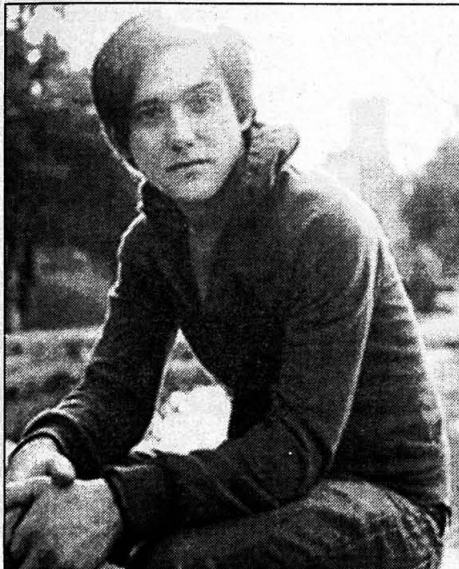
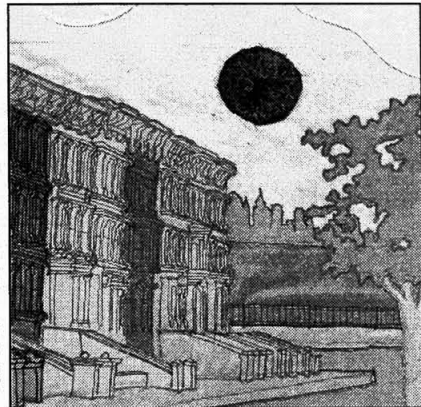
from Emmylou Harris allows the deep, metaphorical lyrics to stand out, rather than be drowned out.

Since the quality of *I'm Wide Awake* is consistently high, it is hard to place one song above the rest. But "Land Locked Blues," featuring Harris stands out as though it were an excerpt from a journal entry with Oberst's simplistic, heartfelt lyrics: "We made love on the living room floor / With the noise in background of a televised war / And in the deafening pleasure I thought I heard someone say / If we walk away, they'll walk away."

I'm Wide Awake may be Bright Eyes' best work to date, though it's a close call compared with 2002's *Lifted or The Story is in the Soil Keep Your Ear to the Ground*—and *Digital Ash*, however, is a very good experiment. The problem with releasing two albums that are so drastically different is that they will inevitably be compared with one another.

Both albums are ambitious works of art; the different approach taken with each is what makes any comparison empty. On *I'm Wide Awake*, it is undeniable that Oberst is a talented and modest musician. "I could have been a famous singer if I had someone else's voice / But failure's always sounded better," he sings on *I'm Wide Awake*'s "Road to Joy."

But these two new releases leave one wondering, just where exactly did he fail?



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Hair *Continued from Front Page*

While the Tonkawa Theatre Tribe, which grew out of Columbia's student production of "Hair" in 2002, features many Columbia graduates, the Strawdog Theatre run marks the company's first attempt at an independently produced staging of the musical.

Brad Davis, who plays Woof and is Tonkawa's marketing director, is one of the few cast members who was not in the 2002 Columbia production. He was, however, in the audience.

"For me, having seen it before, I was 100 percent for it, just because I knew how it affected me as an audience member," Davis said. "But the main reason we decided to do that as our first show was the time. It's just such a similar time we live in now compared to 1968. It just seemed like the right thing to do."

"[The cast] is still so close and open with one another," said Tonkawa's director in residence Danny Bernardo, who was a directing major at Columbia. "But the new members bring new energy, which is so great."

Boyd, who plays Dionne, a supporting character, felt the message of "Hair," though it centers on the Vietnam War, fit today's political climate.

"[It's] the same as what's going on today, so we thought it was relevant to get the message to everyone," Boyd said.

"We love the show. It's really well written. We thought it'd be a great choice for our first show here—to establish a theater company and what we're all about. This is the kind of theater and art that we want to give to the public."

The company, founded in January 2004, gets its name from the Native American phrase "Tonkawa," which translates to "they all stay together." And that is what the members have done. They've put on productions outside of the city, but "Hair" is their first self-funded Chicago production.

"It's completely professional," said Bill Williams, chairman of the Columbia Theater Department. "When they did this as a workshop, it was terrific. They did some other shows, but decided that the first show, off the Loop, would be 'Hair,' because it had gone so well."

The fact that the majority of the cast has remained the same, Davis said, is simply due to the fact that they worked well together on past productions.

"It kind of just worked out that we all meshed so well as a group that we decided we might as well try to start this thing—this company," Davis said. "We're all young, just out of school, so we could have more say as to the type of

work we did."

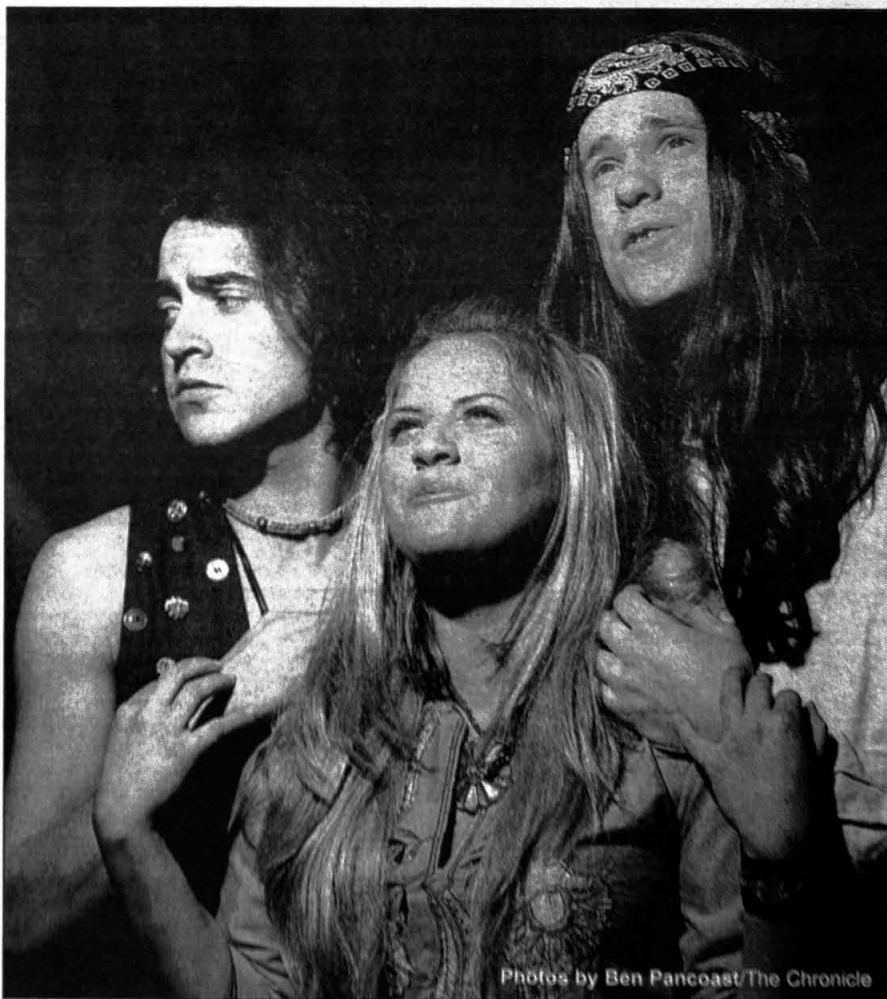
The nonprofit, non-equity theater company takes its mission to stage "musical theater productions that break the boundaries of race, culture, sexuality and religious beliefs" seriously. The members, who serve as the board of directors, are heading up production and marketing, raised money for their two-week run at Strawdog Theatre, 3829 N. Broadway Ave.

"We've been lucky," Bernardo said. "In essence, it is largely from family and friends that have been so generous. We've had successful fund-raisers. Some of the kids went to perform on the street to fund-raise."

And the collaborative spirit surfaced again when the search for a performance venue began. Bernardo credits producer Natalie Levine for finding the space at Strawdog, which Bernardo thinks is perfect for the production.

"I love this space," Bernardo said, gesturing at the backstage of the theater. "I've seen so many productions here, and so to afford it we started fund raising and letter writing."

Bernardo said Columbia has also been supportive of the Tonkawa members, who have yet to graduate and would have started classes on Valentine's Day with the rest of the students.



Photos by Ben Pancoast/The Chronicle

From top left: Steve Tomlitz as Claude gets groovy; Berger (Zach Liliberte) and Sheila (Natalie Levine) become more acquainted; 'Hair' dancers flip for peace, love and understanding. Above: Berger, Sheila and Claude are involved in a troubled triangle. Right: Woof (Brad Davis) and Berger love the 'Red, Blue and White'; Incense aids the tribe girls in a song.

"Time management is an issue for any artist," Bernardo said, "especially when you have a full-time job and you have to pay to eat and afford bills. You're juggling. The Columbia faculty have been really supportive. Most of the students were excused from the first week of school."

The musical is a rock-opera in the vein of "Tommy," largely consisting of song, with more dancing than dialogue. For most of the musical the entire ensemble is on stage, as protesters of the war and cheerleaders of love, peace and freedom. They are essentially hippies.

"In terms of the war, we're representing the people who don't support it, but don't want to negate those there, living their lives in it," Bernardo said. "It's about choices, making the right choices. 'Hair' was first performed in 1967 and in 2005, we still have tension between races, gays and straights, men and women. It shows that it's almost non-resolvable, on both a political and human level—things you recognize in yourself and in the world."

Credited as the first rock musical, "Hair" blazed the controversial trail for similar productions such as "Jesus Christ, Superstar" and "Godspell," which followed shortly thereafter, as well as "Grease," "The

Wiz," and the more recent "Fame," "Footloose," "Moving Out" and "Rent." Still, "Hair" remains one of the most controversial musicals ever performed on Broadway because of its use of the American flag, strong language, sexual innuendos, and of course, nudity.

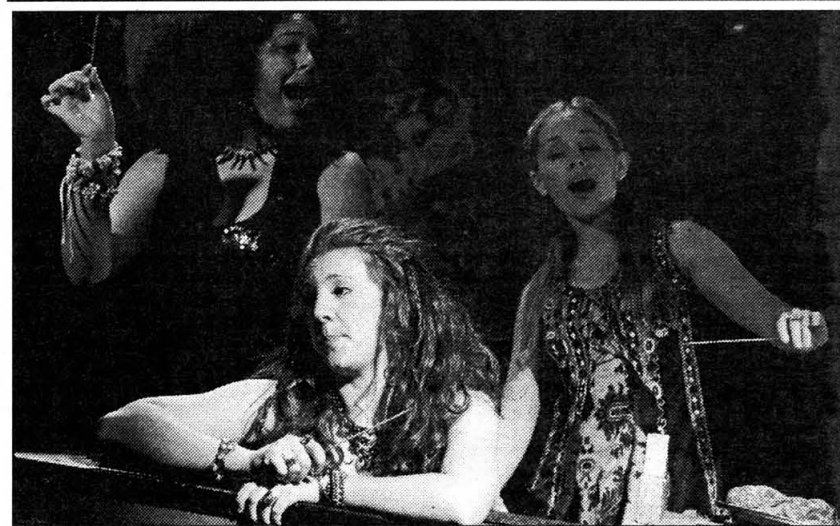
The most refreshing part of the Tonkawa Tribe is the obvious rapport they have with one another. This is essential in a touchy-feely, overtly sexual show with simulated sexual acts and seductive posing, not to mention the pill popping and pot smoking that leads the lives of the young nomads who migrated to Greenwich Village in the "Age of Aquarius."

The Tonkawa Theatre Tribe hopes to maintain their funding and perform more around the city.

"Like any new company, we spend a lot helping start it," Bernardo said. "I'm not sure about the future, because this is the first show. For every one Chicago theater that opens, three close. Hopefully we're not one that closes."

"Hair" runs through March 6 at the Strawdog Theatre, 3829 N. Broadway Ave. Show times are Thursday to Saturday at 8 p.m. and Sunday at 7 p.m. Student tickets are \$12, \$15 for general admission.

For more information, visit www.tonkawatheatretribe.com.



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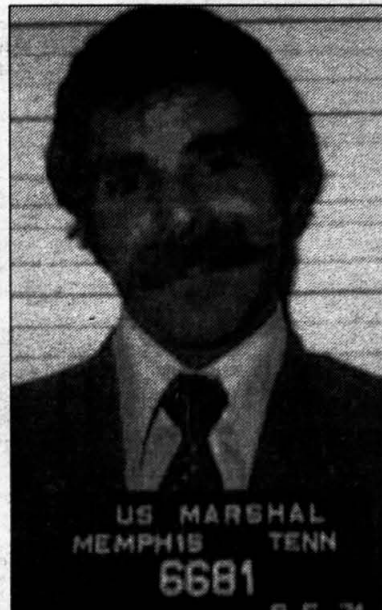
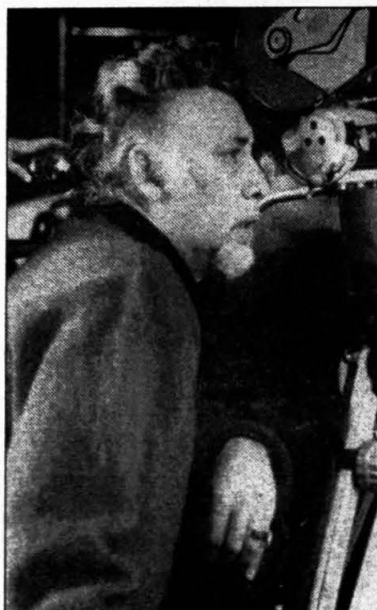


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Blow by blow

BY TODD BURBO / ASSISTANT A&E EDITOR

In the '70s, pornography was still controversial enough to make national headlines and create widespread frenzy. In 1972, the world focused on one film in particular, a film that would become a household name, its reputation persevering even 30 years later. That film was *Deep Throat*, a low-budget production that varied from its contemporaries only in that it featured one remarkable blowjob.

The centerpiece of the film, the woman responsible for the titular act, was Linda Boreman, although the world would forever know her as Linda Lovelace. While Lovelace was certainly responsible for the film's success, she was also a key figure in the controversy surrounding it. Not long after the peak of her success, she turned on her industry, testifying that she was coerced into making the film, and even

went so far as to describe her experience on the set of *Deep Throat* as rape.

This month, filmmakers Fenton Bailey and Randy Barbato are betting that Lovelace's story, and that of the film, is still hot enough to stir controversy and sell movie tickets. They've teamed with producer Brian Grazer (*8 Mile*, *A Beautiful Mind*) and Universal Pictures to craft a documentary on the subject.

Their final product, *Inside Deep Throat*, is a welcome entry to the documentary genre—a rare bit of fun in the era of Michael Moore-style attacks on politics, war and corporate America.

Inside opens like a commercial, blasting viewers with quick, humorous quotes from a variety of commentators including Hugh Hefner, Erica Jong, John Waters, and Larry Flynt. Seventies-era graphics fly across the screen, along with grainy footage from the

1972 release of the film, in which protesters wave signs, politicians rant and rave, and the public line up to buy tickets.

After the opening furor dies down, the film tackles the wide range of topics surrounding *Deep Throat*—some serious, such as the preservation of the First Amendment and Lovelace's allegations of rape; some light, such as celebrity reactions to her talent, and the ridiculous plotline of the film. Plot? Yes—apparently, '70s porn had plots, however far-fetched they may have been.

Deep Throat tells the story of an unfortunate young woman whose clitoris is not in her vagina, but lodged in the bottom of her throat. Desperate to somehow achieve orgasm, the woman proceeds to, well ... create history.

Lovelace's gift, as seen on screen, sparked public interest. Soon, the mainstream

public was lining up to see it and even Hollywood's finest, such as Jack Nicholson and Warren Beatty, were spotted in theaters that were once occupied only by creepy men in trenchcoats.

While earning such a high profile certainly made *Deep Throat* profitable (the most profitable film in history, in fact, with a \$25,000 price tag and a reported \$600 million gross), it stirred enough public interest to be noticed by the industry's worst enemy: the Republicans.

When will conservatives learn that attacking "evil" media will only make the public more eager to see it? The Nixon administration certainly didn't get it when they fought, and succeeded, in having *Deep Throat* banned in New York City, where the original premiere took place.

With the New York banning of the film making headlines, theaters across the country began screening it, opening

their doors to long lines in Middle America. A wave of curiosity swept across the nation; people were eager to see the film that was so shocking it had to be banned.

What ensued was the first mainstream acceptance of porn, a cultural phenomenon that will almost certainly never be repeated. Eric Danville, managing editor at Penthouse Forums magazine and author of *The Complete Linda Lovelace*, explains why another *Deep Throat* is impossible.

"All of the glamour, novelty and shock that made the DT phenomenon have been diluted over the years. Nowadays, we have the biggest porn star of her generation, Jenna Jameson, who gets a ton of press and makes mainstream appearances, but it doesn't resonate. Even Ron Jeremy can't do it. No amount of novelty can make a regular porn flick take off like that."



From top left: Director Gerard Damiano, a young Linda Lovelace, Harry Reems following his obscenity charges, and protesters outside a Deep Throat showing.

Danville said. "Even Chloe Sevigny's scene in Vincent Gallo's *The Brown Bunny* was only good for minor news value, and there, you had a mainstream Hollywood actress sucking cock on screen."

As the public sated their appetite for controversy, the film's detractors gained an unlikely ally: Lovelace herself. Testifying in public hearings against the film that made her a star, Lovelace was seen as a traitor in the porn industry—which is a view she didn't share. According to Danville, who interviewed Lovelace in 2000, roughly 25 years after her film debut, she continued to think of herself as a victim of, not a participant in, *Deep Throat*.

"While she was with [her manager and husband] Chuck Traynor, she said she loved it, but once she got away from him she never went back to that story or to the industry," Danville said.

"She was undeniably poor for many years. If she'd had even the remotest interest in performing sex on film, [she] could have made a mint, but she didn't. The only thing that changed about Linda was people's perception of her after *Deep Throat*."

Eventually, *Deep Throat* was banned in 23 states. However, that wasn't the end of the government's attack on the film. Looking to teach the industry a lesson, criminal charges were pressed against the leading man, Harry Reems. Originally working as a cameraman, Reems was pulled in front of the lens at the last minute, and had very little to do with the film's production and nothing to do with its distribution. He was paid a one-time fee of \$250 for his work. Nevertheless, he was a recognizable face associated with the project, and the one most vulnerable to prosecution. Reems' trial became an

icon in the history of the First Amendment. As Reems pointed out in his defense, he was the first artist in America to be prosecuted for his work.

The trial featured a prosecutor who openly admitted that he'd rather eliminate smut than dope from the streets of Memphis, and a sex-ed lesson, in which the judge was told about the wonders of the clitoral orgasm, which he had never heard of. In hindsight, the trial was probably more entertaining than the film it was concerned with.

The trial vehemently drew Hollywood to Reems' side. Actors saw the trial as a possible precedent for the future censorship of their own films.

Inside Deep Throat may attempt to explore complex themes such as the parallels between two eras, or the relevance of the film in relation to the First Amendment, but such heavy-handed ideas aren't really necessary—

where the film really succeeds is in sheer entertainment value.

The characters behind the story are truly characters. The entertainment value of their testimonies is rivaled by that of their outfits, postures and dialects. They are obviously still in awe with what they accomplished decades ago, and are now shells of the ridiculous people they once were. In the vintage behind-the-scenes footage (and there's plenty of it), many of them are unrecognizable from their elderly incarnations.

To some extent, *Inside* discusses the decline of the porn industry, depicting its fall from grace in the late '70s that transformed the genre from a fun, creative form of rebellion to mass-produced smut with no redeeming value. On this point, *Inside* shares many parallels with P.T. Anderson's 1997 film *Boogie Nights*—but

Anderson's movie does a much better job of handling the subject. Burt Reynolds as an industry mogul discussing the lack of quality available on videotape just seemed more heartfelt than the testimony of *Deep Throat* director Gerard Damiano. But, to be fair, Damiano isn't an actor.

If anything, *Inside Deep Throat* is a testimony to just how ridiculous our culture is. Between the ludicrous and ever-prosperous porn industry and our repressed, not quite separated church and state, there's almost no need for fictional storytelling. If only the current, God-fearing administration could find a worthy target, we'd doubtlessly have another smut war, one of Shakespearean magnitude. Perhaps it would even be enough to distract them from actual war—but probably not.

The Irish 'perception' of hip-hop 'Encyclopedia' lives for adventure

Perceptionists rock the Abbey Pub

By Todd Burbo/Assistant A&E Editor



If you think an Irish pub is a strange place for a hip-hop show, you've never been to the Abbey Pub. Live hip-hop is an entirely different beast than live indie rock, which the Abbey is known for hosting. But The Perceptionists' Feb. 12 show was good enough to entertain even typical Abbeygoers, proving that as long as the performance is enjoyable, the genre doesn't matter.

The Perceptionists, who are signed to the famous New York hip-hop label Definitive Jux, are composed of MCs Mr. Lif and Akrobatik, and DJ Fakts One. Their sound is typical of their label: socially and politically-charged lyrics with dirty samples and beats that sharply contrast with the bright, smooth production of popular rap music.

The Perceptionists' live performance was proof that politics and hip-hop are a perfect match. When they opened with a chorus shouting, "Where are the weapons of mass destruction? / We've been looking for months and we ain't found nothing. / Please Mr. President, tell us something," the crowd was whipped into a frenzy that couldn't be topped by the likes of 50 Cent or (dare I say it?) Kanye West.

Politics remained a prominent theme throughout the set. Laced with battle rhymes and old-

school hip-hop themes, it motivated a few break dancers in the crowd to clear a circle and get down.

The only annoyance at the show was the sheer volume of the house PA system. The microphones were up high enough to distort sound from the speakers (not to mention the audience's ear drums). If I want to go deaf, I'll go to a Mogwai concert.

Despite the volume problem, the show was consistently entertaining. The majority of The Perceptionists' set came from their upcoming album, *Black Dialogue*, but the new material was supplemented with tracks from the solo careers of both Mr. Lif and Akrobatik.

Locals Earatik Statik performed opening act duties. While their stage presence wasn't as polished as the headliner's, they displayed enormous talent. Their album should doubtlessly be a much stronger force than their shows.

The crowd was typical indie-hip-hop fare—in a good mood, and out to have a good time, actively enjoying the show—unlike many indie rock fans who typically just stand around.

Having hosted shows by The Perceptionists and Jean Grae this winter, and with upcoming shows by Dalek, Gift of Gab, and Atmosphere, the Abbey Pub, 3420 W. Grace St., looks to be a hot spot for hip-hop this year—something the city sorely needs.

By Trish Bendix/Assistant A&E Editor

In an extraordinary attempt to promote her book on her "ordinary life," Amy Krouse Rosenthal conducted an experiment by leaving it in random stores, mailboxes, newsstands and taxicabs around Chicago. The book, *Encyclopedia of an Ordinary Life*, was left with a brief explanation to report back to Rosenthal at her website and tell her where it was found.

"[The Lost and Found project] evolved out of a discussion I had with my editor, Annik," Rosenthal said. "When we hit upon the idea of it, we were giddy. 'How fun will this be? Hiding books all over the city! In newspaper boxes! In cafés! Yes, we have to do this!'"

After writing for Dave Eggers' now defunct magazine, *Might*, Rosenthal freelanced for the New York Times, the Utne Reader, and other publications, as well as putting out three books. Her honesty and wit make for amusing and insightful anecdotes, especially in her book.

"I really just tried the best I could to write in an accurate and honest way about the subjects and moments that I felt connected to," Rosenthal said.

Encyclopedia poignantly discusses the mundane and forgettable topics of life, twisting them into comically familiar situations. In the piece "Love," Rosenthal writes about the need to know about her husband's day, specifically about

his lunch and dinner.

"The meal that has no bearing on the relationship appears to be breakfast," Rosenthal writes. "I can love you and not know that when you were in Cincinnati last Wednesday you had yogurt and a bagel."

Rosenthal grew up in the

Besides witty anecdotes, *Encyclopedia* comes equipped with a theme song, "This is My Story," recorded by Tony Rogers.

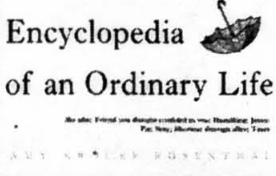
"He is a great musician. I love his stuff. We collaborate well, and I just wanted to do this with him," Rosenthal said. "It's like being a kid and someone calls you and says, 'Hey, wanna come over and play? Can you play today?' That's the gist of it. I wanted to play with Tony."

Encyclopedia was published Jan. 25, and Rosenthal has since been making appearances and readings at local bookstores. Beginning March 2, she will join authors Steven Sorrentino and Karen Spears Zacharias on a Words and Wine Tour.

"It's a joint venture between independent bookstores and wine merchants," Rosenthal said. "I like that rock 'n' roll traveling band feeling."

The seven-date promotional tour for *Encyclopedia* extends from Chicago to Pasadena, Calif. The writer's future plans include *Little Pea*, a children's book to be released in May, as well as the continuation of her occasional WBEZ-FM radio show, *Writer's Block Party*.

"I am very much in the 'now' of this," Rosenthal said. "I am not looking ahead too much; that's easy to do—to be onto the next thing—but I'm really trying to stay fully present in these early weeks of *Encyclopedia's* life."



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I want my Web TV

24-hour online network looks to become next-generation MTV

By Jamie Murnane/A&E Editor

With the launch of Music Television in 1981, the nation was taken by an epidemic of music-obsessed viewers. "I want my MTV," they exclaimed. Now, television has become a thing of the past—old school, the kids would say. These kids are the ones who've grown up online and would prefer AOL to MTV. Which is where ManiaTV! comes in.

ManiaTV.com, which was launched Labor Day 2004, is the first 24/7 online network that broadcasts everything including music videos, short films, cartoons and news.

While MTV has video jockeys, ManiaTV! has cyber jockeys. Christy Kruzick, known simply as CJ Christy, is one of the 13 CJs who host daily shows. Originally hired as a publicist, Kruzick soon began cyber jockeying because she's "such a huge fan of music."

The idea for ManiaTV!, Kruzick said, came from CEO and founder Drew Massey.

"He kinda dreamed up the idea while he was in Palo Alto hanging out at this cheeseburger place called the Dutch Goose—right by Stanford," she said. "He was just realizing how much he loves the Internet and how much he loves the entertainment medium of television. And the idea was to combine those two as a future for televi-

sion, because at that time everyone was kind of obsessed with the Internet."

And the worldwide obsession with the Internet doesn't seem to be going away any time soon.

"Our generation grew up with

new. It's very much in the vein of TiVo. When that came on board, everyone was all like, 'What is this?' and now they all love it."

But who decides what's shown for 24 hours straight on ManiaTV!? According to Kruzick, the company, whose studio is in Denver, has producers and offices in Los Angeles and New York that take care of most of the programming. But, requests are a big part of the wi-fi friendly network.

"If you're in a chat room and you say 'Hey I really want to hear this song,' chances are, if we have it, we'll play it," Kruzick said. But most of the viewership is attributed to the afternoon show called "U Pick 'Em," in which the viewers dictate what gets played.

This shows draws the biggest crowd because it's on during the day.

"It's a great time for college students and also for people working in their cubicles during the day—that's like when they're online most—plus whatever you want to see gets played. It's a great time for the network," Kruzick said.

And while there's an addiction with the Internet, it seems any time is great for ManiaTV!. Kruzick said there are viewers who watch every day.



the Internet," Kruzick said. "We're very fortunate for that. So Drew's idea was to combine the two biggest mediums of our generation into one."

"We're building a beast that hasn't been built before," said Gregg Champion, vice president of programming and development for ManiaTV!. "We're taking parts of radio, we're taking parts of television and we're definitely taking parts of the Internet and trying to integrate them into a product that is



"We have people who are on it all the time and just don't leave, ever—so it's definitely proven to be quite an addictive medium," she said.

ManiaTV! is not the first network of its kind, but it is the first successful one. Other companies have attempted similar programming, but failed, Kruzick said.

"We're still alive and happy. There's still money in the bank

and everyone's happy," Kruzick said.

Massey sees this as only the beginning.

"Bill Paley, with CBS, gave us network TV. Ted Turner, with CNN, gave us cable TV. Now, we're delivering the next revolution in TV—ManiaTV! Our mission is to deliver multiple stations of television online—just like Viacom does to your cable box," Massey said.

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Frenchman plays make-out music

M83 shows promise in first solo excursion

By Trish Bendix/Assistant A&E Editor

French outfit M83's *Before the Dawn Heals Us* plays like they were inspired by noise bands, computers, classical orchestras and cult films. Critically compared to My Bloody Valentine (psychedelic), Air (they're French, too), and Mogwai (vocally bare), M83 is inventive electronic rock that takes sounds from these bands (and others like Ride and Slowdive), splits them into pieces, and puts them back together in random

order for an entirely new ending product.

The electro-indie group barely registered on the charts with their 2003 album *Dead Cities, Red Seas & Lost Ghosts* it gained critical acclaim but lacked album sales. On the newest release, *Before the Dawn Heals Us*, M83 became the solo project of Anthony Gonzalez after a split with Nicolas Fromageau. The album, created by keyboards and synthesizers, is heightened with horror film dialogue and airy female vocals accompanied by a handful of instrumental orchestrations.

The 15-track album is unpredictable, songs glide into one another. The stand-out track, "In the Cold I'm Standing," is an escalating composition, rising and falling like waves, with the lyrics "Something is coming now / something is coming now," falling to the background.

M83 create a mood of separation and loneliness as the album's conceptual plot. An organ leads a march of unrequited love on "Farewell/Goodbye," as Gonzalez sings, "You'll join me soon my love / feeling frozen / I'll warm you every night / I'll travel in your dreams."

The sparse lyrics are tales of longing. The album seems to take place through the course of a night, where it is eternally dark, but songs of hope remain. In "Safe" Gonzalez sings, "Why am I so alone? / A wounded angel is smiling to me / God it's so beautiful!"

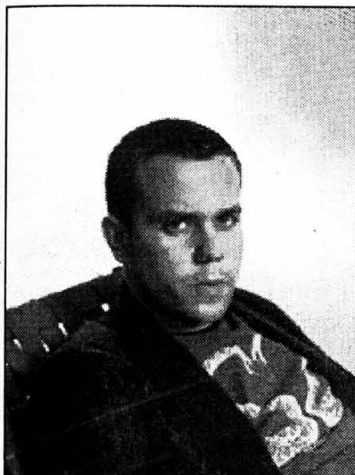
A few tracks later, on "Car Chase Terror," a desperate mother instructs her daughter to go to sleep after seeing "a man, all dressed in dark green." Only the sound of crickets in the distance and

passing cars interrupt the silence. After a moment's rest, they frantically wake in their car, the mother screaming, "Wake up I felt his breath in my hair / He's here / I know he's here." The car starts and the electronic synthesizer blares, speeding along with the vigorous transmission.

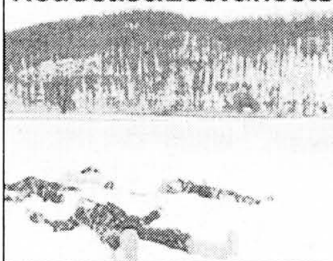
And as the hunt ensues, a crash is heard and the song dies, slowly creeping into the ethereal calm of "Slight Night Shiver."

Before the Dawn Heals Us is an album to sleep, dream, write, draw, or make out to. It's background music—a figurative soundtrack to your life.

The album ends on a hopeful note that may be unexpected from the track's title, "Lower Your Eyelids to Die with the Sun." M83's irony and intent is not lost as the story of isolation and desire is easily relatable.



M83. Dead Cities, Red Seas & Lost Ghosts



M83's new album 'Before the Dawn Heals Us' (top right) follows the success of 'Run into Flowers' and 'Dead Cities, Red Seas and Lost Ghosts' (right).



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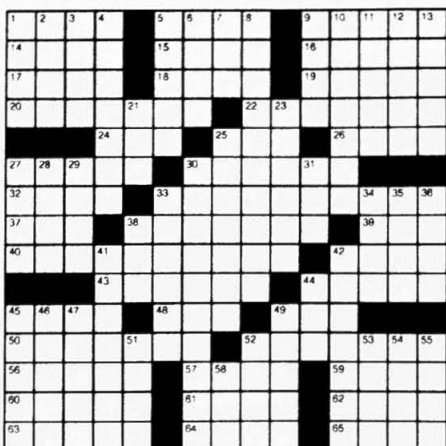
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Crossword

- ACROSS
- 1 Festive affair
 - 5 Links grp.
 - 9 Ratify
 - 14 Downfall
 - 15 Melodramatic exclamation
 - 16 Bar for lifting
 - 17 Poetic tributes
 - 18 Marshes
 - 19 Bronte or Dickinson
 - 20 "Higher Love" singer Steve
 - 22 Ways up
 - 24 Do it wrong
 - 25 Deadlock
 - 26 Experiment
 - 27 Chicago stopover
 - 30 Well-mannered
 - 32 Harmless cysts
 - 33 Beyond scientific explanation
 - 37 Writer Hentoff
 - 38 Small crown
 - 39 Whitney or Wallach
 - 40 Rousing agents
 - 42 Jib or spinnaker
 - 43 Wave tops
 - 44 Spiteful
 - 45 Items of info
 - 48 Carnival city
 - 49 Interdiction
 - 50 Hillary's hill
 - 52 Open footwear
 - 56 Sweet treat
 - 57 Sister/wife of Osiris
 - 59 Pit-bull biter
 - 60 Bridal path
 - 61 Fill completely
 - 62 Weaver's device
 - 63 Runs away
 - 64 Rolling stone's lack
 - 65 Hankering
- DOWN
- 1 Get bigger
 - 2 Autobahn auto
 - 3 Claim on income
 - 4 Responses
 - 5 Piece of work
 - 6 Trudge
 - 7 Practical joke
 - 8 Muggers
 - 9 Actor Baldwin
 - 10 Mother of Persephone
 - 11 Of sheep
 - 12 Bombards
 - 13 Secret rendezvous
 - 21 Galena or bauxite
 - 23 Fishing nets
 - 25 Ontario city
 - 27 Has title to
 - 28 Preliminary race
 - 29 Debate side
 - 30 Bloodsucker's way of life
 - 31 Wee one
 - 33 Punt propellers
 - 34 Carnivore's choice
 - 35 Came down to earth
 - 36 Easter flower
 - 38 Bad dog
 - 41 Andrea of "Annie"
 - 42 Bloodsucking pest



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02/21/05

Solutions



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When gettin it on, put it on

It's a tale that's been told many times before: A single girl out on the town with her girlfriends meets a handsome and available man. They share one night of drunken passion, and individually walk the walk of shame back to their apartments the next morning feeling slightly hung over, and more than a bit embarrassed.

One night stands usually end badly enough, but a foul discharge can make everything worse. The man with the killer smile and designer duds may have looked clean as can be, but his penis was a breeding ground for the clap.

And that's if you're lucky: At least gonorrhea is curable.

We've all had the sex-ed lectures in high school ("Don't have sex! Ever!") and we all know that sex without condoms is a bad idea, but for some reason more and more people are having unprotected sex even though two-thirds of all STDs occur in people under the age of 25, according to the Medical Institute for Sexual Health.

Really, the "I'm invincible" way of thinking is 100 percent ignorant and so very 10th grade. Unfortunately, in a time when AIDS is spreading like wildfire and the most common STD is an incurable one (genital herpes), people aren't getting the fact that yes, you could have AIDS and you could be giving it to any poor soul who decides to sleep with you. I mean, unprotected sex is, like, '80s.

Unlike George W., I'm not an advocate of holding out until marriage. I'm a firm believer in trying the milk before you buy the cow, so to speak. In my opinion, sexual compatibility is as important in a relationship as trust and communication, but there are certain things that should be investigated before

giving up the goods, like sexual history.

If you aren't comfortable enough to ask someone up front if they've been tested, you shouldn't be shagging them. And if some guy (or girl for that matter) insists on not using a condom, it's wise to insist on not getting naked. Asking for a list of past sexual partners isn't necessary, but it wouldn't be a bad idea to ask your beau to take a little trip to the free clinic with you. Sure, it may be an awkward hour or so, but it has to be a lot better than yellow discharge or constant testicular itching.

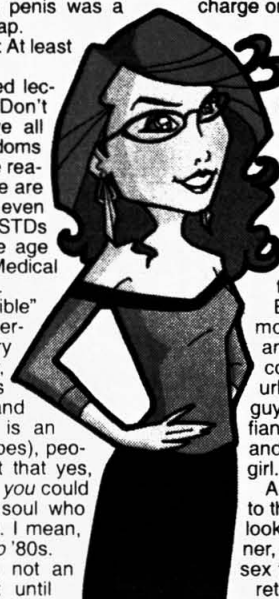
::Gulp:: I just threw up in my mouth a little.

But seriously, if you are one of the more than 65 million Americans living with an STD, fortunately for you, there are prescription drugs and treatments to either suppress what you have or get rid of it entirely—but that doesn't mean you should shag anyone you please without using a rubber, or informing them that you have something.

Even if you are in a monogamous relationship and have another birth control method, condom use is a good idea. The urban relationship myth of the guy who got HIV from a cheating fiancé isn't at all that farfetched, and no one wants to be that guy or girl.

And if you're against taking a trip to the clinic, putting on a rubber or looking for a monogamous partner, I suggest the safest form of sex for you: self-love. Hey, it beats returning the favor. So, if you're feeling randy, drop me an e-mail. I know of many fabulous sex shops, and if you're lucky, I can get you a discount on some goods.

—Beatrix@chroniclemail.com



**BELOW
the
BELT**
by
Beatrix Dixon

The Half Funny Page

Out of My Head



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I MEAN, MY "VOICE CONTROL SCIENCES FOR INTEGRATED ENTERTAINMENT" CLASSES MAY SOUND TRIVIAL, BUT BELIEVE ME, THEY'RE GONNA LEAD ME TO A CAREER DESTINATION.

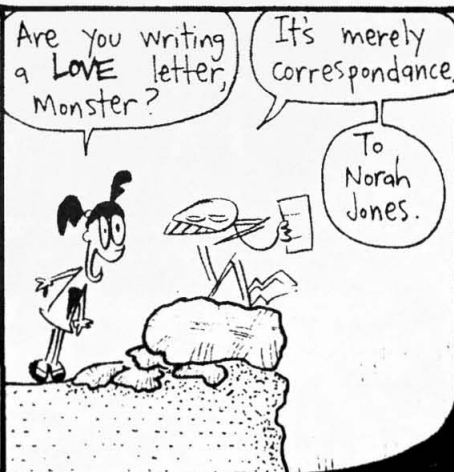


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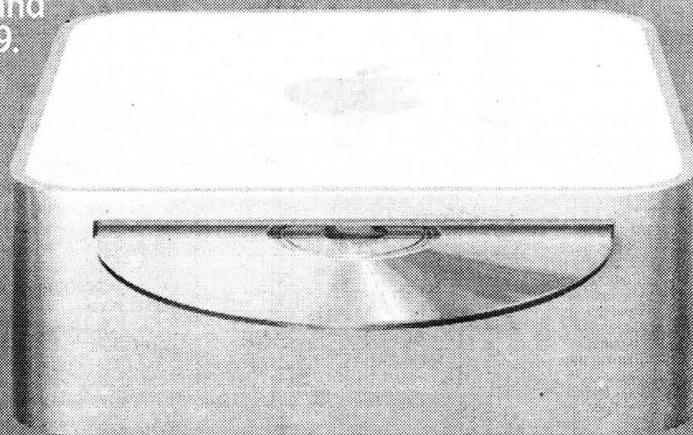
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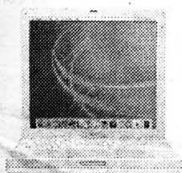


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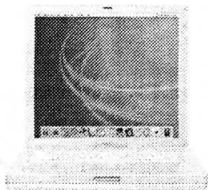
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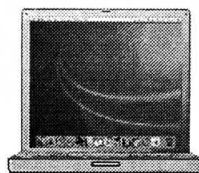
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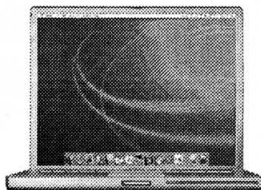
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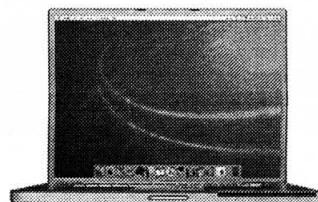
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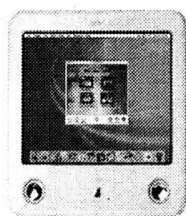


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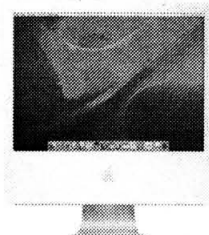
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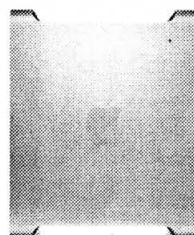
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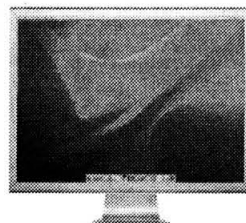
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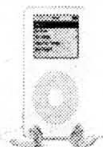


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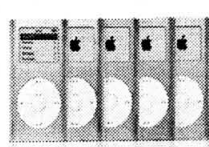
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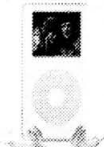
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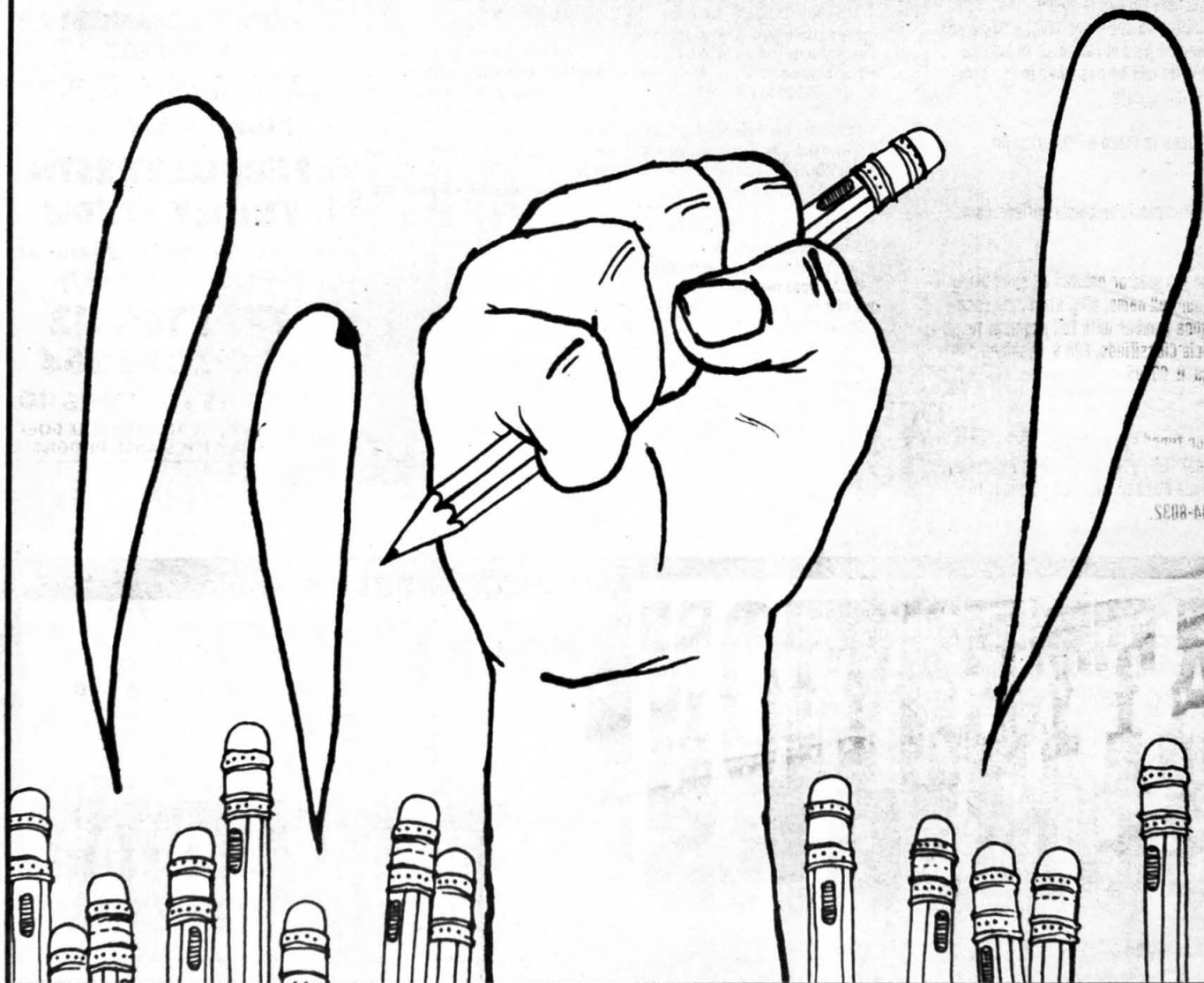
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Officials slow to move on plans for college land

○ Student center plans still part of big picture

By Josh Kantarski
Assistant City Beat Editor

Nearly five years after Columbia received the land on the northwest corner of 8th Street and Wabash Avenue from an anonymous donor, talks of developing a new space for Columbia have slowed. Buddy Guy's Legends blues club currently inhabits the space and has yet to move out.

In September 2000, more than a year after Buddy Guy's received an eviction notice when Columbia inherited the building, they announced plans to move to the southeast corner of Wabash Avenue and Balbo Drive, which neighbors Columbia's Wabash Campus Building, 623 S. Wabash Ave.

However, that was four years ago. Now, that prospective spot is a gravel parking lot run by Allright parking. A notice still stands at the corner, which reads, "Future Home of Buddy Guy's Legends blues club and great southern cuisine."

The notice offers up an image of a six floor, 65,000 square foot

building, under contract with Sam and Isabel Realty. A number and extension for contact information are present, but are currently out of service.

Alicia Berg, vice president of campus environment at Columbia, said both sides are communicating, albeit carefully.

"It's a slow and complicated process, but I will say that both sides are exercising their due diligence," Berg said.

And, linked with the planned move for Buddy Guy's, there are talks that the college could possibly add a student center in the 275,000 square foot plot of land where the club is now. But Berg was uncertain about those proceedings.

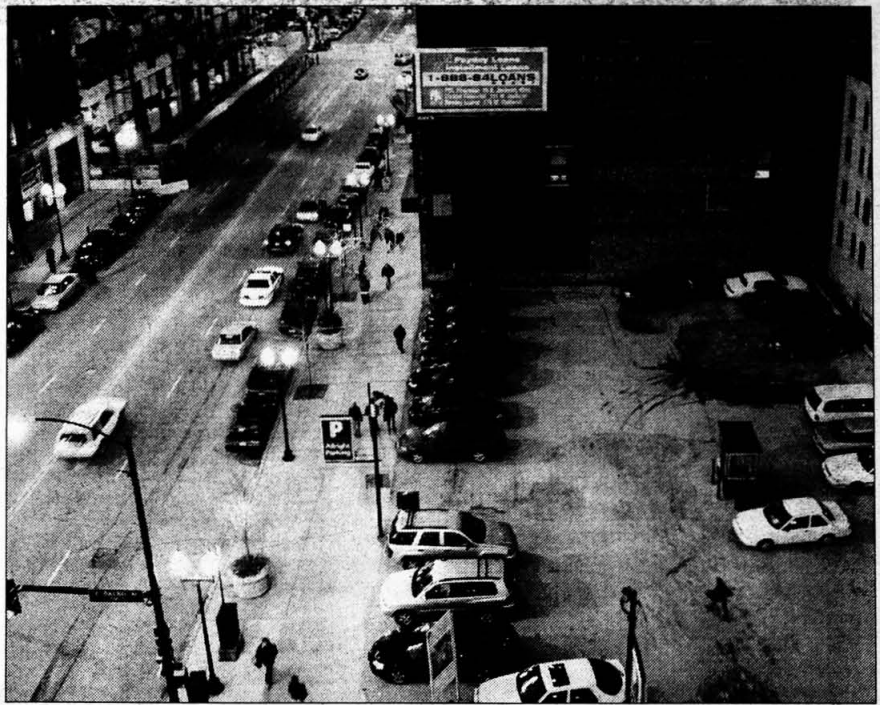
"I wouldn't inextricably place a student center there,"

Berg said. "We're keeping our options open, and we will continue to look at other places in the South Loop."

Others were equally optimistic about Columbia building a student center, but not necessarily where Buddy Guy's currently

"That's Buddy's personal business and he doesn't want to share it."

—Brian Moravec, general manager of Buddy Guy's



Ben Pancoast/The Chronicle

The plot of land next to Columbia's Wabash Campus Building, 623 S. Wabash Ave., is currently owned by Buddy Guy's Legends blues club. Columbia and Buddy Guy have talked about this property and the land his club currently sits on at the southeast corner of Wabash Avenue and 8th Street, which the college has owned for nearly five years.

sits.

Mike Debish, vice president of facilities and operations, reiterated that the possibility for a student center is still in the works.

"The idea of creating a student center on this campus is still very much alive," Debish said. "Sooner or later I anticipate it happening."

Debish, however, was uncertain whether Buddy Guy's current plot of land could be that place.

In 1998, Debish said, plans were to build a two- to three-floor student center on that plot, but because of financial limitations, Columbia would not fully use its space.

"Whenever you're building in the city of Chicago, you want to maximize your land usage," Debish said. "And I think in this neighborhood you could build up to 10 stories."

And because of Columbia's

plan for only two or three stories, Debish added, discussion of development at Buddy Guy's stopped.

At Buddy Guy's, talks of movement are being kept a bit closer to the vest.

Brian Moravec, general manager of Buddy Guy's, said that they are no longer at liberty to discuss the issue.

"That's Buddy's personal business," Moravec said, "and he doesn't want to share it."

Loop Campus

Continued from Back Page

more than two Sears Towers' worth of square footage, or about 7.5 million square feet of space. Fuechtmann pointed out that few people notice this immense presence because these facilities are not all that visible.

Massive construction such as the University Center of Chicago, 525 S. State St., and the Spertus Institute's plan for a new building, are examples of higher education's contribution to the landscape of the Loop. Other institutions have restored

and preserved historic buildings, which Fuechtmann said is another way schools are affecting the area.

"Higher education has changed the physical environment of Chicago. This is a significant contribution," Fuechtmann said.

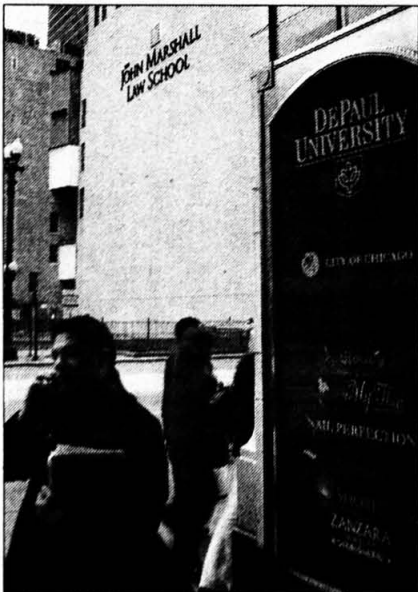
Another fact the study revealed is that seven of the 24 institutions hold events that attract people to the area. Columbia's DanceAfrica, for example, is looked at not only as a cultural event, but as something that draws revenue through parking and dining.

Students in Chicago's "downtown campus" voiced their needs and desires through the study. For example, a majority of the students surveyed said they would like to have a student center that the area's colleges and universities could share, according to Kelly. Other students think restaurants and parking in the downtown area should be priced lower. Safety was also a concern—just 24 percent of the female students surveyed said they were comfortable when walking alone in the Loop or South Loop at night.

The groups involved with the study plan to present the facts to local business leaders and other interested parties on March 3. Fuechtmann said this will be a chance for people to meet representatives from the higher education sector and actually get to know what these statistics are all about.

Now that the actual canvassing of the "campus" is over, Tabing said the process of getting to know it can really begin.

"The study provided a framework for asking a lot of other questions," Tabing said. "Now we're looking at things like how [the institutions] might work together to create more of a college community."



Eric Davis/The Chronicle

A recent study of the Loop included data about the area, such as the economic impact and real estate development contributions of colleges and universities, and a marketing study of more than 650 students.

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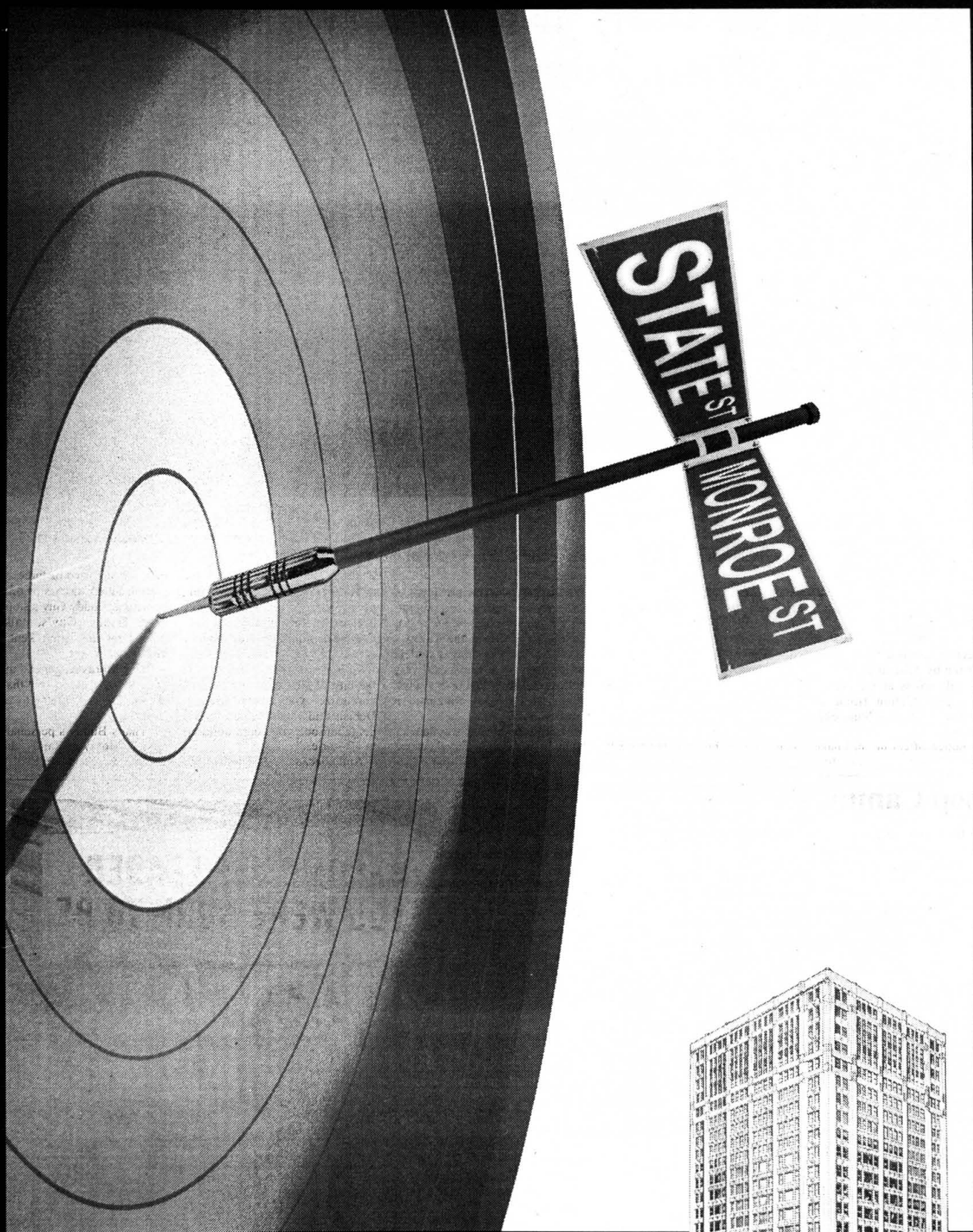
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Abandoned baby law ads can't find home

○ Illinois among 46 states to implement infant protection act

By Kimberly Johnson
Contributing Writer

The page doesn't look like all the other flashy advertisements. There's a dumpster overflowing with trash in a desolate alleyway. The sign on the side reads: "It smells. It's dirty. And unfortunately, it's where some women leave their babies."

Not a single publication will accept the ad created by the Save Abandoned Babies Foundation. Their mission is to save the lives of newborns, although other groups argue there are other ways to go about saving these unwanted infants.

Dawn Geras, the organization's founder, is the main proponent for creating safe haven laws in Illinois and several other states. Her efforts began in early 2000, but not until 2001 did they begin to pay off. Geras is determined to look out for the well-being of newborns who may have been otherwise abandoned.

"Children are to me what's really important in life," she said.

The Abandoned Newborn Infant Protection Act, in Illinois, is legislation that provides mothers who experience an unwanted pregnancy the option to relinquish their infants in the arms of an employee at a hospital or fire or police station up to three days after the child's birth. The law was passed by then-Gov. George Ryan on Aug. 17, 2001. Providing all requirements are met, the mother waives her legal rights to guardianship.

Now 46 states have similar laws.

"I have helped other states get their passed," Geras said. She has Alaska, Hawaii, Vermont and Nebraska still to go.

Dr. Lewis Blumenthal, an obstetrician with Blumenthal, Hite and Butler in the Loop, said: "I was totally unaware of the law."

This is one of Geras' plights.

"The law won't make any difference unless people know about it," she said.

"I think if a woman is given a list of options, then it is a reasonable thing for her to have one more choice," Blumenthal said. "The downside would be women being less careful about contraceptives. The whole nature of the situation is about choices."

Besides the lack of publicity, Geras faces heated opposition. Melisha Mitchell, executive director of the White Oak Foundation, an Illinois adoptees' rights organization founded in 2000, has strong objections to the law.

Mitchell described the psychological impact of a child growing up through the

Safe Haven procedure as severe.

"We meet people everyday whose past is similar," she said. "Obviously the feeling is that of an uncaring parent."

"I don't think the law has changed the rate of abandoned babies," Mitchell said. "All the law does is remove penalties for abandoning your child. It does no good to encourage women to abandon their baby."

Mitchell was unsure about a solution to the problem of unwanted pregnancy.

"I don't know," she said. "We should have more education teaching abstinence."

Geras said, "Open records or not, we save a baby's life."

Other opposition comes from fathers' rights groups who say the policy takes a father unjustly and unknowingly out of their child's life.

Under the Abandoned Newborn Protection Act, after medical care and adoption issues have been suggested or implemented, the child's DNA is matched against those in the state's Putative Father Registry.

Any man can enter himself into the registry. If there is a match, according to Illinois law, the father will be put on alert for 60 days before his parental rights are voided.

Geras' group and adoptee organizations each had to make concessions for the law to be enacted. The time frame for women to relinquish legal rights to their child was adjusted several times, Geras said. The adoptees wanted one day. Geras wanted five. The official count is now set at three days.

"We had to give and take for everybody," she said.

A baby was turned in just a few weeks ago to a fire station, said Geras. The mother had written a note asking the child be given to a good Christian home. It was later discovered the baby had cocaine in its system.

Children showing signs of neglect or abuse are immediately put into foster care while the mother is usually investigated.

"Basically all the babies get adopted that are unharmed and not neglected. We want the babies to have a family," Geras said.

Since the act was implemented, Illinois public schools are required to include information about the act in their health curricula. The Save Abandoned Babies Foundation claims that in 2000, a year before the law was passed, 38 babies were found abandoned and since the law passed in 2001, 11 children have been saved.

"The whole nature of the situation is about choices."

—Dr. Lewis Blumenthal, obstetrician

Here comes the rooster



Eric Davis/The Chronicle

Chinatown celebrates the beginning of the Year of the Rooster at the 2005 Chinese New Year Parade Feb. 13. The parade, which steps off on Wentworth Avenue in Chinatown, marks the beginning of the lunar new year 4703.

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Parking Continued from Back Page

seen its parking troubles increase.

She added that residents have been asking for more street parking. But area businesses complained that would leave less parking for their patrons.

Sanchez-Carlson further suggested to city officials and the Department of Planning and Development that the boxes would bring in much needed revenue to the city, citing Little Italy's early, and effective, attempt at using them. And while both the aldermen and the city's departments have been open to her suggestions, Sanchez-Carlson said, nothing has been done.

"This is something that I'll definitely push harder for now that [the boxes] have come," Sanchez-Carlson said. "I think that they worked fabulously on Taylor

Street, and I think that they'll work fabulously here."

Area retail stores are hoping the boxes will set up to the south as well.

Kristen Koustoumbas, an associate of Burnham Market, located at 828 S. Wabash Ave., said that the boxes would be a large improvement over the meters, especially for area businesses.

"If there isn't a spot open, people just drive by," Koustoumbas said, "and not just here, but all over the city."

Koustoumbas added that boxes would open up parking spots, allowing Burnham Market to bring in more customers. But Koustoumbas said that there was an added draw.

"[Customers] wouldn't come in asking for quarters all the time," she said.

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Park plans postponed in favor of music venue at former Meigs site

○ Area groups question Park District's decision

By Alicia Dorr
City Beat Editor

When Mayor Richard M. Daley shut down Meigs Field in an unexpected midnight demolition in March 2003, it was in the name of nature preservation. Nearly two years later, the plan approved for the land is not a park—but a concert venue.

The Chicago Park District, which owns Northerly Island, where Meigs formerly operated, approved a plan for Clear Channel Entertainment to develop the north end of the site into an open concert area that would hold 8,000 to 10,000 people, according to park district spokeswoman Michele Jones. Calling the arrangement “temporary,” Jones said the decision was made to generate revenue.

“The venue [will help] with the current operating cost of the island and also pay for future design plans,” Jones said. “A

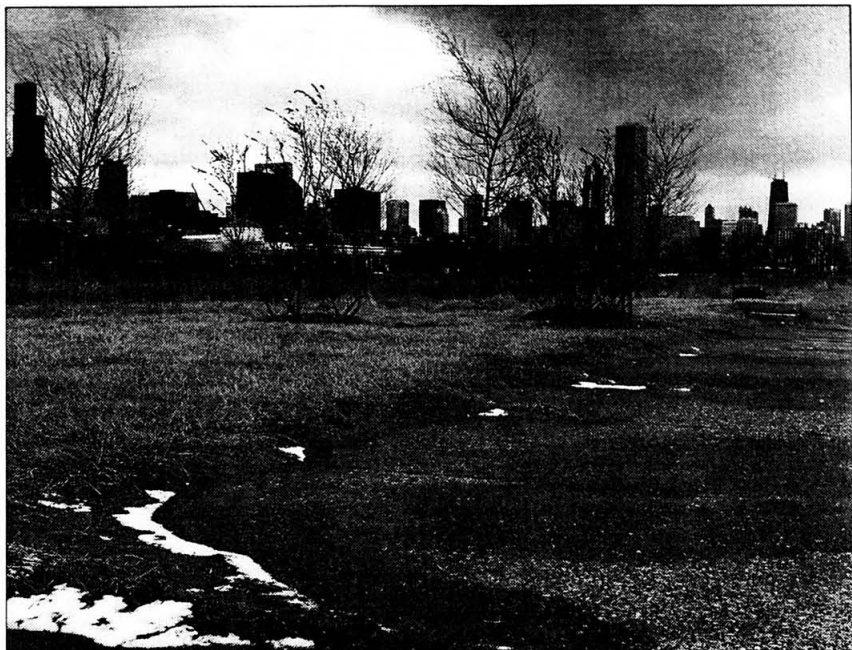
concert venue is not a part of long-term plans for the island.”

The district solidified a three-year contract with Clear Channel, which included two one-year extension options. Jones describes the tentative plans for the venue as a “semi-permanent” amphitheatre with a stationary stage and seating in an array around it. The plan is to keep the structure up through the concert season—spring, summer and early fall—for the duration of the contract. The district plans to use six of the island’s 78 acres on the northern end.

Both Clear Channel and Chicago-based Jam Productions Ltd. responded to the park district’s call for proposals in November of last year, said Jones. The co-founder of Jam Productions, which is currently involved in an anti-trust lawsuit against Clear Channel, recently stated publicly that the idea of a concert space on the island was his company’s in the first place.

Jones said that the park district chose Clear Channel to develop the site because it was believed the company was “better qualified” to produce large shows. A representative for Jam Productions could not be reached for comment.

Others have complained to the park district that a concert venue was not the original plan. Though the park district maintains that the concert venue will be removed in favor of a nature preserve when Clear Channel’s contract expires, some concerns have been raised about how this could change the eventual fate of the island. Erma Tranter, president of Friends of the Parks, said concert venue plans have not



Eric Davis/The Chronicle

The Chicago Park District recently approved a plan to construct a temporary concert venue on Northerly Island, the former site of Meigs field. The venue will be the first development of the land since the city’s controversial demolition of Meigs Field airport in March 2003. Plans include a semi-permanent amphitheatre that will seat 8,000 to 10,000 people.

been formally presented to the group.

“The word ‘amphitheatre’ was used. If that’s temporary and can be put up and taken down easily, then we have no problem with it,” Tranter said. “If it is a permanent structure or there is major construction, then we do have a problem with it.”

Another group concerned with the development on Northerly Island is Friends of Meigs Field. Its ideal would be returning the land to a small airport, and the group’s president, Steve Whitney, said that the plan for a concert venue is not a very good one.

“It’s a bad idea for a ton of reasons,” Whitney said. “Even if you set aside the possibility of an airport, there’s been a consensus all along about a park for the people. This doesn’t add up.”

The group won an award for their Parks and Planes proposal,

which offers a plan for both an airport and a nature preserve on the island, from the Publicity Club of Chicago in 2004. The group claimed that the park district could sell the land to the city for upward of \$100 million and the city could develop a new airport using federal grant money. However, Jones said that there is absolutely no plan to re-open an airport on the island.

“It was decided that an airport wasn’t the best use of space,” Jones said. “We are in the business of developing parks, not operating airports.”

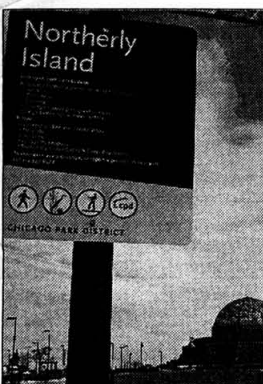
But parking and congestion do not fit in with the idea of a natural area, both of which are potential problems with the venue, Whitney pointed out. According to the park district, visitors will use Soldier Field’s parking lot when they come to concerts. Despite this, Whitney said the group is still uneasy about

the plan.

“There’s a danger that [the park district] will say, ‘hey, it’s making money’ and then we’re permanently stuck with it,” Whitney said. “If their goal is to generate revenue then they should do it somewhere else.”

The revenue, which Whitney referred to as “peanuts,” is about \$800,000 a year, which Jones maintains will be used for a nature park on the island. Even so, the plan for a concert venue has generated concern. Friends of the Parks is interested in highlighting the island’s lakefront views, the migratory flyway for birds and other natural aspects of the land, said Tranter. Another lakefront entertainment center is not part of the group’s ideal plan, she said.

“We already have a Navy Pier,” Tranter said. “We need to accent other things about the island.”



Eric Davis/The Chronicle

The park district plans to eventually develop Northerly Island into a nature preserve.



- A cellular phone valued at \$125 was stolen from a resident of the Pacific Garden Mission, 646 S. State St., on Feb. 10 at 9 p.m. Police spoke with the victim, a 44-year-old male, who related that a 43-year-old male asked to borrow his cell phone and he agreed. The victim’s friend, a 45-year-old male, told the victim a few minutes later that he witnessed the offender meet an unknown person in an alley nearby and that some kind of transaction had occurred. When the victim requested his phone back from the offender, he claimed he never had the victim’s phone. Mission employees held the suspect for the police as a result of several other matching complaints against him. Police arrested him and took him in for processing.

- Police responded to a report of battery at the Pacific Garden Mission, 646 S. State St., on Feb. 8 at 1:10 a.m. Upon arriving, police were informed by the 43-year-old male victim that he was in a verbal altercation with another man. The offender, a 40-year-old man, was accused of shoving the victim in the chest with both hands during the heated argument. Police placed the offender under arrest and charged him with simple battery.

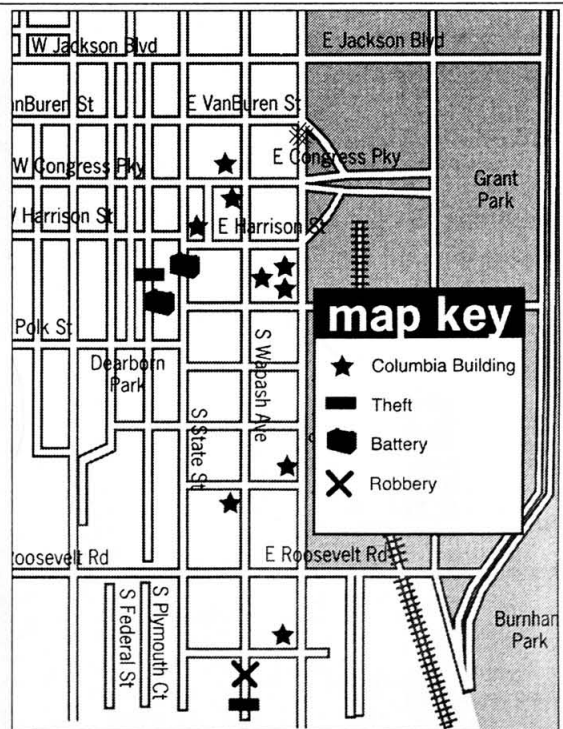
- A 46-year-old male employee of George’s Cocktail Lounge, 646 S. Wabash Ave., was taken into custody for simple battery on Feb. 8 at 2 p.m. The victim, a 42-year-old female employee, said the two were in a verbal disagreement over a bottle of whiskey. The offender grabbed the victim’s wrist, squeezing so hard that her watch fell and broke on the floor. The offender, who had fled, returned to the scene, at which point the police arrested him and took him into custody.

- A 24-year-old man was arrested for stealing from Jewel,

1224 S. Wabash Ave., on Feb. 10 at 9 p.m. The offender was charged with retail theft.

- A 23-year-old man waved down police to report that he was robbed at 12:55 a.m. on Feb. 5. The police officers saw the victim conversing with a man in the BP Amoco parking lot at 1221 S. Wabash Ave. a few minutes earlier. The victim said the man he spoke with had stolen \$60 from him. He claimed that as he was leaving the car wash, the man solicited funds from him, at which point the victim offered \$3. The offender then grabbed the victim’s coat and threatened violence unless given more money. The victim gave the offender “a wad of cash.” Police encountered the accused at the Roosevelt CTA station, where he said he was “only panhandling.” The “wad” ended up totaling \$41. The offender, who admitted gang affiliations, was taken into custody and booked.

—Compiled by Alicia Dorr through information provided by the Chicago Police Department



Jessica Altus/The Chronicle

Campus in the Loop

More than 52,000 students make Chicago's downtown the largest campus in Illinois

By Alicia Dorr
City Beat Editor

Curiosity concerning how many college students reside in the Loop resulted in the first inclusive study on the needs of Illinois' largest college campus—downtown Chicago.

The report, "Higher Education in the Loop and South Loop: An Impact Study," gathered information on 24 schools from 41 different locations throughout Chicago's Loop. The study, co-sponsored by the Greater State Street Council and the Central Michigan Avenue Association, aimed to help business leaders better understand the effect the student population, and the institutions they attend, have on the downtown area. In order to do this, researchers examined four categories—a sector profile, economic impact, real estate development and a marketing study.

The study looked at the students and the institutions separately in order to analyze the data—a taxing process, according to Thomas Fuechtmann, director of DePaul's Community and Government Relations Office and the leader of the study's research team. The team began by gathering data on the colleges themselves, using enrollment and employment numbers as a base, and then attempted to effectively analyze them.

There are 52,230 students going to school in the North and South Loop, with almost 3,800 residential areas for them, according to the report. But, trying to put a face on the thousands of students was a challenge for those who did the study, Fuechtmann said.

"We tried to put the number[s] in perspective, using material from the survey and then asking what we can do about it,"

Fuechtmann said.

A market study of 668 students from 18 of the institutions studied gave a snapshot of campus life in the South Loop. For example, only 20 percent of students live "on campus." More than half of the students commute 30 minutes or more to get to school and, according to the report, the majority depend on public transit.

The report also revealed that students in the Loop spend \$25 million yearly in area stores, which is the most obvious find, according to Steve Kelly, a DePaul marketing professor who worked with his honors research class to conduct the marketing study.

"There are over 52,000 students here—the fact that they are spending their money is not a big surprise," Kelly said. "More important are things like where they are spending it or the fact it is absolutely essential that buses and trains are running to get them to class."

Where students are spending money, analyzed in part in the economic impact section of the report, is causing local business leaders to take notice.

"Everyone has been somewhat oblivious to how many students there actually are [in the Loop]," said Ty Tabing, the executive director of the Greater State Street Council. "This report will help us convince businesses to take notice of this market."

Student habits are also important, Tabing said. For example, due to the nature of higher education, students are out at different times than typical 9-to-5 workers. This is a trend Tabing said the council is concentrating on as they seek businesses for the area. The downtown area lacks restaurants and other kinds of establishments that cater to the



Eric Davis/The Chronicle

A recent study of 24 colleges and universities in the North and South Loop found more than 52,000 students in the area, making it the largest college campus in Illinois.

college-age crowd, according to Tabing.

"We're interested in making the area more hospitable [to students]," Tabing said.

The ripple that effect students and educational facilities start every time they spend a dollar is essential to the area's economy. The economic impact portion of the study, conducted by the Regional Economic Applications Laboratory at the University of Illinois, revealed the Loop's

higher education institutions are, together, one of the top 25 employers in Chicago. Colleges and universities in the area spend money in a number of ways, such as renovations and new construction, upkeep and maintenance of the buildings, and faculty and staff wages.

Colleges have helped further the development occurring in the Loop and the South Loop during the past few years, Fuechtmann said.

Facts about students are not the only things in the report that are raising eyebrows. The study also looked at how much of a presence higher education institutions have in the area.

Though Chicago's Loop is not a typical college town by most standards, college facilities fill much of the spare neighborhood space. When it is all added together, the institutions total

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Cash or credit: City offers new payment options for parking

○ New boxes charge 25 cents per five minute period, up to two-hours max

By Josh Kantarski
Assistant City Beat Editor

The boxes are here.

Standing over 6 feet tall, and encased in sleek black metal, the 100 Pay & Display boxes now replacing individual parking meters in the Loop are pictures of efficiency. One box now stands on each side of streets where parking is available.

And they are exclusive to the Loop. The boxes line Wacker Drive to the west and north, Congress Parkway to the south and Michigan Avenue to the east.

Even though only one box is assigned to each side of a block, the opportunities afforded to drivers are numerous.

Efrat Dallal, spokeswoman for the Chicago Department of Revenue, said that drivers now have options beyond just the change in their pockets.

"First, the boxes offer a variety of payment options, from credit cards to any form of [coins other than pennies]," Dallal said. "They also add parking spaces. Drivers no longer have to line up with a meter, opening up, with what we expect, three or four more spaces on each block."

Dallal added that the advent of the box also lessens congestion on sidewalks by removing what she called "street furniture."

Payment is very simple, Dallal said. Drivers first find a spot, then find the box assigned to that side of the block. Drivers may either feed the machine—which

is solar-powered and bilingual (Spanish and English)—with a credit card or change, though pennies are not accepted. Users enter their payment type, then press the "add time" button that charges 25 cents for every five minutes, up to two hours.

Finally, after drivers choose the amount of time, they press a green "print receipt" button, which will then print out a receipt that displays the time of expiration. The receipt goes on the dashboard, Dallal said.

Driver feedback has been thoroughly positive since the boxes were introduced, Dallal added.

However, the situation hasn't been so easy in other areas.

Bonnie Sanchez-Carlson, executive director of the Near South Planning Board, would like to see the Pay and Display boxes come to the South Loop.

"I had suggested a year ago to Alderman Madeline Haltheck for the boxes because the area is changing rapidly," Sanchez-Carlson said. Sanchez-Carlson also said that because of the increasing residential development, the South Loop has

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David Maki/The Chronicle

The city recently installed Pay and Display parking boxes that offer drivers the choice of paying cash or credit.

The Facts:

- There are 52,230 students in the Loop.
- The space that higher education institutions occupy in the South Loop is more than double the square footage of the Sears Tower.
- A survey revealed that students spend more than \$25 million annually in a variety of businesses and restaurants in the Loop.
- Universities and colleges in the Loop are collectively one of Chicago's top 25 employers.
- Several institutions hold events, such as Columbia's DanceAfrica, that attract half a million people to the area.

The information came from "Higher Education in the Loop and South Loop: An Impact Study."

Jessica Altun/The Chronicle