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Columbia Chronicle (02/28/2005)

Columbia College Chicago

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

Pell Grant may offer more cash

○ Low-income students could get a break in '05

By Jennifer Sabella
News Editor

Low-income students might be eligible for more grant money if recommendations made to Congress by the Advisory Committee on Student Financial Assistance go through.

Under the current regulations, a student's family must earn less than \$15,000 a year to qualify for the maximum Pell Grant award. However, student aid officials are working with Congress to raise the income amount to \$25,000, making more students eligible for maximum grants.

Columbia disbursed more than \$3 million in Pell Grants to more than 2,400 students in 2002, but new legislation may increase that number.

Nicole Barry, associate staff director for the ACSFA, said that by increasing the number of students eligible for Pell Grants, it could get information out to low and moderate-income students earlier about financial aid.

"In the past six years, we mostly focused on access to college for low and moderate income students," Barry said. "A year ago, in January of 2004, Congress included in their omnibus spending bill a study ... to look for ways to simplify the financial aid application process and ways to make the need analysis system more fair for students."

Congress created the ACSFA in 1986 to make recommendations to Congress about student financial aid policy, and they worked on presentations for Congress in light of rewriting the Higher Education Act, which takes effect this year.

"Right now, there currently exists this formula called the automatic zero," Barry said. "Basically what that means is that if your family income is \$15,000 or less and you are eligible to file certain tax forms, then you are automatically eligible for a maximum Pell Grant. So, what we recommended was raising that threshold to \$25,000 because it would make it easier at the \$25,000 level."

The outlook for Pell modification looks good, according to Lori A. Reimers, director of

See Pell, Page 3

Recycling program needs recycling

○ Officials say school needs to 'get a handle on' recycling efforts in the residence centers and on campus

By Jennifer Sabella
News Editor

Sophomore theater major Adam Sherman said he is not a "crazy environmentalist," but he can't seem to find a place to recycle in the Residence Center at 731 S. Plymouth Court.

"All I see are trash cans," Sherman said. "I don't see anything for bottles or cans."

Sherman is one of the 1,500 students living on campus this year, the largest number of students to live on Columbia's campus. Though the dorms are at their fullest, there is no organized recycling program in any of them.

According to Mary Oakes, director of Residence Life, there is currently no organized recycling program in the dorms.

While maintaining that her department is not responsible for recycling in the dorms, she said it was her understanding that the

Office of Facilities and Operations controlled campus recycling programs.

"We don't have a program," Oakes said. "But we have containers for students to [recycle]. But once the stuff comes down to the main level, it all goes into a main [receptacle]. So, it's pointless to be separating stuff when we're told this is what they do at the landfill."

Apparently, there is school-wide confusion regarding the Residence Center's recycling program, because, according to the Office of Facilities and Operations the dorms each deal with their own waste.

"I don't know as much about the recycling in the residence center as I do about the recycling in the other buildings," said Joanne Harding of the Office of Facilities and Operations. "That was already in place. My understanding is that students can separate glass, plastic, paper and aluminum, and that does



David Maki/The Chronicle
Cans and newspapers spill out of a garbage can on the second floor of the Wabash Campus Building, 623 S. Wabash Ave. There were no visible recycling bins in the hallways on the floor.

go into a different container and we pay a weekly recycling fee for that."

Unfortunately, the "already in place" program does not exist and hasn't existed for years. The fee Facilities and Operations pays for the separation is not going toward any form of recycling initiative.

"We don't have anything set up in the dorms," said Kelli Collins, associate director of residence life. "We've tried it several times, but have not been able to get the receptacles, and we haven't been able to get the appropriate people to come and collect them."

Sherman doubts the students' attempt to put boxes and recyclables outside the dumpsters in the dorms does any good, and he assumes they're just thrown in with the rest of the trash.

"All I know is there are dumpsters and we just kind of put the

See Recycling, Page 8



Erin Mash/The Chronicle

MC Billa Camp and guitarist Anthony Massaro of the local hip-hop act Treologic performed during Big Mouth on Feb. 24 in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. The popular open mic night is hosted by C-Spaces.

Hip hoppin' at Hokin

○ Big Mouth brings large turn out for open mic

By Todd Burbo
Assistant A&E Editor

The Hokin Annex doubled as a hip-hop club Feb. 24, when it hosted the Big Mouth Hip-Hop night—a popular Columbia event that gives aspiring MCs the chance to move a crowd. And a large crowd, too—the room was nearly filled before the event registration had even closed.

Milling around the room in small cliques, the crowd was reminiscent of a high school battle of the bands, with each performer

bringing his or her own posse.

Most were munching on the free pizza and soda provided by C-Spaces—the most aggressive area in the room was not the stage, but the pizza table. Elbow room was tight, as the crowd vied for the coveted cheese pizza.

If any of the performers were nervous about taking the stage, they weren't letting it show. Of course, it was hip-hop night, and as any good MC

See Mouth, Page 6

Printmaker's legacy continues through traveling exhibition

○ Blackburn's work displayed through March

By Alan J. Baker
Associate Editor

At a time in the 1950s when there were not many cooperative art workshops, especially for African-Americans, Robert Blackburn's printmaking workshop changed the course of American art. To keep Blackburn's legend alive, his friends created an exhibit in his memory that is currently on display at Columbia.

"Creative Space: 50 Years of Robert Blackburn's Printmaking Workshop," a tribute to Blackburn's use of color lithography, is currently on display at Columbia's Glass Curtain Gallery in the 1104 Center, 1104 S. Wabash Ave.

Blackburn, who died in 2003 at the age of 81, influenced the field of printmaking by encouraging people to create color and abstract work at a time when most people couldn't afford it.

In an effort to capture Blackburn's work in time, the Library of Congress together with the International Print Center New York and the Elizabeth Foundation for the Arts helped organize the "Creative Space" exhibit.



"Man with load (or the Toiler, Toil)" by Robert Blackburn, 1936. This print is on display at the Glass Curtain Gallery, 1104 S. Wabash Ave.

"The exhibit is doing two things: showing work throughout the history of printmaking and the works of Blackburn dur-

See Blackburn, Page 8

Inside
this week



Commentary

Not getting the whole story?

Page 17



A&E

Dance during wartime.

Supplement Page 28



City Beat

ID theft up= watch your wallet.

Page 39



Andrew Greiner

Editor-in-Chief

Selling Social Security

Once upon a time the job of president of the United States of America used to be both revered and desired by millions. Children wanted to be him, men wanted to know him, and the world feared and respected him.

That doesn't seem to be the case any more.

Based on the results of recent polls, the institution of the U.S. presidency is going up in smoke.

For example, a recent Gallup poll, designed to coincide with last week's Presidents' Day observance, asked more than a thousand Americans if they would want their child to one day become president. The answer was clear, with 57 percent of those surveyed saying that they would not want their child to take office.

I'm positive that my folks would have given their left arms to see me make it to the White House. So when did this trend begin?

I think the decline came somewhere between the stain on Monica Lewinski's dress and the failed search for weapons of mass destruction, but I couldn't say for sure. I think it may be bigger.

Another poll, this one conducted by Washington College, in Chestertown, Md., looked into who the public thought was the greatest American president. The poll questioned 800 people and the results placed Bill Clinton, with 10 percent of the votes, and George W. Bush with 8 percent, above George Washington. You know, the first president. The founder of our country. The man who freed us from the oppressive Brits. Yeah, he only got 6 percent of the vote.

To boot, less than 50 percent of

those polled knew that Washington once led the Continental Army to victory against the British and helped forge a pathway for democracy.

I guess it's fair. Washington died more than 200 years ago and people can be forgetful.

It's not like he left a lasting impression on the public. I mean, after all, Washington wasn't the type to run television campaign ads that showed off his powdery wig. He didn't have to stay on message. In his day, the president fought off rebels and signed constitutional documents and crossed Potomacs.

The image of the president has changed since he was around, and today's president is far from the hero with a musket. The new president is a salesman.

He sells his signature. His speeches. His time. And now the current president is selling a Social Security package.

Americans should reject it.

I don't care about the politics on either side of the debate, nor the math. I just think that anytime the government tells you it's selling something, it's probably not that great.

But that is the language being used to describe the president's new campaign to reform the federal retirement nest egg. He is pitching his proposal on a nine state tour selling his reforms.

Doesn't the pure capitalistic sense of this word, selling, require that someone profit? (Hmmm. Who could profit by selling America's financial future?)

Unfortunately, young people are the ones buying it.

That's because the Republicans have a weapon for selling to young people, according to a

report from Knight Ridder Tribune services.

It says that Sen. Rick Santorum (R-Pa.), the chairman of the Senate Finance Subcommittee on Social Security, is handing out instructions to its members on how to sell Bush's proposal.

The GOP's Social Security CD-ROM includes effective tips for selling to college students and older women. Republicans say that appealing to the older women by speculating about their grandchildren's future is a sure bet for closing the deal.

For college students, the plan is to sell them on the fact that they will be in control of their own money. But the thought of college students being in control of their own money has the Democrats seething.

The Dems are mounting a campaign against college student Social Security reform acceptance.

Rep. Nancy Pelosi (D-Calif.) says that every media market will hear from the Dems, including the Internet and college papers. They even have a nifty Social Security calculator on their website.

Democrats want to make it harder for the Republicans to sell their plan.

The debate is playing out as if it were waged by rival used car dealerships in a price war. Which party's selling strategy prevails might become apparent soon.

This entire campaign, on both sides, leads me to wonder what George Washington used to sell democracy.

But whatever it was, it certainly doesn't stand a chance against the marketing team at the White House.

In This Issue

1/8 Campus News

National Campus

News 11/13

16/17 Commentary

Off the Blotter 39

38/40 City Beat

A&E Supplement

Announcements

■ Discussing Dance

The Dance Center will host a choreographer's forum on Feb. 28 in the Dance Center, 1306 S. Michigan Ave. The forum is part of Columbia's AfroContempo Dialogue Events and will feature performers Ralph Lemon and Liz Lerman, and will be moderated by Bonnie Brooks, chairwoman of the Dance Department. The event is free and begins at 6:30 p.m. For more information, contact the Dance Center at (312) 344-8300.

■ Local pre-view

The Film and Video Department presents the Wednesday Screening Series on March 2 in the 1104 Center, 1104 S. Wabash Ave., Room 302. The series will feature student and faculty films as well as local filmmakers, and will take place on most Wednesdays during the semester. Admission is free and the screenings begin at 6 p.m. For more information, call Sandy Cuprisin at (312) 344-6708.

Weather

AccuWeather 7-day forecast for Chicago

Monday, Feb. 28		
Mostly cloudy with snow possible	High 34°	Low 20°
Tuesday, March 1		
Mostly cloudy with flurries	High 30°	Low 18°
Wednesday, March 2		
Partly sunny	High 34°	Low 22°
Thursday, March 3		
Mostly sunny	High 36°	Low 24°
Friday, March 4		
Sunny to partly cloudy	High 36°	Low 26°
Saturday, March 5		
Mostly cloudy with snow possible	High 34°	Low 24°
Sunday, March 6		
Mostly cloudy and cold	High 29°	Low 14°

All forecasts provided by—
AccuWeather.com ©2005

■ Art and Race

A panel discussing the state of black art will take place March 2 in the Dance Center, 1306 S. Michigan Ave. The panel features artists and critics such as Thelma Golden, Franklin Sirmans, Hamza Walker and Al Loving and will be moderated by Amy Mooney of the Art and Design Department. The event is free and runs from 6 to 8 p.m. For more information, contact the Student Life Office at (312) 344-7569.

■ A sweet taste

The Theater Department presents "Sweet Water Taste" from March 2-13 in the New Studio Theater on the 11th Street Campus, 72 E. 11th St. The play, which deals with racial struggle, won the Theodore Ward Prize for local African-American playwrights. Tickets are \$5 for general admission and free for Columbia students. For more information and show times, call the box office at (312) 344-6126.

■ Correction

The Feb. 21 article "Hair Apparent" incorrectly listed Sheldon Patinkin as the former chairman of the Theater Department. Patinkin is currently the chairman of the department. The article also incorrectly listed Bill Williams as the head of the Theater Department. His correct title is co-facilitator of the Theater Department's musical theater performance major. The Chronicle regrets the errors.

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.

What do you think about Bush's Social Security reform package?



"I think I'm going to get stuck paying this. ... When I go to collect there's going to be nothing there."

—Yvette Hernandez, Freshman, Undeclared



"Other generations are going to be affected by it."

—Jeremy Policarpo, Senior, Fiction Writing

"I don't know. I'm not buying it though."

—Shana Smith, Freshman, Marketing Communications



"I don't know enough about it to give an educated answer."

—Conrad Merced, Junior, Music Business



Eric Davis/The Chronicle

College expands wireless network

○ Laptop users have new places to connect

By Jeff Danna
News Editor

Sitting in front of his laptop in the Hokin Gallery, Jose Lopez takes advantage of his downtime between classes by surfing the Web.

He can do this because of a new wireless network installed in several locations throughout Columbia's campus, including the Hokin Gallery, 623 S. Wabash Ave.

"Now I don't have to go home. I can just stay here," said Lopez, a photography major.

Usually, to access the Internet from his laptop, he must either be at home in Oak Park or at shops like Borders or Starbucks, which he said only grant wireless Internet access to those who set up accounts.

So far, three of Columbia's wireless "hotspots" are useable, said Bernadette McMahon, chief information officer for the Information Technology Department. Students in the Conaway Center, 1104 S. Wabash Ave.; the Underground Cafe, 600 S. Michigan Ave. and the Hokin Gallery can access the Internet via their wireless devices.

"The three spaces are complete, and we're purchasing three more," McMahon said. "It's one of those things that will never be complete. We're constantly going to be updating."

The Information Technology Department is waiting on a replacement part for a fourth access point in the Residence Center, 731 S. Plymouth Court, and the depart-

ment will order two more access points for the Hokin Annex, 623 S. Wabash Ave., and the first floor of the 33 E. Congress Parkway Building, said Mark Kelly, vice president of Student Affairs.

Last summer, the Information Technology Department began upgrading Columbia's network to wireless technology, and the project was slated for completion last fall, McMahon said. However, the department took extra time to make sure the network was secure.

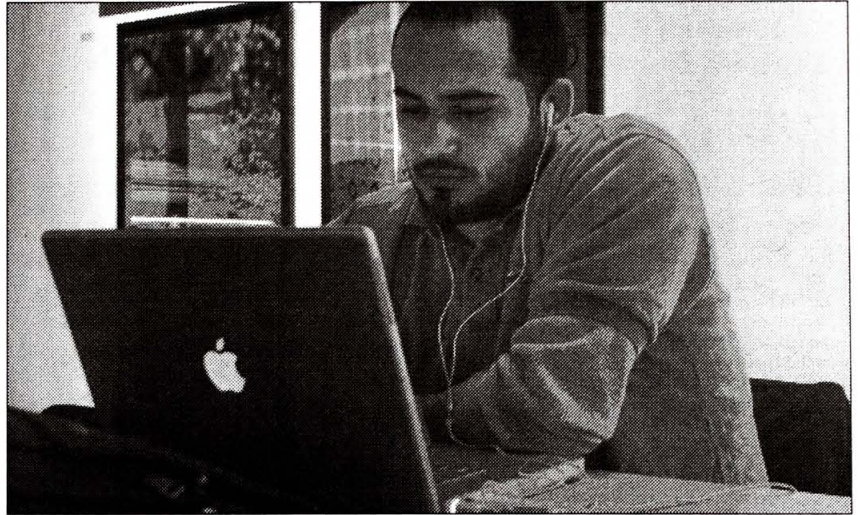
All Columbia students and faculty members with wireless cards in their computers can access the unsecured network by logging on to the network with their Oasis ID numbers and passwords.

"If someone has wireless Internet in your neighborhood, you can pick up your neighbor's access," McMahon said. Columbia users must have a wireless card that supports Cisco LEAP, an 802.1X authentication type, in order to use the network.

So far, the installation process has cost about \$12,000, McMahon said. Once the remaining network locations are complete, the project will total about \$15,000.

"It's a great step in the right direction to make the school more student- and user- friendly," said Alicia Berg, vice president of campus environment, who helped decide where the access points would be located.

The network is part of the Columbia 2010 plan, a set of goals



David Maki/The Chronicle

Photography major Jose Lopez surfs the net in the Hokin Gallery of the Wabash Campus Building, 623 S. Wabash Ave. The Hokin Gallery is one of the places on campus to receive a wireless network. School officials said most of the campus should have wireless internet by 2010.

for the school to accomplish by the year 2010, Berg said. She organized a committee to make the campus more technologically up-to-date.

McMahon said she thinks the new wireless network will benefit students and instructors who use the Internet and Oasis to work on class assignments.

"As there's a growth of faculty using the learning management systems, there's more of a need for students to have their own equipment," McMahon said.

In 2003, Columbia's library launched its own wireless network, which students have been accessing frequently, said Jessica Alverson, electronic resource librarian.

"It's worked out well," Alverson said. "More and more students are using it."

According to Kelly, the library's independent network was such a

success, Columbia decided to adopt the idea on a larger scale.

"We've heard loud and clear from students [that] they wanted more access points," Kelly said. "The library wasn't enough."

To students like Lopez, the new wireless network is convenient, but he admits it still has its flaws. While using his laptop in the Underground, he said, he could not access the network.

Some students have found that connecting to different, unsecured networks in the area around Columbia is actually more convenient.

"For now, there are so many wireless networks around campus that aren't secure, there's a million different networks I can get on," said computer animation student Jose Burgos. His computer is not equipped with a card that can access

the LEAP system.

Film and video major Megan Cissell also noticed that she can access unsecured networks with her laptop. Her computer has an AirPort card, which is capable of accessing LEAP, but she was unaware that she could log on with her Oasis number. Because of this, she connects to other networks to surf the Web.

While Cissell said she thinks Columbia could do a better job of advertising the wireless network, she is glad the school implemented it.

"It's about time," she said. "A lot of us have laptops."

Columbia officials are also enthusiastic about the network's possibilities.

"We've been working on this for a couple of years now, and it's great to finally see it come to fruition," Kelly said.



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Pell Continued from Front Page

State Relations for Illinois Student Assistance Commission, who said that it's about time to change the Pell Grant program.

"There is the need to find a way to increase the Pell Grant," Reimers said. "It hasn't been increased for several years and ... tuition and fees keep going up and up, so we need to find a way to increase the Pell level so that students truly get the help that they need to afford college."

Reimers said that President George W. Bush did not mention increasing Pell Grants when he presented the budget to Congress in January, but that there is pressure from student aid organizations to increase the

grant. The bill by Republican leaders to renew the Higher Education Act of 1998 was almost unchanged. It keeps the Pell Grant the same, as far as the maximum amount of money a student can receive, which is \$5,800.

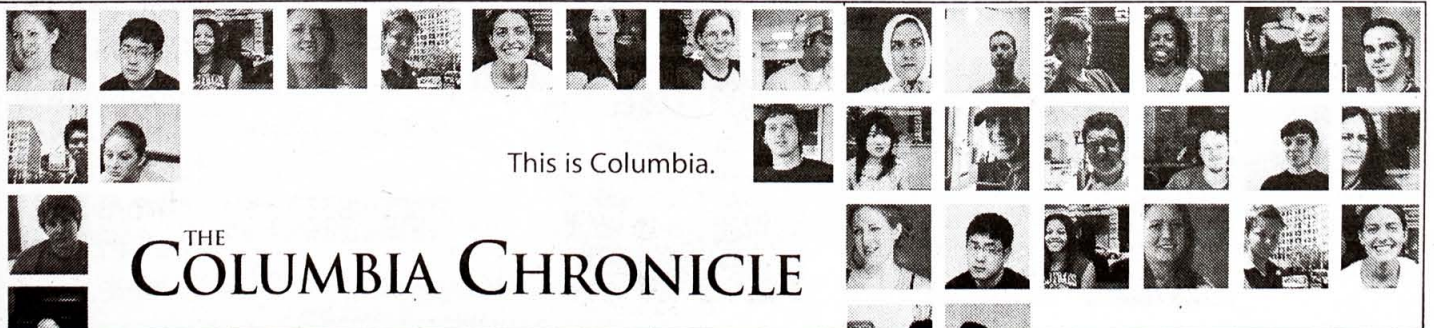
The bill hasn't been voted on yet, and Reimers said that changes would not go into effect until next year. The increase in Pell money may also force Congress to cut spending out of other financial aid programs.

"Anything that increases the Pell Grant, we're supportive of," Reimers said. "Obviously though, like in any other budget, you need to find ways to pay for it. So, unfortunately it looks like

there might be some cuts that have to be made to other student aid programs, so it's kind of a give or take."

Changes made to the Higher Education Act will stay the same for six years, and Barry said that lowering the bar for Pell Grant eligibility will help low-income high school students look into financial aid earlier.

"What [changing Pell Grant eligibility] does is it identifies some of the problems in terms of early information for low-income students," Barry said. "If they're not sure if they're going to be able to afford college, it's hard to give them an incentive to prepare academically or aspire to college."



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Program Guide for University Center on Channel 32

Campus Update

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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 artists: Nino Rodriguez, Rebecca Gallagher, Dave Dolak
MWFSu: 10:30a TRSa: 7:30p

NBC5 News - LIVE

Unique partnership with NBC allows Frequency TV to broadcast NBC5 11am news on selected days.
MWF: 11:00a

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A fast-paced, entertainment program that visits different venues around Chicago.
Featured: Trader Vic's, Buca di Beppo, Arkadsh Cafe
MWFSu: 11:30a TRSa: 8:30p

Reel Stuff

A profile of student film, video, animation & documentary projects.
This week's featured artist: Sean Miller, Film major
MWFSu: 12:30p TRSa: 9:30p

AV Squad (NL)

DJ's showcase new music videos of today's favorite up and coming artist.
MWFSu: 8p, 10p

Greeks Games (NL)

Players participate in wild olympic inspired events such as keg-toss, wet t-shirt relay, and strip wrestling.
MWFSu: 8:30p

Reality Bar Crawl (NL)

Cast from popular reality television shows take an excursion on a hip rock and roll party.
MWFSu: 9p

Comedy Night School (NL)

The best comedians of the business offer comedic and adventurous lessons.
MWFSu: 9:30p

Funny Money (NL)

Comedians battle head to head for big money and audience laughs.
MWFSu: 10:30p

College Town, USA (NL)

The crew visits college campuses, hang-outs and students around the country.
This week's open house: University of California at Berkeley
MWFSu: 11p

Planet X (NL)

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MWFSu: 11:30p

(NL) National Lampoon Network Programming

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1-2 Step



Ben Pancoast/The Chronicle

Sophomore marketing major Latisha Manning takes time out to learn some dance moves during the Curt Flowers Project's 'Exposed: Steppin' 101' event on Feb. 22 in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave., from instructor and brother of Curt, Craig Flowers. The event was the first of the 'Exposed' series. More events will take place throughout the semester.

Big Mouth Continued from Front Page

knows, false bravado is half the battle.

"Crowds don't bother me. I've been onstage at raves in front of 2,000 people. I used to get stage fright, but not anymore. You've got to break through that s---t," said MC Nansense as he warmed up, spitting lyrics in the lobby outside the annex.

Ensanity, another of the night's performers, felt the same way—a crowd is nothing to worry about.

"It's a good, versatile crowd here tonight," he said. "It's all about the music. If you can bob your head, you're down."

Sharod Smith, programming coordinator for C-spaces one of the event's organizers, was happy with the turnout.

"It's still early and we've got a lot of people signed up," he said. "And there's still a line at the door."

While the event was billed as a hip-hop night, Smith wasn't looking to exclude any performers.

"We're open to all genres, but right now we have just two spoken word artists, and two acoustic artists—the rest are hip-hop. This is definitely the night for hip-hop," Smith said.

The stage was taken by a wide variety of MCs, most rapping over pre-recorded beats that they brought on CD.

One of the standout performances was from Verbal Guns, who changed his stage name from Nonsense after hearing two others take the mic with his previous moniker. Over a track sampling the vocal stylings of Bill Clinton, Verbal Guns spat irreverent, semi-political rhymes reminiscent of MC Paul

Barman, the Michael Jordan of Jewish hip-hop.

Although the styles of each performance varied, the crowd's reaction remained the same — there was support for anyone willing to take the stage. Loud cheers and applause followed each set, keeping the vibe positive.

Despite the talent apparent in most of the open mic performers, the event's main attraction was Chicago's own Treologic.

Smith is a big fan of the group and was responsible for booking them as the evening's featured performance.

"I've seen Treologic a few times, and I like them a lot. They bring a good mix to a show like this," said Smith.

Treologic had no problem standing out from their fellow performers. The seven-member group fills the stage with live musicians—horns, keyboards, guitars and drums—in addition to the hip-hop staple of DJs and MCs.

Although they've played venues all over the city, including the Metro and Subterranean, Treologic is always happy to play a Columbia event.

"People are very appreciative of many different exciting things here at Columbia. The students are very open-minded," said Lance Loisille, keyboardist for the group.

Talking about their Big Mouth set, Treologic was nonchalant.

"We're just going to do some old-school hip-hop, mixed in with a Treologic flava," Loisille said, laughing.

SGA president gives up stipend

○ Top four SGA officers receive \$3,000 a year for their services

By Jeff Danna
News Editor

Student Government Association President Michael Gallo announced at a Feb. 22 meeting that he will donate his \$1,500 stipend to several nonprofit organizations.

Gallo said he plans to divide the money he receives from Columbia between three Chicago organizations, with each receiving \$500. One group Gallo said he will donate to is the Greater Chicago Food Depository, but he would like to do more research before deciding on the other two. He said another possibility is to give a portion of the stipend to a tsunami relief fund.

"I found, myself, I didn't definitely need it," Gallo said. "I don't expect anyone else who receives a stipend to do the same."

Originally, the SGA debated giving \$1,000 to the Greater Chicago Food Depository as part of the Radio Department's annual food drive last December, said Vanessa Torres, SGA secretary. However, the group voted not to give the money as an organization.

The top four SGA office holders—president, vice president, treasurer and secretary—each receive \$3,000, or \$1,500 per semester, stipend for their work. The salaries are part of the SGA's budget, which hovers around \$50,000 a year, depending on tuition, said Dominic

Cottone, director of student leadership. The group's budget comes from Columbia's student activity fees.

Typically, student government members use their stipends for personal expenses, Gallo said. Last semester, he used the money to pay for books and rent, among other things.

These types of benefits aren't exclusive to Columbia's student government. For example, student government executive board members at Pepperdine University, a private school in California, receive \$2,000 a semester.

At Ohio University, a public school, the student government president receives a full tuition waiver (\$7,770 in-state; \$16,734 out of state).

"There are a lot of colleges and universities who offer stipends to major student leadership organizations," Cottone said. "[The officers] put in a lot of hours."

Like Columbia's SGA executives, the Student Organization Council co-chairs also receive stipends of \$3,000 a year.

As for Gallo, his decision to contribute his stipend was based on a desire to perform a civic duty, he said.

Cottone said he was proud of Gallo's gesture, and that the SGA's job is not just to serve Columbia, but also to make contributions to various causes.

Gallo's fellow SGA members are also pleased with his donation.

"It's not a matter of finances," Torres said. "It's a matter of generosity."

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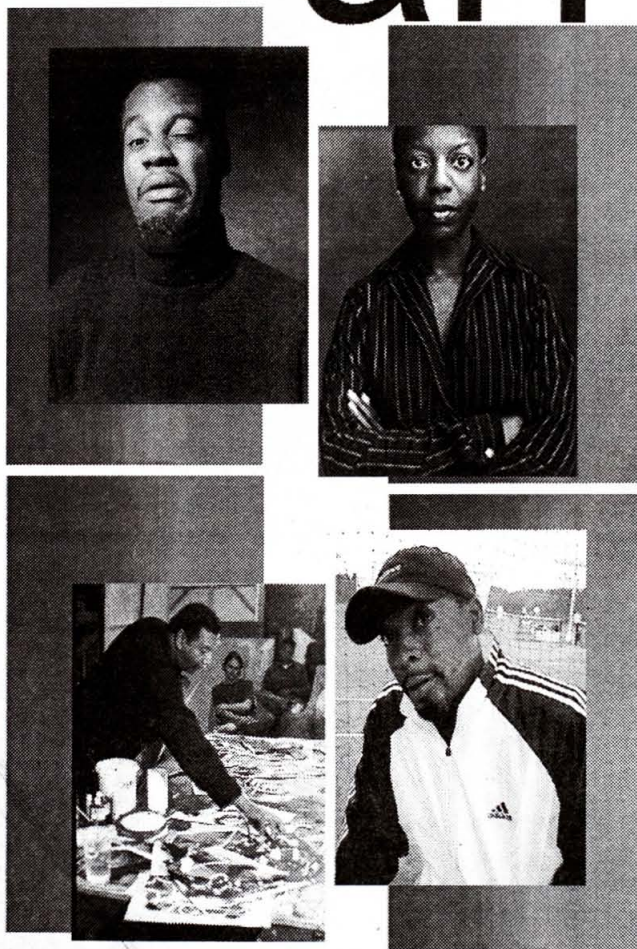
BLACK ARTISTS: COMMUNITY AND CONTEXT

February 14 - March 25, 2005 • A Celebration of African Heritage

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the state of BLACK art



Wednesday, March 2, 2005

The Dance Center, 1306 S. Michigan Ave. 6 pm

Critics and artists will respond to queries regarding the state of black art today and the historic points that continue to influence and inform the expectations of artists of African descent. The panelists include Thelma Golden, Deputy Director of Exhibitions and Programs for the Studio Museum in Harlem, Franklin Sirmons, an independent curator and cultural critic, Hamza Walker, Director of Education at The Renaissance Society, and Al Loving, a key participant in the African American Abstractionist movement. The panel will be moderated by Columbia College Professor Amy Mooney.

Blackburn Continued from Front Page

ing that time," said Deborah Cullen, curator at El Museo Del Barrio in New York City, an organization aimed at collecting and preserving art from Latino cultures.

Cullen, the co-curator of "Creative Space," presented a slide show lecture about legacy of Blackburn on Feb. 24. The slides included demonstrations on the actual process of printmaking at Blackburn's workshop. Cullen said the slides show how genuine a person Blackburn was.

Open house studios were held three nights a week in an effort to get people into printmaking and create a communal gathering point for artists. Blackburn had the reputation for pulling people into his workshops even though they had no intention of printmaking, Cullen said.

Blackburn's first piece of abstract work, a change from his usual figurative work, was *Girl in Red*, which combined portrait, landscape and still-life techniques. With her hands crossed, an African-American girl looks away from the viewer with her elbows resting on a table.

"The body language of this work startled the African-American scene during the 1950s," Cullen said at the pres-

entation.

Girl in Red was first exhibited in 1951 at the National Exhibition of Prints at the Library of Congress. The Purchase Award was given to Blackburn that same year from the Brooklyn Museum in New York.

"There are well over 50,000 prints at the workshop, the strongest collection of work anywhere in the world."

—Deborah Cullen, co-curator of 'Creative Space'

"I am thrilled that the exhibit is being displayed at Columbia," said Katherine Blood, curator for the Prints and Photographs Division at the Library of Congress. "I hope that stu-

dents, teachers and artists will find their way to this wonderful collection."

The nearly 60 pieces of printmaking from Blackburn's workshop on display at the Glass Curtain Gallery are a major accomplishment for Columbia, said Greg Weiss, exhibition coordinator for the gallery.

"Many people worked hard to get this exhibit here," said Weiss, who also noted that it's difficult to get shows from the Library of Congress.

Blackburn learned lithography while growing up in Harlem at a community center on 125th street. Years later, he studied at the Art Students League before doing freelance work for institutions.

After establishing his abstract



David Maki/The Chronicle

Minimalist artist Mario Castillo walks through the Glass Curtain Gallery in the 1104 Center, 1104 S. Wabash Ave., to check out prints of Robert Blackburn's as well as work from some of his workshop students'. Castillo had his work displayed at the Glass Curtain Gallery in September.

style, Blackburn opened a studio in 1948. The Printmaking Workshop is now the oldest and largest non-profit print workshop in the United States.

"There are well over 50,000 prints at the workshop, the strongest collection of work anywhere in the world," said Cullen in a phone interview, adding the

work was created between 1950 and 2000.

Blackburn fell ill and passed away in 2003. Leading up to his death, he worked closely with the Elizabeth Foundation of Arts to help preserve the workshop and carry it into the future. By May, organizers hope the workshop will have moved to its new

site at the Elizabeth Foundation to reintroduce people to the world of printmaking.

Abstract and figurative works created from 1940 to 1990 at Blackburn's workshop are currently on display in the Glass Curtain Gallery through March 25.

Recycling Continued from Front Page

boxes next to the dumpsters," Sherman said. "But people are lazy nowadays. I doubt people separate them."

Alicia Berg, vice president of campus environment, said there is definitely work to be done when it comes to Columbia's recycling programs.

"Recycling is something that we have to get a handle on," Berg said. "I have not yet focused on recycling and we need to. It's very important. We have to start getting on that."

DePaul University has an elaborate recycling system in its dormitories, said Lauren Schielke, manager of marketing and communications for housing at DePaul.

"All of our halls have recycling bins on their floors and our waste control company handles all of that processing and sorts it for us," Schielke said. "Each of our halls has a recycling station. For example, one hall will have blue and red bins in each of the floor trash stations where they can sort paper and plastic."

Like DePaul, Columbia's waste disposal service is not managed through the city of Chicago; the school hires a private company to manage the trash. The college uses two companies—Flood Brothers Disposal, which picks up trash for the school, and National Waste, which is responsible for trash removal for the dorms. These companies do not report directly to Chicago's sanitation division.

Facts on Recycling

In 1999 Illinois residents recycled 35% of all solid waste, up only 8% from 1986.

In a lifetime, the average American will throw away 600 times his or her adult weight in garbage.

Americans comprise only 5% of the world's population, but consume 25% of the world's resources.

Recycling one ton of paper saves the equivalent of 17 trees, saves enough energy to power an average home for six months, saves 7,000 gallons of water and keeps 60 pounds of pollutants out of the air.

Source: Illinois Recycling Association

Ryan Duggan/The Chronicle

But according to Matt Smith, chief spokesman for Chicago's Department of Streets and Sanitation, the department wants to work with more privately owned companies and institutions to continue diverting garbage in order to avoid filling landfills.

"The total citywide recycling rate was more than 57 percent," Smith said. "We think that by working with the private sector and institutions such as Columbia College and other institutions and businesses downtown, which we're starting to do—who process a lot of paper—we think that we'll be able to increase this overall diversion even greater."

Smith said garbage and recyclables for the city of Chicago are taken to various sorting centers, where all trash is sorted and blue bags are picked out and separated. He said that private waste companies are not required to

use these centers, and although they do have recycling regulations on private companies, they may be less extensive.

Harding said Columbia is trying to improve its on-campus recycling with battery and paper recycling. Blue bins, intended for paper, are visible in certain places on campus.

"It usually is need based," Harding said. "If we have a floor that produces a lot of paper, there are more bins. And on some floors that really don't produce that much paper at all, there aren't as many there."

According to Collins, the Residence Center has no plans for a recycling program, so it looks like Sherman is out of luck until something is done.

"I think recycling is good," Sherman said. "If something could get set up, it would be really great and they probably should."

Women in the Directors Chair

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Join us for the largest and longest-running women's film and video festival in the US. This year's festival offers 20 programs with over 110 new films and videos from women around the world. Special opening night benefit dinner reception featuring Miranda July with introduction by Roger Ebert. For full schedule visit

www.widc.org



Public programs at the Chicago Cultural Center are presented by the City of Chicago Department of Cultural Affairs and are partially supported by a grant from the Illinois Arts Council, a state agency.



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THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

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

Calling All Students

New Student 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 303 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!

Sponsored by the Division of Student Affairs and the Office of New Student Programs and Orientation

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Established in 1974, Albert P. Weisman Memorial Scholarships may be awarded to advanced undergraduate or graduate students in any arts or communications field who have begun a specific project that is significant in scope and requires financial support in order to be completed.

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

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- March 17 @ 6 p.m.

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sponsored by: Office of Student Activities & the Portfolio Center of Columbia College Chicago
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Briefs from colleges across the country

Between a Rock and a hard place

A Vanderbilt University Police Department officer was fired due to "the perception of preferential treatment" when he stopped Robert Ritchie, known as Kid Rock, Feb. 16, said Pat Cunningham, captain of operations for VUPD.

The officer, Juan Monarez, a 13-year veteran, requested the rock star's autograph during the traffic stop, which resulted in a warning, said Michael Schoenfeld, vice chancellor of public affairs.

Rock, driving a late-model Corvette, was pulled over after accelerating quickly.

When Monarez approached the car, he smelled alcohol, Cunningham said. Monarez questioned Rock, who said that he had not been drinking and that the odor in the car was coming from the other two occupants.

Cunningham said that Monarez considered the explanation sufficient and failed to administer a sobriety test.

When word of the autograph surfaced, Monarez admitted his actions, Cunningham said.

"We are very disappointed in the events that occurred," said Al Guyet, chief of VUPD. "We apologize to the community for the perception of no enforcement of a DUI."

Later that morning Metro Police arrested Rock on charges of assaulting a DJ. The

incident occurred prior to the traffic stop by university police. He was later released on \$3,000 bail.

NYU set to talk about walk

Facing an overcrowding crisis, the New York University College of Arts and Science will hold an additional baccalaureate ceremony in December for students graduating in summer and fall, Dean Matthew Santirocco said on Feb. 16.

The announcement came after weeks of consulting with students, faculty, alumni and parent groups on how best to accommodate a May graduation ceremony, one of several held by NYU's individual schools during graduation week, which is quickly outgrowing nearly every indoor venue in Manhattan.

Santirocco said he hopes the mid-December ceremony for the more than 50 students who do not graduate in May will be held in the Kimmel Center's Skirball Center for the Performing Arts, which seats close to 900.

Santirocco said he thinks the December ceremony will attract a greater percentage of spring and fall graduates than currently attend the May ceremony. In the past, about 50 percent of students who graduated in December opted not to attend the May graduation—

Dancing for dollars



KRT

Nearly 30,000 visitors danced their way into the Penn State Interfraternity Council/Panhellenic 48 hour marathon, in an effort to raise money for the Diamonds Fund. Last year the event raised \$3.6 million to benefit families with children being treated for cancer at Penn State Children's Hospital.

and only 20 percent of students who completed their coursework in September showed up in May, he said.

Attendance has grown rapidly over the past 10 years, as class sizes increase and more and more students choose to attend the ceremony, something officials refer to as the "class spirit" effect.

Their College of Arts and Science expects to graduate more than 1,800 seniors this year, the vast majority of whom will walk in May.

Underground telescope will peer through ice

What will likely become the world's largest scientific instrument successfully passed the first round of its construction Feb. 15 from 1.5 miles beneath the surface of Antarctic ice, thanks in part to the University of Wisconsin.

The "instrument" is in fact a giant neutrino telescope named IceCube. Scientists from a variety of universities including Wisconsin designed and oversaw the telescope's construction while the National Science Foundation financed it.

The Wisconsin Alumni Research Foundation also contributed significantly to help finance the \$272 million telescope.

"UW-Madison's participation in this project has benefited significantly from the willingness of Wisconsin's Congressional delegation to understand and support the science behind it," Chancellor John Wiley said. "The deployment of the first IceCube string is the culmination of years of work to ensure that the telescope would be built."

The IceCube string is how the telescope will conduct its research of tiny, high-energy neutrino particles. For the telescope's construction, a unique hot-water drill will make at

least 70, 1.5-mile deep holes in the Antarctic ice. Long strings of volleyball-sized optical detectors—4,200 in all—will then be frozen in place in the holes to detect neutrino activity.

Panty thief caught

A 30-year-old Washington State University graduate has been accused of stealing more than 3,400 pairs of women's underwear at Oregon colleges since 2001.

Police caught Sung Koo Kim in his Tigard, Ore., home with the stash of underwear in May 2004. He was charged with theft in Benton, Multnomah, Yamhill and Washington counties in Oregon.

The underwear thefts were reported at many Oregon colleges, including Oregon State University, Linfield College, George Fox University, Concordia University and the University of Portland. The thefts were from laundry rooms in dormitories and apartment complexes.

Officers inspecting his home computer for evidence found child pornography, in addition to more than 40,000 pornographic images of women being tortured and mutilated, according to court documents.

For several months, Kim was considered to be a prime suspect in the disappearance case of Brooke Wilberger. Wilberger, a Brigham Young University student working over the summer in Corvallis, Ore., vanished May 24 from an apartment complex near Oregon State University where she was working.

In early February, however, the task force investigating the Wilberger case cleared Kim as a prime suspect.

"We have investigated him as involved with the disappearance of Brooke Wilberger, and we don't believe that there is a connection between him and

her disappearance," said Capt. Jon Sassaman of the Corvallis Police Department.

Wireless connectivity growing

Philip Howard, a communications professor at the University of Washington, sent his class of 100 students to downtown Seattle recently to map the city's wireless landscape by locating as many Internet access points as possible.

What they found was a city practically oozing with geekiness. Within two square miles of Seattle's downtown core, they located thousands of wireless networks. Their work helped produce a map detailing 5,225 networks in the city.

The majority of access points are inside private businesses or homes, but public hot spots can also be found in libraries or cafes, including at the Seattle Central Library.

Wi-Fi, or wireless fidelity, hot spots are places where people with laptop computers or other portable devices can access the Internet. They can move about within a few hundred feet of an antenna that has a wired connection to the Internet.

The students used a program from NetStumbler.com, which provides free software to hunt Wi-Fi signals and lists available hot spots around the world.

The practice is legal, but somewhat controversial because a small number of unscrupulous people are out to find unprotected networks to use for illegal file copying or to surf the Internet on someone else's dime. Howard said his monthlong project was aimed at giving students hands-on experience learning about the role of new media technologies.

—Compiled by Alan J. Baker

Hands-on homework



KRT

Denise Grayson, a student at Bowling Green Tech, prepares tomato roses for the Kentucky Community and Technical College grand opening celebration in Versailles. Green Tech was asked to cater the event less than two weeks into the semester.

Pants, particles and politics:

○ Nanoscience technology advances to make internal heart surgery and stainless paints

By Andrew Greiner
Editor-in-Chief

Is that nanotechnology in your pants or are you just happy to see me?

Nanoscience, the field of engineering products at the molecular level, is starting to produce some tangible results. However, the technology is far from bringing about the second industrial revolution that some visionaries predicted nearly 40 years ago.

So far, major advancements in the field of nanoscience have led to innovations such as Dockers Stain Defender pants and greaseless suntan lotion. But some advocates of nanoscience say that these types of products are missing the mark, as far as the potential for nanoscience is concerned.

In 1959, during his now infamous speech at Caltech, "There's plenty of room at the bottom," renowned scientist Richard Feynman theorized about the possibility of creating self-replicating machines out of atomic particles so computers could be microscopic and heart surgery could be done internally.

And while the science behind nanotechnology has progressed since 1959, these types of advances might not hit the con-

sumer market for years, if at all, because of the limits placed on it by U.S. bureaucracy, politics and corporate culture, supporters say.

Judith Light Feather, president and founder of The Nano Technology Group Inc., a Texas-based nanoscience advocacy group, said that true nanotechnology innovation is not being made.

Nanotechnology is supposed to encompass products that are built from the molecules up, but what they're seeing, Feather said, are products that are already in existence and simply incorporating nanoscience.

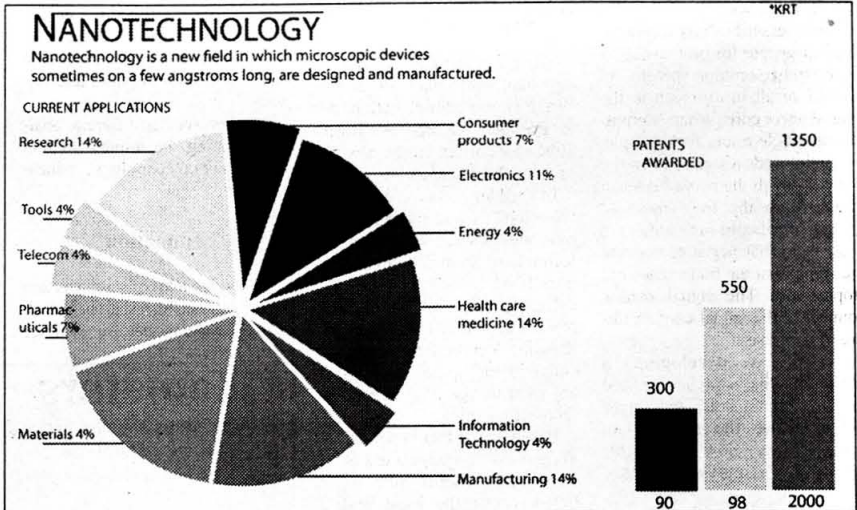
'Tech'tiles

Products like the Dockers Stain Defender pants, high gloss, scratch resistant auto paint, self-cleaning refrigerators and nanotube TVs were created. "But," Feather said, "these products are missing the true potential of nanoscience."

For example, the Levi Strauss Co., when manufacturing their Dockers Stain Defender pants, contracted a firm to coat each fiber of the trousers with a nanoscale Teflon. While the Stain Defenders are useful, they are hardly the technical advance that Feynman envisioned.

But many believe the emergence of new technology depends heavily on whether a corporation can make a profit on it.

Mark A. Ratner, a professor of chemistry at Northwestern



University, has written two books on nanoscience: *Nanotechnology: A gentle introduction to the next big idea* and *Nanotechnology and Homeland Security: New Weapons for New Wars*.

He agrees that it will be corporations that push nanoscience out of the labs and onto the shelves, although he doesn't share Feather's pessimism about true nanoscience.

"When it comes to nanotechnology, people care about it because they want their iPods to work, they want their cell phones to have better range," Ratner said. "And these all depend on nanoscience. And that is great."

He said that there are more products on the way. IBM and Intel are both set to debut nano-sized processor chips in 2005. There is a flexible computer screen in the works, which, Ratner said, will work its way into every electronic product in the next few years.

There are also plans for self-monitoring food packaging designed to eliminate food tampering; five-minute health swab kits to identify infections like strep throat in minutes instead of days; and optical computers, which can run without creating heat. Ratner predicts that by 2012 the nano-product industry will

eclipse \$1.2 trillion in sales.

But, these are products that only integrate nanoscience into current products, Feather said.

Miniature Medicine

So, how long before we see it used as what Feather calls, true nanotechnology?

"You're going to see the most breakthroughs in the medical field," Feather said.

In fact, many medical nanoscience breakthroughs are happening at Ratner's institution. At Northwestern, neurology professor Jack Kessler is developing a technology that has the potential

This event is free and open to the public. For more information, please call 312-344-8181 or email centerforartspolicy@colum.edu

Co-sponsored by the Dance Center, the Office of Community Arts Partnerships at Columbia College Chicago, and the Museum of Contemporary Art

An evening with Liz Lerman

Crossing Boundaries between the Arts and Sciences

Center for Arts Policy

with support from the Dance Center of Columbia College Chicago

Tuesday, March 8, 2005

6:00 p.m.

Dance Center of Columbia College Chicago

1306 S. Michigan Ave.

Since 1976, the Liz Lerman Dance Exchange has challenged and invigorated the world of dance, pioneering work in collaborative techniques in communities across the country.

A recent winner of the MacArthur Foundation "genius" award, Lerman is developing a major new dance suite she calls *Ferocious Beauty: Genome*, which will premiere at the Museum of Contemporary Art in Chicago in 2006. It is a groundbreaking effort to use the dance medium to explore the meaning and potential of new genetic science research on the human condition. *Genome* is a serious attempt to investigate a plurality of viewpoints on the science, aesthetics, ethics, human choices, and potential of a brave new world that is hurtling toward us.

Lerman will report on the work in progress, discuss the challenges of crossing the boundaries between art and science, and share her growing understanding creativity and inquiry in both fields. She will be joined by Dr. Kathy Hudson, director and founder of the Genetics and Public Policy Center, an organization dedicated to the analysis of public policy issues raised by advances in human genetics.

For more information about the Liz Lerman Dance Exchange, visit their web site at <http://www.danceexchange.org>.

For more information about the Genetics and Public Policy Center, visit <http://www.dnapolicy.org>.

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big part of nanotechnology

to eliminate the damage from spinal cord injuries by combining peptide amphiphile technology with nanoscience.

Ratner describes this technology as "flypaper for proteins."

The most common spinal cord injuries result in a breach in the central nerve core. When attempting to wiggle a toe, for example, the brain sends a signal down the spine, through the nerve center in the back to the toe's neurons. With a spinal cord injury, there is a break in that nerve center and the signal that the brain sends out stops short. The signal cannot connect in the spinal cord resulting in paralysis.

Kessler is developing a "nanolog" that can be inserted into the spinal cord and repair the break so the signals can make their way down to that toe, allowing for movement once again.

The nanolog acts as a bridge for the brain's impulses to travel over. In order to combat the problem of rejection, where the body's immune system would attack the nanolog as a foreign object, scientists are coating the nanolog with proteins—proteins that the body uses during its day-to-day operations.

"It's really simple. To make sure that the body accepts the new part all one has to do is coat the outside of it with materials that the body is used to—proteins," Ratner said, during a speech at Columbia. "When you are working with nano it's very easy because you are already working at that [size] level."

Ratner said that Northwestern

has already had success with the process in rats and mice.

Political Roadblocks

There is a fear that the technology may stall under the current White House administration, due to President George W. Bush's 2001 moratorium on the new line of stem cell research.

In order to create the "nanolog," scientists must combine nanoscience with stem cell technology. Stem cells are manipulated into becoming spinal cord cells, and nanos are introduced to reach out and reattach with the dangling dendromers (nerve cells) in the spine. Peptides are used to coat the log and fend off rejection.

Based on the recent national debate on the ethical use of stem cells, Ratner said he believes that the issue will limit this technology.

Nanotechnology is a relatively new field of science. The technology that views elements at the nanoscale, one-billionth of a meter, did not even exist until the advances in electron microscopes in the 1970's.

And with any new science comes new ethical questions. Questions about privacy, globalization, fair use and the lot. Ratner thinks that privacy relating to nano will be a huge issue in the next few years.

"Right now we can create nano-sized transistors so that you could potentially paint a radio on your wall at home.

But what happens when you move out and your radio is still there? What's to stop you from recording the lives of the people that move in after you?" he said. "Nanoscience is presenting some major obstacles in ethics and privacy."

Feather sees a different challenge facing the implementation of true nanotechnology: education.

Lack of education

"We have a lot of scientists and some wonderful research, but all of the products that you will see

are nanomaterials going into products that are already in the marketplace," Feather said. "For true nano products, there's not going to be a work force. You need 15 technicians for every scientist if you're going into production on nano products. We won't have any competent technicians if we don't change the system."

Because of the cross-discipline education needed to understand nanoscience, students are shying away from the major, Feather said. It is necessary to be proficient in biology, chemistry, physics and engineering in order to grasp the concepts of nanotechnology. The potential workload required for a double or triple major would seem daunting.

"You know, at the university level you take one or the other; you don't take all three or even four. Now in order to work in this field you need not only one, but you need all four," Feather said.

Feather is calling for a revision of science education in the United States from the kindergarten level on up.

"At the university level everybody is starting courses aimed at the nanotechnology degrees, but nobody is signing up for them, and this is worldwide. Nobody in high school even knows about nanotechnology except for a select few who write to me and ask where they can find a course. They are not getting the kind of education in high school where they can even understand what nanoscience

is when they get to a university," Feather said. "They don't even have the courses under their belt to get into nanotechnology."

There are curricula being developed for grade and high school students. But implementing educational programs in America's schools depends on a few men in Washington, D.C., and a leap of faith by America's teachers.

The Wrap

"The last time we saw a major revision in how we teach science was in the 1960s after the Russians launched Sputnik," Ratner said. "Everybody was so scared that we were going to be nuked from outer space that they took steps in the education system to get ahead in the space program. Nano should be treated the same way, but people aren't treating this science like the huge revolution that it is. Elementary education is so rooted in tradition that it is hard to change."

Institutions across the nation are developing breakthroughs in the field of nanotechnology. According to Ratner, there are more than 400 institutions just in the United States developing nanoscience programs.

But the field that seems to have the most potential for revolutionizing, not just in medicine, industry or technology, but the entire way we live, is getting stuck in bureaucracy.

"Science and politics don't mix," Feather said. "But in our country, that's where it comes from."

Nanometers

Nanoscale devices are ultra tiny and measured in nanometers—one nanometer is a billionth of a meter.

Nanometer

•Ten hydrogen atoms placed side by side measure one nanometer across; DNA measures about 2 nanometers across.

Billions of nanometers

•A 6 foot 6 inch person is 2 meters or 2 billion nanometers tall.

As nanotechnology research advances, concerns are arising about the possibility of nanometers becoming pervasive in the human body (through inhalation, ingestion) and in the environment (water, soil, air).

*KRT

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*The Columbia College Chicago
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for details visit: <http://cte.colum.edu>

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Nominations are due no later than 3:00 pm on Friday, March 11 2005.



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6-7 PM HOKIN ANNEX
623 S. Wabash, Chicago

Call your elders during these community-participation events as part of the HEAT:05 series of daily performances marking the 1995 Chicago heat wave disaster. Nicole will perform this each Wednesday in March.

FREE AND OPEN TO THE PUBLIC

HTTP://
cspaces.colum.edu
www.nicolegarneau.com

Image from Heat & Time Project, photo by Christine Marissa

CALL FOR WORK POLYTHEISM OF GENDER

This is a call for work in any media that responds to how society constructs gender, for an April exhibit in the Hokin Gallery. The call is open to all Columbia College Chicago students.

Society has created gender idols. These many headed gods dictate the ways we interact with one another. They shape how we view our identity, or sex and our sexuality.

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)



Work curated by members of Arts Community Student Organization.


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



Co-sponsored by CSPACES and Arts Community Student Organization. CSPACES is a division of Student Affairs, funded by student activity fees.

cspaces.colum.edu

RELIEF FOR TSUNAMI VICTIMS



PURCHASE 1" BUTTONS STARTING FEBRUARY 14TH!
VISIT [HTTP://CSPACES.COLUM.EDU/RELIEF/](http://CSPACES.COLUM.EDU/RELIEF/)
FOR LOCATIONS AND TO VOLUNTEER
TO BE PART OF THE EFFORT.

[C] GLASS CURTAIN GALLERY C33 GALLERY HOKIN CENTER conaway center
 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.

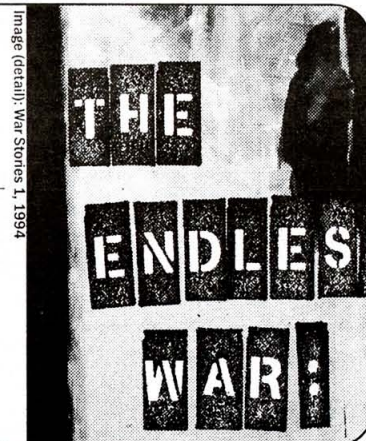
The Endless War: Paintings by Susanna Tschurtz

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, and the Department of Liberal Education.



[C] GLASS CURTAIN GALLERY C33 GALLERY HOKIN CENTER conaway center
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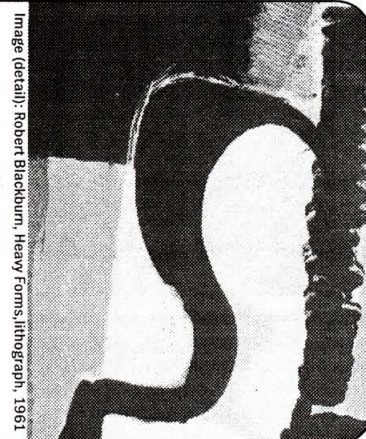
Glass CURTAIN Gallery
 1104. Wabash first floor
 hours: T, W, F, 9-5, M, Th 9-7
 Sat. by appt.

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.



[C] GLASS CURTAIN GALLERY C33 GALLERY HOKIN CENTER conaway center
 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.



cspaces is a division of Student Affairs

Swift to attack

President George W. Bush's plans to reform Social Security must be running into trouble.

How else would you explain that conservative lobbyists have hired some of the consultants who worked with Swift Boat Veterans for Truth, a group that tried to smear John Kerry's war record during last year's presidential race?

Apparently, after successfully vanquishing one liberal threat—John Kerry for president—the group has set its sights on another. Only this time it's senior citizens who oppose Social Security privatization.

The New York Times reported on Feb. 21 that USA Next, a lobbying organization that has spent millions of dollars to support Republican policy initiatives in the past, is expected to spend as much as \$10 million on commercials and publicity attacking those opposed to changing the venerable social safety net program.

USA Next, the Times reported, has in turn hired a former Marine who advised the Swift Vets, a Virginia firm that represented the authors of a Swift Boat Veterans book, and is seeking to hire a media production firm that worked for the group.

The expected target of all this high-powered talent? AARP, formerly known as the American Association of Retired Persons, which rep-

resents 35 million older Americans nationwide and opposes Bush's plan to change Social Security.

It seems that AARP, which has long advocated policies that favor senior citizens, has been identified by members of the Republican Party as one of the primary obstacles to the president getting his way on changing the program.

So, in a page taken from the playbook of cutthroat political operations, USA Next and its associates are setting out to paint AARP as a liberal special-interest group out of touch with mainstream American values, and maybe even a little unpatriotic for choosing to oppose the president's plan.

By now, it's a traditional Republican move and one that has worked very well, as can be seen by its success last year against Kerry.

Such a tangled web is meant to achieve the kind of policy objectives the Republicans are gunning for on Social Security while operating out of the public eye. But the fact that the Swift Boat folks are being called in at all might mean that the move to change Social Security is in bigger trouble than it seems.

Of late, numerous members of Congress who have gone back home to their districts to talk to voters and find out how they feel about the issue have gotten an earful, and news reports suggest that many of the opposition

has come from seniors.

Republican Reps. Jim Kolbe of Arizona and Kevin Brady of Texas, along with Sen. Rick Santorum of Pennsylvania, to name a few, have found protesters and pointed questions in the past few weeks when meeting with constituents in their districts.

Meanwhile, a number of polls have shown that despite a concerted sales pitch by Bush, the issue has failed to catch fire for the majority of Americans the way Republicans hoped it would.

And that means it's time to bring out the attack dogs.

It's going to get ugly, no doubt. In fact, it already has. Josh Marshall, who writes the blog Talking Points Memo, reported that there was an ad on the website of the noted conservative magazine The American Spectator that showed a picture of two men kissing under the words "The Real AARP Agenda."

Since we've seen this all before, we can brace ourselves for what's likely to come next. But what's really sad this time around is that far from being a part of a heated political campaign, the victims in this fight are likely to be nothing more than elderly Americans who have worked hard all of their lives, paid their taxes and now wish to have a voice in the way their country is run.

Which, if you think about it, places them squarely in the way of the Republican Party's agenda.

A notable example

One of the many responsibilities of a student government at a college like Columbia is to provide leadership. Just like governmental structures in any other kind of community, a student government, besides considering policies and budgets, acts as a role model for the people it serves.

This is one of the reasons why we choose our leaders through open elections: Theoretically, in choosing a leader, we find those who demonstrate the best qualities of ourselves, and look to them for clues in how to behave in society.

And so it is heartening to hear that Michael Gallo, president of Columbia's Student Government Association, is planning to donate his stipend to several nonprofit organizations.

Gallo announced Feb. 22 that he would be donating \$1,500—the amount he receives from Columbia

per semester for serving as one of the four top SGA office holders—to three separate Chicago charities.

The move, Gallo points out, is purely personal, and not meant to set a precedent among either his fellow office-holders or anyone else in the Columbia community.

Yet it's difficult to hear about the move without feeling that it is a noble act for one who is in a position of student leadership.

A benefit of higher education is that most colleges provide students with an open environment in which to explore their world while experimenting with the actions and values that will lead them through the rest of their lives.

Those values are formed by learning how to help one's fellow man and placing the needs of others before our own. For some, examining complicated philosophical theories about life is the best way to

explore these issues. For others, only direct action will do.

On a purely financial level, it's often difficult to be a college student, and disposable income is rare. As a result, there may not be a lot of opportunities to forgo what is, in essence, an entire semester's salary.

But there are always other means to donate either time or money, and, in doing so, any one of us can find another way to fulfill Columbia's mission to "author the culture of our times."

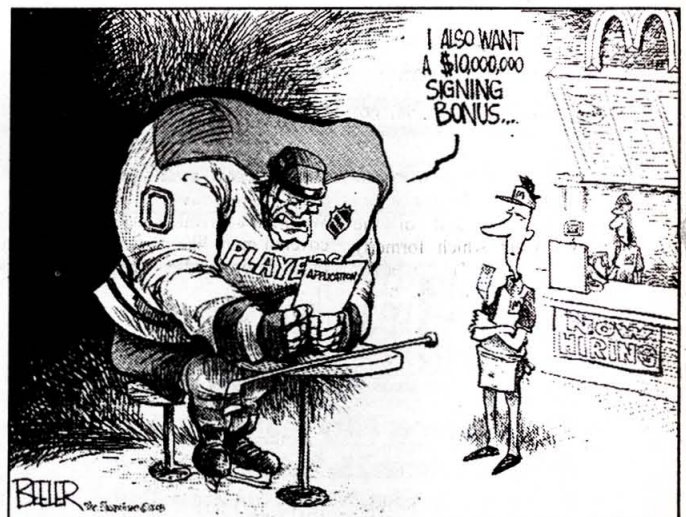
In its mission statement, found on its website (www.colum.edu/leadership), Columbia's SGA notes that "through leadership and strong representation, we strive to provide students with opportunities to grow academically, artistically and professionally."

It looks like, at least for his part, Michael Gallo has taken that mission to heart.

BACK FROM THE DRAWING BOARDS



Chris Gallevo/The Chronicle



Nate Beeler/KRT



Wayne Stayskal/KRT

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Pay no attention to the store behind the balloons

By Alicia Dorr
City Beat Editor

There were balloons. There were invitations. There were supporters, leaders and well-wishers alike gathered on Chicago's West Side on Feb. 21 at the site of what will be the city's first Wal-Mart.

Even with all the merriment and festivities, there were dissenters. A group of protesters dismissed the presence of a marching band and held picket signs high, alleging ... well, some thing or another.

Their problem wasn't all that clear because media outlets covered the party as a passing controversy, instead of what it was—an ongoing debate between two distinct factions over the first Wal-Mart store in the city.

The media's stories have progressively emulated the smiley-faced mascot of Wal-Mart, cutting out facts about controversy just as Wal-Mart does with its wages and prices.

One could argue that the debate over the need for revenue and jobs in economically suffering neighborhoods versus Wal-Mart's reputation for poor employee and labor practices could not be dismissed at one event with only part of each side represented. However, the media covered the ceremony as more of a happy occasion that everyone should have taken part in, not protested.

So this bash, at Grand and Kilpatrick avenues in the West Humboldt Park neighborhood, erased any remnant of the Unilever plant which formerly occupied the site. That information is basically all the background given in various accounts.

Alderman Emma Mitts was at the groundbreaking ceremony. The Wal-Mart site is in her ward on Chicago's West Side.

She referred to the Wal-Mart as a dream, according to the Chicago Tribune's account of the event. And the Tribune reported that "nearly everyone invited" to the ceremony agreed with what she said all along—that Wal-Mart is going to have a positive

impact in the economically depressed neighborhood. closely watched the debate unfold for months. While the country's No. 1 employer slowly surrounded the city, quietly erecting superstores in northwest Indiana and a slew of suburban locations, the idea of cheap goods versus cheapening the city became a serious discussion in Chicago.

But now that the ground breaking on the first one in Chicago

paign to defeat the opposition. When labor unions spoke out on the negative impact Wal-Mart has on jobs, company officials demanded to know why they didn't challenge Target or Home Depot the same way.

Poor Wal-Mart. And poor Alderman Mitts, who repeatedly asked people to drive through her area some time to see just how badly the people there need the jobs. And really, nobody can argue with that.

But the real issue has become the media's unwillingness to argue any more—at all. Every report on the groundbreaking ceremony had quotes from the protesters, sure, but Wal-Mart gets a retort, every time. And for a company that reported having sales of \$256 billion last year, some question whether they even need one.

This "hot" debate has never been as simple as the little guy versus the big, mean Wal-Mart. One side claims that people in this economically suffering area of the city will have to take a job where they only get paid enough to buy from Wal-Mart.

The other points to the 300 new jobs the 150,000-square-foot store promises to bring. There is the concern that labor will not get a fair shake from a company notoriously opposed to unionization—but then there is the sales tax revenue the store will certainly offer to the city.

One would hope that the most important media outlets in a city like Chicago would not coddle Wal-Mart too much just because of a few balloons.

And as construction begins, one would just hope the media isn't looking for a bargain story when it comes to the opening of Wal-Mart in Chicago.



KRT

impact in the economically depressed neighborhood.

The problem is that the media covered the event with hardly any mention of the other side's point. Even so, it is possible that they were reiterating some things that were said during the course of the ongoing battle surrounding Wal-Mart's arrival, but they were covered more like party poopers than anything else. They were "crashing" the party, according to CBS 2.

Different news outlets have

has happened, the media has boiled this down to a "hot-button" issue. In reality, since the idea of a Wal-Mart was proposed it has been one of the most legitimate debates the city has seen in a long time.

When "some" (or was it "several")? The precise figure varies depending on what news source you're considering) aldermen came out strongly against changing city zoning for the store in May of last year, many publications covered Wal-Mart's cam-

Blogged down in trouble

Guest Editorial
KRT

Nothing's hotter in the blogosphere these days than news accounts the Durham (N.C.) Herald-Sun reporter fired after she posted a workplace rant—"I really hate my place of employment"—on her personal Internet diary, or blog.

It wasn't the first time an employer dumped cold water on this free and easy world of online musings. With as many as two dozen cases documented, more bloggers are being asked to clean out their cubicles.

Some employees have run afoul of their bosses for Internet postings made on company time at their office computer terminals. Others post items from home that anger their workplace's powers-that-be.

While still rare, employer reprisals are a troubling response—if only because they're an overreaction to the online carping from real-life Dilberts.

Issuing pink slips can backfire in the court of public opinion, too. Delta Air Lines flight attendant Ellen Simonetti now blogs semi-famously on her "Diary of a Fired Flight Attendant" site, after having her boarding pass torn up for posting photos of herself in her Delta uniform on an empty plane.

As for the Herald-Sun execs who thought it was a dandy idea for a newspaper to squelch free expression, well, they might want to remember they're in the free-speech business.

Though they may be practicing the fine art of overkill, these employers are within their legal rights. Employment law experts report that businesses have broad latitude to crack down on behavior that clashes with "the business mission," however they define it.

So the byword is: Bloggers beware.

A dose of caution might not be the worst thing to hit the blogosphere, either.

As with e-mail a decade ago,

bloggers are discovering that the ease and freedom of the medium that they celebrate can also bring costs they'll want to avoid—little things like pink slips and lawsuits.

Bloggers may post their thoughts from the kitchen table in their pajamas. Yet they operate in the public world of publishing. They write things for strangers to read. And the First Amendment guarantee of free speech is not the only rule that applies in the publishing world.

For instance, there are those pesky laws on defamation and libel. And in America, at least, publishing commentary on public events implies an allegiance to truthfulness.

Those are the rules of the road, anyway, for the MSM—the mainstream media that many bloggers like to mock and scorn. Part of what bloggers mock in the MSM—its caution and slowness—stems from the old guard having lived much longer in a world where error and hyperbole could have painful consequences.

Blogging will mature through

its brushes with harsh realities. That doesn't mean blogging has to become less interesting or useful. It just has to come to grips better with its public nature.

(Private, password-protected blogs should be afforded more protection since they amount to private conversations.)

For now, employers should familiarize themselves with this growing, powerful practice and come up with sensible blogging policies that are conveyed clearly to employees. Sensible implies that workers shouldn't be given carte blanche to trash co-workers or expose trade secrets, but neither should they be harshly punished for speech that damages only a boss' ego. It also suggests that the medium offers some benefits to companies that value openness and feedback from workers.

By the same token, more bloggers need to understand that, at times, the whole world is watching.

—This editorial appeared in the Feb. 17 Philadelphia Inquirer

Roamin' Numerals

\$5.36

Price, per share, of Krispy Kreme stock after the doughnut chain revealed it is the target of a criminal probe by federal prosecutors. Two years ago, the stock was valued at \$50 a share.

20

Number of times Darius McCollum, 39, has been arrested for pretending to be a New York City transit worker. Last week, he pleaded guilty to third-degree attempted grand larceny for stealing the keys to a new locomotive in June.

10

Number of advisers with drug company ties who, while serving on a recent U.S. Food and Drug Administration advisory panel, voted to continue marketing the popular pills Celebrex, Bextra and Vioxx. According to The New York Times, had the 10 out of 32 advisers not cast their votes, the committee would have voted to pull the drugs linked to heart problems in patients off the market.

Choice Cuts

"The devil made him do it."

Choice Cuts

"The devil made him do it."

Matt Helmerick, spokesman for the Monroe County state attorney in Key West, Fla., speaking of Monroe County assistant prosecutor Albert "A.J." Tasker. After tossing back a few drinks with colleagues last weekend, Tasker, 28, stripped off his clothes as a prank and headed toward what he thought was a friend's vehicle. But Tasker jumped into the back seat of the wrong car, frightening a woman who was waiting for her boyfriend.

77

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TO THE STUDENT BODY>>> FROM THE STUDENT GOVERNMENT ASSOCIATION SENATORS, >>>>>

We do not always have an opportunity to address the entire student body, therefore, when the opportunity arises we are elated to share with you some of the initiatives we have been working on to enhance the student body's experience at Columbia College Chicago.

This fall semester was a very busy one for us. Working with various administrative offices, we were able to accomplish the following:

For your benefit, we were able to:

- 1> **Get six IMAC computers for the Underground Café**
- 2> **Review Non-instruction course fees with departments**
- 3> **Facilitate the appointment of student representatives for Administrative 2010 planning committees**
- 4> **Communicate the need for lockers and draft a needs assessment with departments for consideration**
- 5> **Host 20 departmental forums with students and faculty**
- 6> **Assist in proposing reconstruction of the Student Organization HUB for all student use**
- 7> **Assist with Residence Life Move-In Day, U-Pass distribution, and the New Student Orientation Help-Desks**



During the Spring 05 semester we hope to address some of the following initiatives:

- 1> **The Student Center Initiative**
- 2> **Scholarships and Tuition Affordability**
- 3> **Continuing the mission of a multicultural campus**
- 4> **Increasing general student computer lab space**
- 5> **Reviewing the on-campus food service**
- 6> **Participate in Manifest, 2005**
- 7> **Facilitate the State of the College Address with President Warrick L. Carter: March 23rd, 2005 at 12-2pm in the Ferguson Theatre.**



Remember that all Student Government Association meetings are open to every student. We meet every Tuesday night at 5pm in the Student Organization HUB, 1104 S. Wabash Lower Level.

We also want to remind you that Student Government **Online Elections** are slated for May 9th-13th! If you are interested in joining the Student Government Association, please contact us at 312.344.6657 or at sga@colum.edu! Look for application information soon!

Have a GREAT semester >>>>> !

Samuel Goldwyn
SAMUEL GOLDWYN FILMS

COLUMBIA CHRONICLE

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TO A SPECIAL SCREENING

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CORR SINGER ANDREA CORR
IS A RADIANT PRESENCE!"**

-Allan Hunter, SCREEN INTERNATIONAL

All's fair in love and war.

**"CHARM &
BLARNEY!"**

-Duane Dudek
MILWAUKEE JOURNAL SENTINEL

COLM MEANEY BERNARD HILL ANDREA CORR

THE BOYS & GIRL FROM COUNTY CLARE

Best Actress
ANDREA CORR
U.S. Comedy Arts Festival

Official Selection
TORONTO
International Film Festival

*No matter how you play it,
it has to come from
the heart.*



FIRST LOOK MEDIA and SAMUEL GOLDWYN FILMS present in association with PALISADE PICTURES a STUDIO HAMMOURS WORLDWIDE PICTURES PRODUCTION in association with THE GLE OF HAN FILM COMMISSION PICCADILLY PICTURES and KOLAN BUTTS ISAGS
A JOHN RYAN FILM COLM MEANEY ANDREA CORR "THE BOYS AND GIRL FROM COUNTY CLARE" PHILIP D'ARANTINI CHARLOTTE BRADLEY SHALIN FRANKS PATRICK BEISCH JOHN HUBBARD MARY MCCORMIE MICHAEL ADAMS JESSICA TRENCY ANTHONY BUTTS ISAGS MARTIN ANTY STEVE CHRISTIAN DAVID KORDAN JAM REEVE DIETER STEINBERGER JAM CRAFTED TOM MCCOLLAR TOM DORSTYN A.C.S.
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BOYSANDGIRLFROMCOUNTYCLARE.COM

Stop by

COLUMBIA CHRONICLE

623 S. Wabash, Suite 205
Chicago

**TODAY, February 28th, to pick up a complimentary pass to a special
screening of "The Boys and Girl From County Clare" on Tuesday, March 8th.**

One pass per person. While Supplies last. No purchase necessary. Employees of all promotional partners, their agencies, and those who have received a pass within the last 90 days are not eligible.

IN THEATERS FRIDAY, MARCH 18TH!

Columbia COLLEGE CHICAGO 

manifest

URBAN ARTS FESTIVAL 2005

FRIDAY, JUNE 3

CELEBRATE graduating student work and Columbia College Chicago's creative accomplishments.

OGLE the exhibits in the Artwalk with student work in Art and Design, Photography, Book and Paper Arts, and much more.

GROOVE along with sweet tunes and killer dance moves as 4 stages liven up Columbia's campus and Grant Park with student bands, national acts, live art happenings, and high-energy student dance troupes.

MINGLE with the Spectacle Fortuna as it brings art onto the avenues, performance to the public, and the whole Columbia Community out of their classrooms, studios, and offices – and into the streets!

APPLY yourself! **manifest** offers students hands-on experience producing, performing, and exhibiting in a lively, multifaceted festival.

GET INVOLVED!

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>



A&E

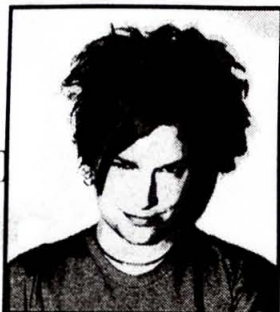
AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

the
real
**Political
PARTY**

page 28

Gonzo but not forgotten

BY JAMIE MURNANE/A&E EDITOR



The first time I heard of Hunter S. Thompson, I was a sophomore in high school. Coincidentally, that was the same year I decided, for sure, that I wanted to be a writer. A big Johnny Depp fan at the time, I rented *Fear and Loathing in Las Vegas* with my friend Brandon (who also turned me on to Kurt Vonnegut. Come to think of it, I should really thank him for opening my eyes to such literary greats).

But back to the movie. I hated it. Aside from too-cool-for-his-own-good Depp starring in the film, I couldn't find one interesting thing about it. Watching the drug-induced scenes made me feel dizzy and I was terrified that if I, too, became a journalist, I'd be swept into a crazed existence of drugs, alcohol and guns—semi-automatic ones. I'd never be able to get any work done like that.

I tried to turn the movie off many times, but Brandon didn't want to watch the other one I suggested. Really, what's so bad about *You've Got Mail*? To

this day, I have still not seen it in its entirety just because some punk-rock guy I tried to impress in high school had a thing against "chick flicks."

A couple months after watching the movie (that I don't mind as much now), I received Thompson's book *Fear and Loathing in America: The Brutal Odyssey of an Outlaw Journalist* as a present from my aunt and uncle. The book was too thick for me to want to waste so much time reading it. Plus, I already had a bad impression of the so-called journalist from Depp's portrayal of him. It ended up in a stack of books in my room that I never intended to actually read but thought made me seem eccentrically intellectual. Others included in the stack were Fyodor Dostoyevsky's *The Idiot* and William Faulkner's *The Sound and The Fury* (which I did end up reluctantly reading for an English class project, and I loved it).

Sitting bored in my room one night after having read all my magazines, I decided to read a book. The ones that looked good, I had already read. So, I dusted off *Fear and Loathing in America* and cracked it open. Instantly, I was annoyed by Thompson's blatant disregard for punctuation and overcapitalization. "What a hack," I thought. "This guy's famous for using incorrect grammar and writing all about himself and drugs." I decided I'd read on and maybe learn what not to do—at least, that was the plan.

But I got hooked. The fluidity of Thompson's language and his interesting word choice

made me actually see what he was talking about—even in his memos to Rolling Stone's Jann Wenner.

As soon as I finished *Fear and Loathing in America*, I kept going, reading everything of Thompson's that I could get my hands on—even some of his stuff he did for ESPN (as uninterested in anything sports-related as I am). His nonconformity fascinated me. I never would have thought putting myself in a story would work before I read him—and I probably wouldn't have thought I could be more creative than matter of fact. He could very well be one of the reasons I realized right away that I'd rather write for magazines than hard news.

But I have to be honest: I did not remain a hardcore Hunter fan. And since his death last week, I'm sure many people who might not have ever thought of him or read anything by him again are mourning him. Maybe I'm one of them. (But probably not since I've read all his stuff that I've ever wanted to—you won't see me rushing to the T section of Borders just to commemorate the deceased gonzo journalist).

While the news of his suicide last week was surprising, it didn't come as a complete shock. Thompson was always an outlaw—we shouldn't have expected him to bow out quietly or conventionally. That wasn't his style. He wrote to piss people off. He lived to piss people off. It would only make sense that his death piss people off, too.

THISWEEKINA&E

MONDAY

Shonen Knife at Bottom Lounge.
3206 N. Wilton Ave. 8 p.m.

TUESDAY

Actress and playwright Anna Deavere Smith presents, "Snapshots: Glimpses of America in Change" at Mandel Hall on the University of Chicago Campus. 1131 E. 57th St. 7 p.m.

The Futureheads and High Speed Scene at Double Door. 1572 N. Milwaukee Ave. 8 p.m.

WEDNESDAY

The Music and Kasabian at Metro. 3730 N. Clark St. 6:30 p.m.

Radio 4: The Sights, Detholz!, Disc Jockey CB at Empty Bottle. 1035 N. Western Ave. 9:30 p.m.

THURSDAY

Hot Hot Heat and The Flesh at Bottom Lounge. 3206 N. Wilton Ave. 6 p.m.

The 1st Annual Printer's Ball with Chicago's Independent Press at Hot House. 31 E. Balbo Drive. 6 p.m.-9 p.m.

FRIDAY

Pit'er Pat, Menomena and Canasta at Empty Bottle. 1035 N. Western Ave. 10 p.m.

The Changes at Double Door. 1572 N. Milwaukee Ave. 10 p.m.

SATURDAY

Maritime at Bottom Lounge. 3206 N. Wilton Ave. 8 p.m.

Roger Ebert signing his book *The Great Movies II* at Borders. 830 N. Michigan Ave. 2 p.m.

Promotional event for the DVD *Looking for a Thrill: An Anthology of Inspiration* with performances by the Zincs, Bobby Conn, Califone at Tower Records. 2301 N. Clark St. 02 p.m. - 7 p.m.

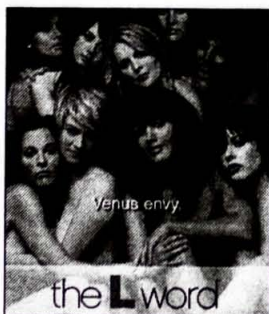
SUNDAY

Guitar Wolf at Abbey Pub. 3420 W. Grace St. 8:30 p.m.

Ashlee Simpson at Rosemont Theatre. 5400 N. River Road, Rosemont, Ill. 7 p.m.

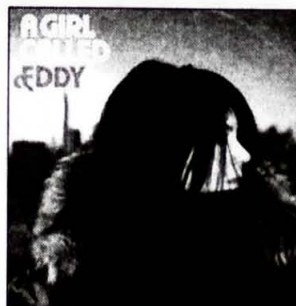
ODDS & ENDS

Check out some verbal nonviolence for a change at the 5th Annual Chicago Teen Poetry Festival. Louder Than a Bomb will host a five-day competition of young slam poets and spoken word artists. The preliminaries will take place at the Wabash Campus Building, 623 S. Wabash Ave., Saturday, March 5, and Sunday, March 6, and at the HotHouse, 31 E. Balbo Drive on Friday, March 4 and Monday, March 7. Go to www.youngchicagoauthors.org for more information.



"Oohs," "ahhs," and screams of "That bitch!" overpowered the stereo system at Andersonville's T's restaurant and bar. Avid viewers of "The L Word," the controversial lipstick lesbian series, as well as those who came for the Sunday evening version of "The L Word" night, gathered for the first week of many to watch the show. The Shotime series is the first of its kind to bring together such a mixed female crowd. And it's giving T's an excuse to invite all the girls to the bar/restaurant. Catch new episodes of the every Sunday evening at T's, 5025 N. Clark St., at 6 p.m.

Singer/songwriter A Girl Called Eddy will be performing at the HotHouse, 31 E. Balbo Drive, on March 4. "I love that [people compare me to Karen Carpenter and Dusty Springfield]," she told The Chronicle. "I'm flattered because I've listened to them and loved them over the years." Signing to the primarily punk label Epitaph Records seemed like a strange move for Eddy, whose dusky and mellow vocals will turn the HotHouse into an ethereal dreamland of pop-filled goodness.



HOW TO
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A&E

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HOW TO
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Almost famous

Columbia grad joins elite talent agency in L.A.

By Monica Tapia/Staff Writer

Maximino Arciniega Jr. is that guy you saw performing at every Columbia event. If he wasn't opening or emceeing with his hip-hop group, he was performing in a play. Now, his talent is being noticed by Hollywood. The 2003 Columbia grad has been signed by one of the largest talent agencies in the world—the William Morris Talent Agency in Beverly Hills, Calif.

Arciniega graduated from Columbia with a degree in theater/acting and his time to shine has just begun.

"I've been blessed to have met many important people in the industry in such a short amount of time and be supported by them," said Arciniega. "And now the Williams Morris Agency deal is an extra topping on the cake."

Arciniega got his big break in the summer of 2002 when ABC and the Screen Actors Guild got together to produce the first diversity showcase in Chicago. More than 600 local actors auditioned. Arciniega made the final cut.

One year and several local performances later, he was chosen for two more showcases, this time for CBS and the Casting Society of America in Los Angeles.

"It was an honor to be selected by the VP's of casting for these major networks," Arciniega said. "It's a confidence builder knowing that I have what it takes for television and film."

Before his departure to California, Arciniega's biggest achievement was at the Goodman Theatre, where he played the supporting role of Orestes for the play "Electricidad," alongside his theater company Teatro Vista.

"It's every young Chicago actor's dream to do a show at the Goodman," he said. "When I stepped on that stage opening night, I felt like I was in a dream."

Arciniega's drive for success resulted from the guidance of Ana Maria Soto, director of Latino cultural affairs at Columbia. Soto introduced Arciniega to the president of the National Hispanic Media Coalition, who flew him to Los Angeles to get his name recognized. Although this process usually takes more than a day, it didn't in Arciniega's case.

"When Max came to see me, I could tell he had great charisma," Soto said. "So when the president of the National Hispanic Media Coalition said to me, 'I'm looking for actors,' I called Arciniega immediately."

At 6 years old, Arciniega was doing head spins, acting in school plays and writing lyrics. It was only a matter of time before he made his way to Hollywood.

"All my creative energy came from watching my older brother who is an extremely talented painter," he said. "I just found my own way of expressing myself."

Now, with Arciniega in the agency's hands, his hard work is paying off.

"I hope to be doing great films with great actors and establish myself as a key player in the next generation of actors," he said.

Arciniega says success doesn't come overnight. It takes thick skin and determination.

"You have to work hard, and work hard and work hard and then work even harder," he said.

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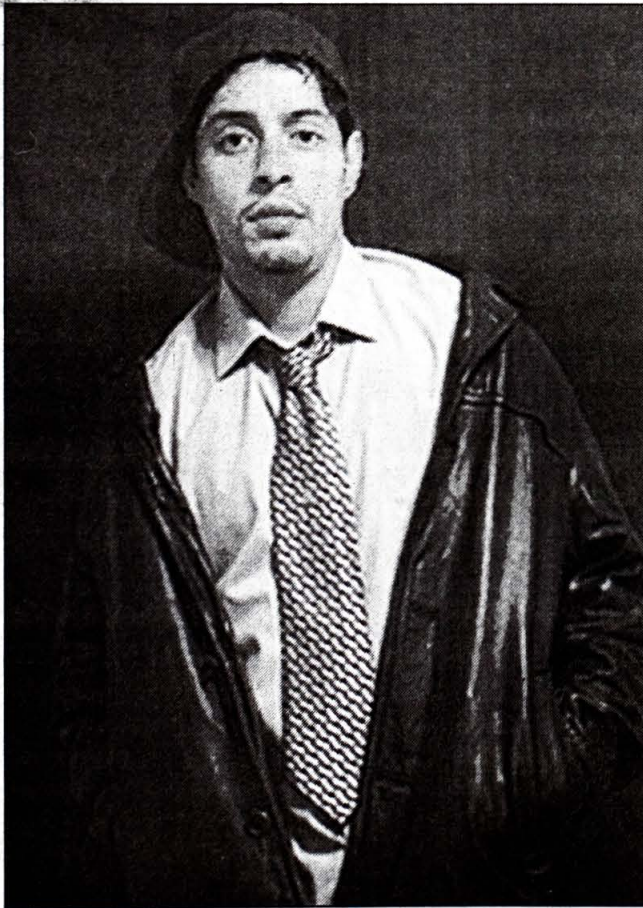
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Maximino Arciniega Jr. (aka MaxSoul) is a Columbia grad who recently signed with the William Morris Talent Agency in Beverly Hills, Calif.

From film star to feminist

Adult actress Candida Royalle writes a sex manual that puts women in control

By Jennifer Sabella/News Editor

Pornography isn't what it used to be. The days of *Deep Throat* are done and the industry has been inundated with trash. So when picking up *How to Tell a Naked Man What to Do* by former porn star and adult filmmaker Candida Royalle, I had no high expectations.

How to tell a Naked Man What to Do is a woman's guide to understanding and appreciating their own bodies and making sure the men in their lives do the same. From finding your G-spot to teaching your man how to find it, Royalle has created a truly informative and fun-to-read sex book with a feminist edge.

After starring in many porn flicks through the years, Royalle was tired of life on camera and decided she wanted to make female-friendly films.

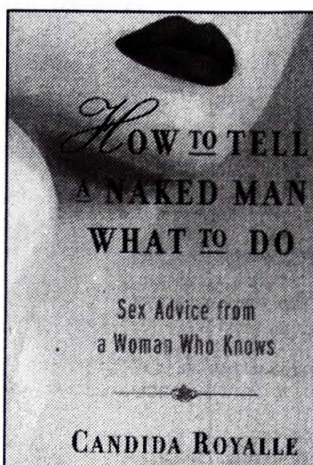
She started Femme Productions, Inc., a line of adult films that have strong female characters and are not misleading about a woman's body or sexual desires. Realism in mind, there are no through-the-roof orgasms from instant penetration unlike most pornos.

Royalle's extensive experience in the sex industry is apparent in her book, where she tackles mood lighting, sex toys, lingerie and sexy games. Her stance is that if a woman is confident and feels sexy, the experience will not only be better for her, but her partner as well.

There are many shameless plugs throughout the book for Royalle's films, but the content makes up for it. *How to Tell a Naked Man What to Do* is packed with information about all sexual things, but it is also relationship based. She explains how to spice up a monotonous sex life emphasizing sensual and erogenous zones (which she calls "sensate focus") as well as different ways women masturbate.

Some may argue that feminism and pornography are polar opposites, and judging by the degrading and misleading adult films that are around today, the statement bears some truth.

But Royalle is not the platinum



blonde, silicon-enhanced porn star who pants and giggles on a frat boy's television. Whenever discussing a sexual act in her book, she explains that in order to do these things, a woman must be comfortable with the act, her partner and, most importantly, herself. She takes the shame out of sex for any woman who hasn't already thrown that theory out the window.

The book also offers a few laughs. From the "Art of Pussy Trimming" to "Suggested Sex Dialogue," Royalle knows what women want and tells them how to get it.

By the end of the book, you'll be ready to coach your beau through anything. I can only imagine what her films are like, but that's a whole different story.



Candida Royalle advises women on how to talk dirty and orgasm.

In a clitoral sense

By Katie Grace/The News Record (U. Cincinnati)

It seems to me that the fellatio to cunnilingus ratio is terribly uneven. All the hype about oral sex usually falls into the girl-performing-for-a-guy category.

In mainly heterosexual relationships, I believe there are three reasons for the semi-unpopular sex act. I say heterosexuals simply because the body of the opposite sex can be a total mystery. If we don't have a penis or a clitoris, how do we automatically know how to stimulate it? It can be difficult if we don't know how it feels for the opposite sex.

This may be a helpful fact to remember, however: Anatomically, the clitoris is analogous to a penis, but the clitoris actually has twice as many nerve endings as a penis. This can be something for both sexes to relate to.

Reason No. 1: Many women are shy about their genitalia. Some have no issues with baring it all, but not every woman is comfortable with her body, especially the parts that are not shown in public. There can be a lot to worry about. There's the whole pubic hair factor. To shave or not to shave? Is her vagina ugly?



And perhaps the No. 1 self-conscious fear factor: the scent. Is it a total turn off? We need reassurance. You think guys are self-

conscious about their penis size? Women have anxiety issues too. We need to know that you like to touch and taste us. Otherwise, how will we be able to relax and enjoy the act of oral loving? Showing enthusiasm for the act is the best way to make us less self-conscious.


Reason No. 2: Guys may be hesitant to perform because they lack confidence in their skills. Sometimes the body of the opposite sex is a mystery if we aren't well informed. The best way to be informed is to talk to your partner. Everyone has his or her own personal likes and dislikes. If it's too awkward to discuss, there are other ways to hint to your partner about what you like. Body language and sounds can say it all.

Reason No. 3: Women can be less vocal about what they want in bed than guys. But think about it this way: It's no fun to guess what your partner wants. If you tell him what you want, a lot of anxiety about performance is lessened. Plus, asking for what you want can be a total turn on.

As always, remember safety. Oral sex is not a safe activity if there is any chance you have a sexually transmitted infection such as genital herpes, warts or a yeast infection.

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Presentation

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Audition

COLUMBIA COLLEGE

Thursday, March 3, 2005

1:00 pm

31 E Balco, The Hot House

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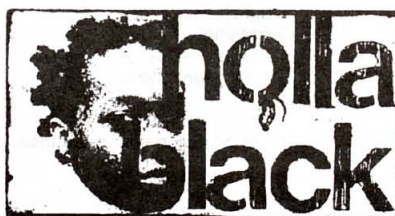
THIS WEEK

3.1 Tuesday

RECEPTION LECTURE
THE ENDLESS WAR:
PAINTINGS BY SUSANNA TSCHURTZ
5-7PM, C33 GALLERY



WAR STONES 1, 1994
SUSANNA TSCHURTZ



AYANAH MOOR

LECTURE
AYANAH MOOR,
PART OF THE ART TALKS SERIES
6:30-7:30PM, 623 S. WABASH, RM. 203
Moor will present her work and concerns
regarding the expectations of contemporary
black creativity.
www.colum.edu/africanheritage/page2.htm

3.2 Wednesday

PERFORMANCE
IT HURTS WORSE TO BREAK A LEG/HEAT:05
NICOLE GARNEAU WITH
SASSBOX PERFORMANCE ENSEMBLE
6-7PM, HOKIN ANNEX

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IMAGE FROM PERFORMANCE BY NICOLE GARNEAU:
"AND NOT A SINGLE REGRET."
PHOTOGRAPHY BY CHRISTINE MARIA

NEXT WEEK

3.8 Tuesday

INTERNATIONAL WOMEN'S DAY

PANEL DISCUSSION
**WOMEN IN BUSH'S AMERICA: NEW DIRECTIONS,
NEW CONNECTIONS FOR ARTISTS AND ACTIVISTS**
12:30-2:30PM

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MARGARET DEPPE Peace Activist, **NICOLE GARNEAU**
Performance Artist, **DARA GREENWALD** and **RACHEL CAIDOR** Pink Bloque, **MARGIE SCHAPS**, Executive Director Health and Medicine Policy Researchs
Moderator: **JANE SAKS**, Director, Center for Women in Arts and Media, Columbia College, Chicago.
www.colum.edu/undergraduate/liberalated

3.9 Wednesday

PERFORMANCE
ACOUSTIC MUSIC SERIES FEATURING: JES GODWIN TRIO
12-2PM, HOKIN GALLERY
A jazz trio led by Jes Godwin that features a variety of eclectic sounds. <http://cspaces.colum.edu>

PERFORMANCE
IT HURTS WORSE TO BREAK A LEG/HEAT:05
NICOLE GARNEAU
6-7PM, HOKIN ANNEX
www.nicolegarneau.com

3.10 Thursday



PERFORMANCE
WISE-ASS COMEDY NIGHT
FEATURING BLAIRE
7:00-9:30PM, HOKIN ANNEX
<http://cspaces.colum.edu>

3.11 Friday



RECEPTION
PAPER ADORNMENT
EXHIBITION
5:30-7:30PM
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Mourning Hunter

BY MARK W. ANDERSON / COMMENTARY EDITOR



ILLUSTRATION BY RYAN DUGGAN

Hunter S. Thompson was right: Both journalism and politics are brutal businesses to be in, and one should only swim in their poisoned waters when he doesn't have a choice.

Otherwise, especially if you have any fondness for the notions of comfort and sanity, it's best just to stay away.

Take journalism, for example. Collecting information and reporting it as truth is not for the faint-hearted or dilettantes and hacks. There are a number of reasons for this. First, there are those who don't want to hear the truth. Second, even fewer wish to pay for it. And third? Well, there is no third. That's all there is, outside the occasional jailing or beating if you happen to find yourself working in a third-rate dictatorship outside of the purview of the mainstream American media. Such as a local state legislature. Or Congress.

Politics is no better, really. The kind of constitution and complete lack of moral fiber it takes to get involved in American politics, whether to run for president of the United States or second

assistant village clerk, would rule out most politicians as acceptable candidates for career day at the neighborhood elementary school. Or qualified to run anything more complicated than a game of three card monte on the courthouse steps.

That's because, in order to be successful at the blood sport of American political life, you have to spend your days thinking of ways to convince voters that your opponent has sex with barnyard pigs for relaxation and his budget proposals are dangerous as well. Not exactly the kind of thing that will win the hearts and minds of a people, or a loan on a used car without a co-signer.

Thompson, who took his own life at the age of 67 on Feb. 20 (at his home in Woody Creek, Colo.) with a single gun shot to the head knew all of this. In addition, he felt it was his job, between bouts of self-inflicted dementia, late-night rides across the country in oversized Cadillacs and the occasional, non-lethal shotgun-related accident, to let us know, too.

From Richard M. Nixon to George W. Bush, and every

president, puffed-up congressman, greedy land developer, unreconstructed racist, cigarette boat salesman, television sports announcer, Washington Post editor, corrupt attorney general, televangelist, Arab arms dealer, coked-up movie producer and attentive bartender in between, Thompson peeled back the layers of what the sun rose up on every day as it slipped past the desolate eastern edge of Maine and made its way to fenced-in and roped-off California.

And, no matter how he looked at it, it wasn't pretty. Thankfully for us, he couldn't turn away.

If we are to believe him, and there's really no reason not to, he had no other choice. In his 15 books and countless newspaper columns, magazine articles and rambling interviews, he perfected the art of what became known as "gonzo journalism," a heady and often unsettling stew of reportage, memoir and hallucinogenic fantasy built on uncomfortable truths about the essential nature of the American Dream and the dark forces that rule the

land—not to mention the insides of our own hearts and minds.

In *Better Than Sex*, his 1994 book offering an inside look at the thrilling days of the first campaign victory of President Bill Clinton, Thompson spelled out his complete lack of ability to fend off the hold that the twin sirens of politics and journalism had on his life and work. "Not everybody is comfortable with the idea that politics is a guilty addiction," he wrote.

"But it is. They are addicts, and they are guilty, and they do lie and cheat and steal—like all junkies. And when they get into a frenzy, they will sacrifice anything and anybody to feed their cruel and stupid habit, and there is no cure for it. That is addictive thinking. That is politics—especially in presidential campaigns. That is when the addicts seize the high ground. They care about nothing else. They are salmon, and they must spawn. They are addicts, and so am I."

He came from a long line of American writers who felt it was their job to cast off outmoded rules of journalism the way today one might cast off a fast-food job or last month's best-selling CD. He was part of a movement—along with writers such as Tom Wolfe and Gay Talese—that became known as the "New Journalism" of the 1970s: writers who, wishing to reinvent a tired craft, inserted themselves into stories, viewed their jobs as equal parts storyteller and reporter, and didn't mind using a few tools of fiction writing to get their points across.

But perhaps more importantly, Thompson also came out of that group of artists who felt it was equally, if not more, important to cast off outmoded societal restrictions to perfect their craft. He gobbled up massive amounts of illegal substances, joined up with the notorious Hell's Angels motorcycle gang and ran for sheriff of Pitkin County, Colo., on the Freak Power Party's platform of decriminalizing drugs in the early 1970s. Thompson's ethos was grounded in the belief that the conformist, big business military-industrial complex that still ruled the country when he started his career was at the core of what was wrong with America. The only acceptable response was complete disdain for and avoidance of the rules whenever possible.

And outrage.

As we look back at the 1960s and early 1970s from the viewpoint of 2005, we tend to view it as a period of

either blessed-out love-ins or stone-the-crows destruction of cherished institutions.

What we often forget, however, is the sense of righteous anger that came along with the acid rock guitars and crumpled bodies at the peace demonstrations. Thompson, however, never forgot, and used the memory to skewer the pompous politicians, duplicitous celebrities and greedy, second-rate hucksters who managed to make it to the apex of American life.

You have to be really, really, angry to write like he did. To look at the world and not like what you see, view all fellow men and their terrible misdeeds with the kind of judgment usually reserved for biblical prophets and kings—the kind that wouldn't think twice about wiping out an entire race of people for the sins of a few. You have to imagine that you can see past the leaden sound bites and shiny advertising campaigns, out to where the truth resides, and few writers in the history of American journalism found a better or more succinct way of getting there.

Usually, when you are enslaved by forces out of your control, like an addiction to politics and journalism, you have one of two choices: either use them to transform yourself and the world around you or succumb to them and fall into a dark abyss of loneliness and irrelevance.

As it turns out, he did a little bit of both. By the end, he was down to an occasional online column for ESPN, a corporate sports publisher, a far cry from the day when he commanded unlimited expense accounts from Rolling Stone magazine, one of the pinnacles of counter-cultural America.

But perhaps that had as much to do with the way in which his readers had given up on worrying about whether they were being screwed at the ballot box, or whether there was anybody left who had the nerve to tell them something they didn't want to hear. That's where the addiction comes in: not in the lust for fame, riches or repeated invites to the morning chat shows to talk up the latest administration proposal. But in the telling, living, and knowing, and residual hope, somewhere in the back of the brain or in the scattered pages of the mountain retreat, right next to the empty whiskey bottle and loaded shotgun, that the truth can be revealed and that somehow, somewhere, it will all make a difference.

Without him, there is bound to be a whole lot less telling, living and knowing. And, very likely, truth.

Three-way Chicago

Former Columbia students display work at Water Tower

By Debra Fine/Staff Writer

A new exhibit at the historic Water Tower is giving viewers a glimpse into the world of Chicago's abandoned buildings and landscapes through three former Columbia students' photography.

The exhibit, titled "Chicago: Three Views," curated by full-time Columbia instructor Dawoud Bey, features work from Mary Farmilant, Rob Lomblad and Steven Stajkowski.

When Bey discussed his former students' work, he gets a look of extreme respect. "It has been extraordinary to watch the growth of [Farmilant's] work," he said.

Farmilant, a part-time instructor and graduate student in Columbia's Photography Department, photographed a vacant hospital, where she used to work, for the Columbia Hospital Series. Although the hospital is uninhabited, the pain and anxiousness are still evident in her photographs, especially in "Morning Light." The image shows rusted, muddy, broken pipes that once formed a shower stall.

In the photograph, the anguish of the patients and the dedication of the nurses and doctors is obvious.

"It's about the space; the things people leave behind," Farmilant said.

Lomblad's work also reveals a human

presence. His photographs of highways, roadways and parking lots use bright lighting to suggest the universal need for hope and prosperity. Lomblad manipulates these pictures so that the light from the post forms stars, such as in "Lincoln Avenue Near Grace Street."

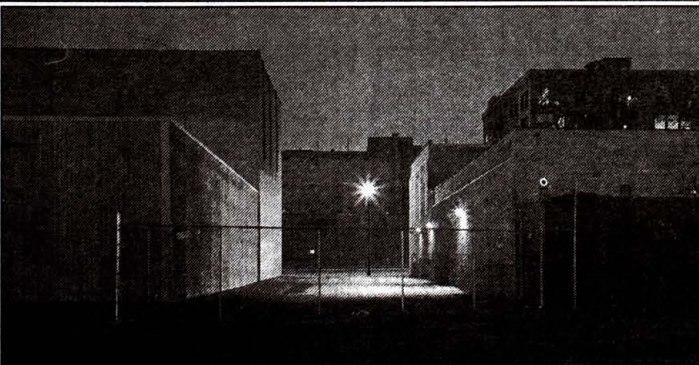
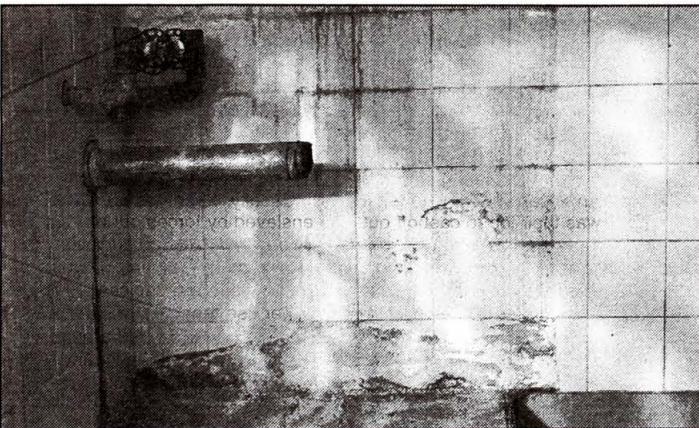
Stajkowski, like Lomblad, is a former undergraduate student at Columbia. He takes exhibit viewers on a journey through a torn-down steel mill.

The painstaking work that went through this once industrialized area is apparent in Stajkowski's "Water Filtration Building."

Bey said this exhibit is "a platform for the work of better students." The City Gallery originally contacted Bey, a world-renowned photographer, to display his own work, but he felt it would be more important for his students to exhibit theirs.

"Their work gave me the idea for this show," he said. "There is a possibility for viewers to be transformed in a straightforward way and a belief that there is a deep and rich meaning in the act of doing that."

The exhibit runs through March 28 at City Gallery at 806 N. Michigan Ave. For museum hours, call (312) 742-0808.



From top: Mary Farmilant's 'Morning Light'; Rob Lomblad's 'Lake Street between Des Plaines and Jefferson'; and Steven Stajkowski 'Lone Glove' will be on display at the Historic Water Tower through March 28.

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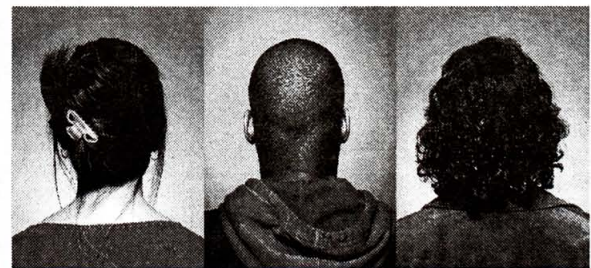
REQUIRED
PRE-SESSION

DATES

A	6 weeks	None	May 21–July 1
B	6 weeks	None	July 5–August 15
C	8 weeks	None	June 4–August 1
D	12 weeks	None	May 21–August 15

X	1-week intensive	April 29	May 16–20
X1	1-week intensive	May 19	June 13–17
X2	1-week intensive	May 18	June 20–24
X3	1-week intensive	June 17	July 11–15
X4	1-week intensive	June 24	July 25–29
X5	5 Fridays	May 20	June 3, 10, 17, 24, July 1
X6	5 Saturdays	May 21	June 4, 11, 18, 25, July 9

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'this ain't no disco, this ain't no foolin' around'

...this is life during wartime

BY TRISH BENDIX / ASSISTANT A&E EDITOR PHOTOS / BEN PANCOAST

It's not unusual for Metro to have a concert on a Thursday night, but there is a different spin to the local show in the last week of February. The crowd is a little more active than usual—with drinks in hand and heads bobbing conversationally, slight hip movements and foot tapping are frequent. Between the four local bands (and one from New York), the DJs are giving attendees reason to look forward to the set breaks as much as they look forward to the upcoming bands.

New Black, the second to last band on the bill, has a tough act to follow. The DJ has just spun a collection ranging from Madonna's "Get into the Groove" to a remix of the Killers' "Somebody Told Me," a recent hit single and instant classic that could turn any standing area into a dance floor. The band is prepared, though. After all, they are putting on the show in conjunction with Life During Wartime, a local DJ/art collective.

The DJs of Life During Wartime host shows at various venues in the city like Metro, Hideout and Schubas. Chess Hubbard (aka DJ Mother Hubbard) and DJ CB (Chris Baronner) have



opened for bands like the Rapture, Yeah Yeah Yeahs, Junior Senior and Pretty Girls Make Graves.

Hubbard is a dainty fashionista. While New Black is playing acidic punk and dance-rock, she's getting down on the floor with a friend, encouraging others to let go of their inhibitions, like the guy in front who looks like he is continuously convulsing to the beat.

Hubbard said Life During Wartime was started to "get

people excited about music again."

"We wanted to get people to dance," she said.

"[Baronner] and I would go to shows and people act like they're too cool to dance and to have a good time, God forbid. We wanted a response to that."

Hubbard, a Loyola University graduate and artist, formed LDW with Baronner in 2003. Baronner is the talent scout and booking manager at Metro, 3730

N. Clark St., which helped the duo during their beginning stages.

"We wanted to form a dance party with DJs on the odd end," Baronner said. "At the same time, [America was] going to war with Iraq. Doing something like this—with a political slant—would make it different, while also making it more fun than most political things."

The DJ's political message was apparent early on in the Iraq conflict. Voter registration drives and politically-motivated lyrics dominated the parties. Now, in the relative down season, there is only a hint of political opinion: an American flag draped over the right balcony, "Yee-haw" written across it with black tape. Most of their opinions and responses to the war are reserved for the opinion columns on the LDW website, liveduringwartime.net.

"Right now we're giving the chance to have fun and make fun of current events, and though we're not as politically active, we will be," Baronner said. "We'll get back to it with a focus on local politics so that people don't think it'll be another four years before things can

change or they can make a difference."

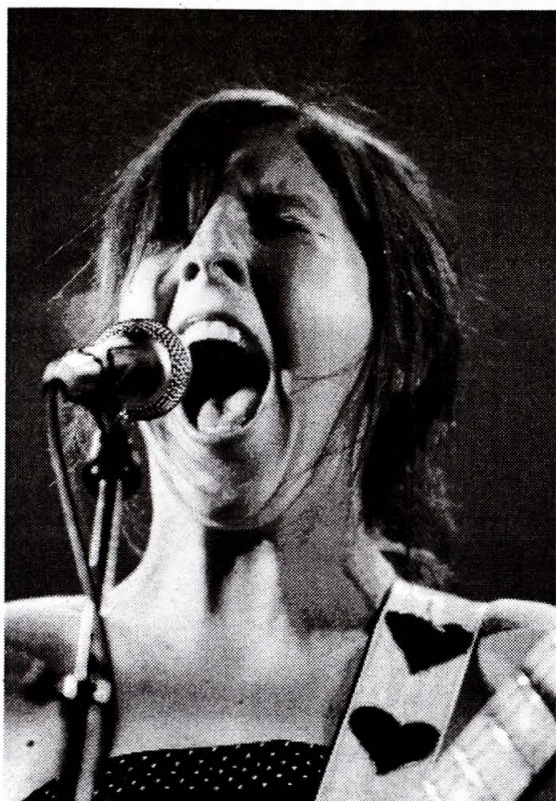
Hubbard agreed that LDW has moved from being apathetic to encouraging others to participate.

"[The election] didn't stop our mission," she said. "We want to get people involved on a local level. The president is not the only thing that matters. There are others that affect our lives more directly. We started this right before the invasion of Iraq. I decided to find people like myself, who are into music and art, and have the capacity to be involved politically. We wanted to associate having a fun time and cool music. We want to make it cool to be politically active."

LDW's website has consistently updated forum features such as provocative photosets, columns, an art gallery and music downloads. The calendar of upcoming events is always full and on display.

Hubbard said that LDW, which has recently added another DJ, has re-launched the website and is attempting to broaden its demographic this year by hosting hardcore and hip-hop events. The first hardcore show will be in March at the Bottom Lounge,





Clockwise from top left: New Black in silhouette, vocalist Patti Gran demands dancing, DJ CB spins the hot jams, Pearly Sweets performs without a band, but with projector slides, Rachel Shindelman provides smokey keys and vocals for New Black.

3206 N. Wilton Ave., with He Who Corrupts.

"I come from a very indie rock background," Baronner said. "Now I want to go beyond that and the original idea of spreading the message that it's okay to dance and have fun. That works well for the indie crowd who generally watch shows standing still, with little fun involved. Obviously, at hardcore shows, [Hubbard] won't be spinning as much dancey stuff. We have to attract that audience. Dancing comes in many forms; jumping around and slamming are dancing, too."

LDW's upcoming events feature an opening set for Hot Hot Heat at the Bottom Lounge on March 3, and is hosting Bloc Party on March 31 at Metro.

"We like to play smaller bands," Hubbard said. "[Baronner] and I love when people come up and ask 'Who is this?' We play poppy and the oldies-but-goodies '80s music. We blend music people know and people don't know, and sometimes play fun, weird stuff. The other night I just mixed the *Jaws* theme, Queen, the soundtrack to *James Bond* and *Mary Poppins*."

Besides New Black, the local band dance party at Metro featured Pearly Sweets, The Flesh, The Dirty Things and headliners Bang!Bang!

"We share some similarities," said Jack Flash of Bang!Bang! "All the bands are different enough to avoid you feeling like you're watching the same damn things.

But it's nice to play with local bands that are doing stuff you like, that you appreciate and you can actually enjoy. We're excited to play with bands that we're fans of."

On stage, the self-proclaimed "sex-rock trio" adds personality to their original, color coordinated pink and black outfits. Flash donned a lightning bolt tie with a bright pink button-down shirt while the drummer, in similar attire, wore sunglasses and an unrelentingly huge grin. Singer, bassist and resident sexpot Greta Fine yelped into the microphone while wearing a black corset, pink and black striped tights, and bright pink hot pants with the band's moniker stitched across the back.

Flash said his band formed the show after New Black

discussed playing together with them.

"Several bands have been talking to [LDW] randomly, so we asked if we could all do something," Flash said. "It all just happened."

LDW are in their second year of existence in Chicago, and Hubbard said that going national is always a possibility.

"Eventually we'd love to have the capacity to put on shows elsewhere," she said. "People who live in Boston and New York have asked us if they could use the Life During Wartime name or use a satellite operation. But [Baronner] and I are very hesitant about spreading ourselves too thin."

For the future, Hubbard and Baronner are most concerned with their current

audience and how to create a buzz with so many different artistic outlets.

"We want to host more 18-and-up, as well as all-ages, events," Baronner said. "With our residencies at the Hideout and Darkroom, you have to be 21 and we don't reach the ideally 18- to 21-year-old voters. It's not a bad idea to reach 14, 15, and 16-year-olds for the next election."

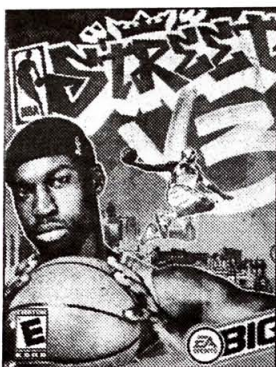
"I want to blend it all together," Hubbard said. "Art, music, literature, politics, and dance parties. I think it all kind of goes together."

For more information on Life During Wartime and their upcoming events, check out www.lifeduringwartime.net.

Street smart

'NBA Street V3' takes multiplayer game to the next level

By Chris Magnus/Copy Chief



NBA Street V3, the latest over-the-top sports game from EA Sports BIG, is just as nerve-racking as its predecessors when played with friends. Unfortunately its single-player game is tedious; never achieving the adrenaline rush that keeps multiplayer so fresh and exciting. The addition of Internet-play for the Xbox and PlayStation 2 remedies these problems, but the game's quest mode is still too dry.

The premise behind the EA Sports BIG lineup of video games is to push various sports to the extreme, typically by defying gravity. Basketball has always translated well to arcade-style action, and NBA Street V3 runs with the formula better than any game to date.

The gameplay in V3 is a mix of old and new. The now-standard EA BIG control scheme should feel familiar to fans of the series, except that now the shoulder-buttons are used in combination with the right analog Trick Stick to pull off dazzling dribble moves and dunks. The new control setup is a step in the right direction, but because you still have to reach your thumb from the analog to the buttons to pass or change players, the controls can be frustrating when the action is intense.

Also tweaked in V3 are the Gamebreakers, stylish and physically impossible dunks that can change the momentum of the game.

Whereas NBA Street Vol. 2 balanced risk and reward by allowing players to stash their Gamebreaker for later use, the consequences in V3 are seen more immediately. By flicking the Trick Stick in different directions during a Gamebreaker, your player will perform a variety of stunts and poses in the air, even passing the ball back to airborne teammates for longer, more spectacular dunks.

In fact, the longer and more elaborate your Gamebreaker, the more points you'll earn—up to four at a time. However, get-

ting greedy and trying to pull off one trick too many can result in a missed Gamebreaker, forcing the team to fill its meter from scratch and lose face in the eyes of their opponent.

The single-player Street Challenge in V3 is greatly expanded from Vol. 2.

Players begin by creating a baller (male or female) and tweaking just about every aspect of his or her look and skill-set before designing a home court. This is where V3 sets itself apart from other arcade-style basketball games. By picking the surface type, backboard style—even neighborhood type—designing a court becomes fun and time consuming.

Then players begin building a street rep in various matches against street scrubs and NBA stars to become a street-ball legend. Unfortunately, the initial team is somewhat lacking and only after about 10 matches does NBA talent arrive ... and when it does, the pickings are slim—including players such as Jason Collins, Brevin Knight, and Joe Smith.

The Street Challenge is held back by a few other problems as well. The game locks the difficulty at the beginning resulting in either frustration or boredom, especially because a second

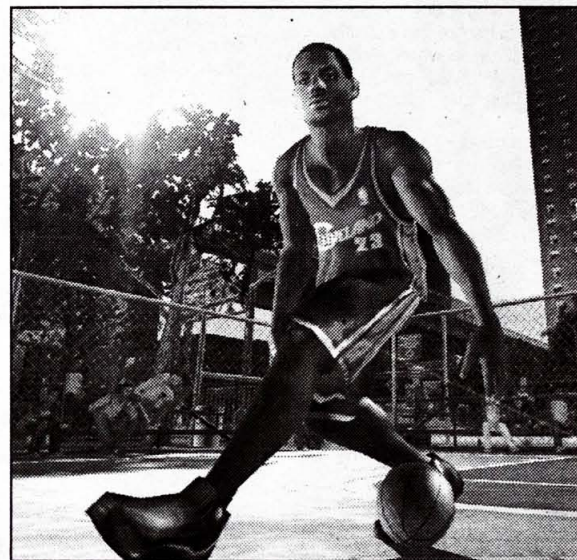
player can't join to lend a hand for a game. Soon, the quest to earn Street Points for upgrades starts to feel more like work than play. Also, unlike Vol. 2, which featured three versions of Michael Jordan, in V3 he is nowhere to be found.

The graphics in V3 are an improvement in the series. The players look more realistic than Vol. 2's cartoonlike models and the courts have accurate and different atmospheres to them.

But DJ Bobbito Garcia, a

holdover from Vol. 2, makes the in-game commentary almost unbearable with obnoxious catch phrases repeated ad nauseum.

When played with friends, NBA Street V3 will make your palms sweat, your jaw clench, your adrenaline rush and your eyes hurt from staring at the screen. But if you don't have the Internet, or are going to be playing the game alone, rent it before buying.



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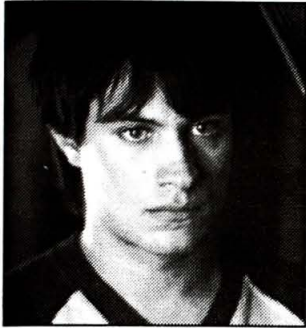
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Spanish murder mystery

Gael García Bernal stars as the leading lady in 'Bad Education'

By Maveric Vu/The California Aggie (U. California-Davis)



Many people don't watch foreign films because of the subtitles. Why go see a movie when you just have to read, right? Well, put your reading phobia aside, because *Bad Education* is one of the most compelling movies of the year. After all, you're reading this review, so at least you're literate.

Right from the dramatic opening credits, Pedro Almodóvar's *Bad Education* plays out like classic Hitchcock. Taking style points from the master of suspense, *Education* is a complicated tale of murder, betrayal and cross-dressing.

The story begins when struggling actor Ignacio (Gael García Bernal) visits movie director Enrique (Fele Martínez) with a short story about their childhood together. The movie

then flashes back, as Enrique reads the story, to their school days when Ignacio and Enrique fall in love. Ignacio is sexually molested as a child by the school principal, Father Manolo (Daniel Giménez-Cacho), and much of the movie deals with how the characters cope and enact revenge.

The story is quite complicated and confusing, and any more details would spoil the juicy plot twists. The suspense of the sinuous plot is what makes the movie so intriguing. The characters behave in ways that make you question their motives.

Gael García Bernal, from *Y Tu Mamá También*, is captivating in the three characters that he plays, including a drag queen named Zahara.

Bernal's physical assets are well displayed as he struts around in wet tight-whities and short shorts. Bernal proves that he is hot as a man or as a woman.

The film is soaked in sexuality and garnered an NC-17 rating. Although there is no actual nudity, there are a few explicit sex

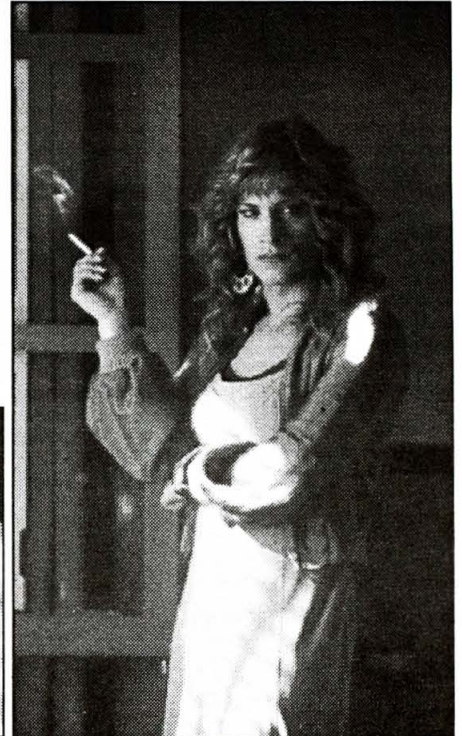
scenes. And all of the scenes involve only men (and transsexuals).

While the complexity of the narrative is rewarding, some parts of the movie could have used some fine tuning. Large parts of the movie are revealed in flashbacks. While these scenes are interesting, the sense of urgency is lost when you know that all the events already happened. However, this is only a minor flaw.

Overall, *Bad Education* is a suspenseful and captivating movie that takes risks with its content and narrative. Sure, you'll have to do some reading, but it's all worth it in the end.



Top left: Gael García Bernal is intent on getting an education. Above left: Steamy sex scenes include only men in 'Bad Education.' Right: Bernal takes a drag.



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Get down with LCD

DFA's dance-punk outfit LCD Soundsystem is a one-man band

By Gregory Connor/Tufts Daily (Tufts U.)

If anything can be said about James Murphy, principal member of the ultra hip disco-punk band LCD Soundsystem and half of the DFA Records production team, it's that he defies easy classification. After producing fellow indie group The Rapture's album *Echoes*, and releasing LCD's breakthrough single "Losing My Edge," both in 2002, Murphy was crowned the godfather of "dance-punk" by the indie music press.

At this point most artists would record a quick cash-in album of "Losing My Edge"-clones, then fade into obscurity.

Instead, Murphy waited three years before releasing LCD's self-titled debut on Feb. 14, along with a bonus disc that compiles their previous singles. The result is dynamite.

On this album, Murphy proves that he is a force that cannot be contained by one genre. Although taking on dance-punk with songs like "On Repeat" and "Thrills," some of the album's most impressive

moments come when he tries his hand at other musical styles. The gentle "Never as Tired as When I'm Waking Up" would have been at home on the Beatles' *White Album*. It's about as far away from dance music as possible.

The first single, "Movement," is a mix of slurred vocals, programmed drums, synths and Velvet Underground guitar.

Murphy attacks the music press' tendency to create "movements without the bother of all the meaning," a critique of both the garage rock trend from a few years ago, and the dance-punk movement Murphy has been lumped into. If there is a better way to deflate the hype surrounding you than pointing out that you're just a "fat guy in a T-shirt doing all the singing," it has yet to be heard.

Without a doubt the best song on the album, the humorous, tongue-in-cheek "Daft Punk is Playing at My House," tells the story of a kid getting the famous French dance duo to play at his house. The song highlights possibly Murphy's best attribute, his sarcasm.

It is this same humor that is sorely missing in most of the modern music landscape, which is dominated by angst-ridden modern rock, self-absorbed garage rock, boasting gangster rap, and inexplicable emo. It's refreshing to laugh when listening to rock

music, whether it's to the image of Daft Punk playing next to a washing machine in some kid's basement or to the laments of an aging hipster on "Losing My Edge."

In keeping with the unusual nature of the group, the bonus disc almost overshadows the album itself. The disc is comprised of LCD's earlier singles, including "Losing My Edge," and two versions of "Yeah" (one labeled "Crass," the other "Pretentious.") One of the great singles of the 2000s, "Losing My Edge" displays the nonstop rantings of a hipster who is afraid of younger "art-school Brooklynites with borrowed nostalgia for the unremembered '80s" who are stealing his crown of obscure music knowledge. No one, from record store clerks to Murphy himself, is safe from the song's biting wit.

In keeping with his ever-shifting style, Murphy's next big single, "Yeah," rejects his previous single's rambling style in exchange for simply repeating "Yeah" over and over again. As repetitive as it sounds, it is some of the catchiest music, dance-punk or otherwise, around.

LCD Soundsystem could have coasted by on the crest of



Photo by Jenny Lewis

James Murphy is a personified sound machine.

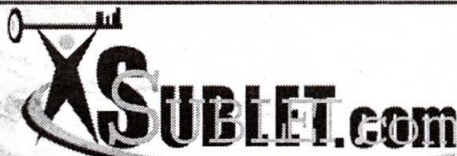


the dance-punk trend a few years ago. By waiting, however, they were able to record the music they wanted to, not what was dictated by a trend. This is the album that Murphy wanted to make, with all its indulgences and experiments.

Dance music gets a bad, but partly deserved, reputation as a derivative genre in which all songs are composed of a few minutes of bass and looped vocals. Even if Murphy's varying styles affect the flow and consistency of the album, anything's better than listening to endless variations of the same rehearsed song.

In a perfect world, when we think of dance music in the future we will think of LCD Soundsystem instead of DJ Sammy's "Heaven."

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A cut above the competition

New Andersonville sushi spot, Tanoshii, avoids menu, gets straight to customer satisfaction

By Todd Burbo/Assistant A&E Editor

With the countless sushi restaurants in Chicago, it's sometimes difficult to differentiate one from another. After one meal at Tanoshii, however, it will stand out head and shoulders above its competitors.

Owner and chef Mike Ham ("Sushi Mike" to his regulars and friends) has an undeniable taste for his customers' needs, and is so confident in it that he's willing to stake his reputation on it—he prefers to avoid menus, and judge for himself what patrons will enjoy.

"My goal is to get rid of the menu. [In the restaurant] right now, there's no one ordering from the menu. They just tell me what they like, and I make it for them. I haven't failed anybody yet," Ham said.

While this might seem like an intimidating approach to an already intimidating type of food, Tanoshii is actually the best possible place to start a sushi obsession. Not only does Sushi Mike have an almost scary instinct for what people will enjoy, but he will take the time with each customer to explain which ingredients he used, and how to eat them properly.

His first priority is customer satisfaction, especially with patrons who are new to sushi.

"With most people that walk in here, I'll have a good relationship with them for years. I'll tell them what's good and what's bad. I'll also tell them how to eat sushi. When a beginner walks in, I teach them everything, step-by-step, to make sure they're okay," Ham said.

He also realizes that sushi is an acquired taste, and it is important to start slowly with new customers.

"Most of my regulars will bring people who are new to sushi, and I won't feed them raw fish right away—you have to get used to raw food. Most people really like it so far. They usually come back again within two weeks. I've never had anyone say 'Wow, Mike, this is bad. I'm never having sushi again.'"

In addition to his knack for customer service, Ham also possesses skill as an interior decorator. He designed Tanoshii's cozy space on his own, and the results are fantastic.

A beautiful wooden sushi bar dominates the restaurant, with glass enclosures displaying the stock of ingredients, and room for about 12 customers to enjoy their meals in close proximity to the chefs.

Matching tables line the

storefront windows and the wall opposite the bar. Overhead, light fixtures are covered with a series of large, pyramid-shaped screens that serve to soften the light, as well as to lend a traditional Asian feel to the room.

If customers insist on using the menu at Tanoshii, they'll find the regular variety of sushi—California rolls and such—but they're better off placing their faith in the chef's capable hands.

When ordering a meal, be prepared for a few questions—What kind of fish do you like? Do you like it cooked or fresh? Do you like spicy food?

After getting a basic idea of your preferences, the chef will jump to it. Watching the chefs work, it's obvious the restaurant will be a success. Each dish is prepared as if it is for a personal friend, and equal care is provided for food preparation and the dish's presentation (many of the dishes served would have caused an upset on "Iron Chef").

After a few minutes one recent night, the chef produced a beautifully presented plate of his own creation—a mix of red snapper, tuna, crab and avocado topped with a creamy, spicy sauce.

To be straightforward, it was the best sushi in the city.

The quality of Tanoshii's customer service cannot be overstated. As Ham served other customers at the bar, he care-



Photos by Dave Maki/The Chronicle

fully described each dish served, and was constantly concerned with the satisfaction of those eating. At the same time, he managed to greet each new customer like an old friend and visit those at the tables too far from the bar to chat. The amount of personal attention given was incredible. "I want to stay here for a long time," Ham said. "I might as well have a good relationship with my customers, so I make sure everything is perfect. I make sure they're satisfied with what I do, make sure the waitresses treat them right. I try to pay attention to every single thing."

For someone that seems to fit so naturally in his work environment, Ham's career path began in a much different field. He was an accountant for 13

years before becoming a chef. "I made a big mistake—if I had known I was going to go into the food industry, I would have gone to culinary school instead of a university," Ham said.

Chicagoans should be glad Ham found his true calling. Tanoshii raises the bar for every other sushi chef in the city, and with his dedication, it will only get better.

"I love this business. We opened Dec. 3, and I've been here every single day. I don't get tired of it," he said. "People come to see me, they love what I do, and they trust me."

And trust him you should.

Tanoshii is located at 5547 N. Clark St., and has a free parking lot across the street. For more information, call (773) 878-6886.



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1:00 pm
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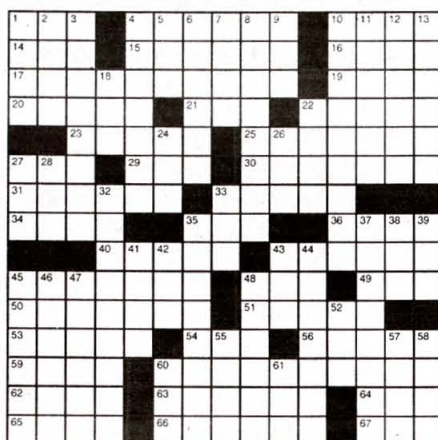
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Crossword

ACROSS
 1 Deface
 4 Reeks
 10 Ty of baseball
 14 Citrus cooler
 15 Multi-vehicle accident
 16 Unwritten tradition
 17 Silicon Valley
 19 Bart's sister
 20 Daub
 21 B'way sellout sign
 22 Codgers
 23 Actress Garbo
 25 Hollywood hopeful
 27 Jurist Fortas
 29 Asian sauce
 30 Like a vacuum
 31 Give a new score to
 33 Stockholm man
 34 Lab procedure
 35 Caspian or Aegean
 36 One of a flight
 40 Conical condo
 43 Soak up
 45 Stuck
 48 Mature
 49 Ballerina steps
 50 "Fidelio" role
 51 Centering points
 53 Comes down to earth
 54 Pinchle king-topper
 56 Trapper's device
 59 Buffalo's lake
 60 Inflexible states
 62 Rayburn or Roddenberry
 63 Reserved
 64 Drink like a puppy
 65 Joule fractions
 66 Moonstruck
 67 Crafty

DOWN
 1 Large amount
 2 Bede or Arkin
 3 Promise breakers
 4 Superlatively skimpy
 5 ...tac-toe
 6 You're right about that!



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02/28/05

Solutions

45 Assert without proof
 46 More expensive
 47 Using a whetstone
 48 Sorenstam of the PGA
 52 Tolkien tree
 55 Self-images
 57 Actual
 58 Spot in a crowd
 60 Hitler's stat.
 61 Hibernation spot

Just between you, me and the watercooler

Just three days in the wake of yet another failed attempt at a relationship, you peel yourself out of bed and get ready for work. Your eyes are still puffy from crying and your nerves have caused your stomach to cramp up like you just ate some bad Mexican food.

Heartbreak hurts, and the tried and true theory that time heals all wounds seems like an accurate statement, but what if the one who broke your heart sits two desks away?

We've seen it all: from "ER" to "Law and Order," relationships in the workplace seem to go hand in hand lately, and it makes sense. We're all so damn busy, with no time to meet people outside the safe confines of school or work, or in an even more inviting situation: our apartments.

In college, you can't avoid being paired up. Roommates in the dorms, partners for class projects, and low-paying jobs that force you to work with your peers even more.

I've had the displeasure of being in more than one of these uncomfortable situations, and let me tell you, it's no fun.

From crying at work in front of the guy who rejected me five times in a row to watching my roommates tiptoe around each other after an all night sex-a-thon, I know what combining business and pleasure can do, and it's never a good thing.

The fourth time my good friend and roommate, Mia, crept into my room to discuss her pseudo-relationship with another roommate, Vincent, I knew their plans to keep things casual were out the window.

He would sit and pout when she went out with any other guy, and she would become increasingly angry when he would hang

out with any other girl. Then they had "the talk," and now it's over between them. But considering the erotic moaning I heard coming from Mia's room last night, I don't believe them.

As convenient as walking across the hall for sex whenever you want it sounds, it's never just sex. And it usually turns into a big emotional mess that can only be solved with the breaking of the lease (making my rent higher), and nobody wants higher rent ... or sad roommates.

And getting over someone is even harder when you have to look at him or her every day. Monday through Friday is just as bad.

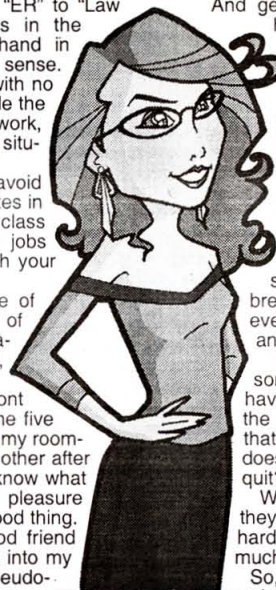
It's hard to be at the top of your game at work when the only thing on your mind is looking hot to make the guy who toyed with your emotions jealous.

Unfortunately, intra-office relationships will not stop until sexy dreams involving screwing your boss in the break room stop (not that I've ever had one ... or four of those), and that will never happen.

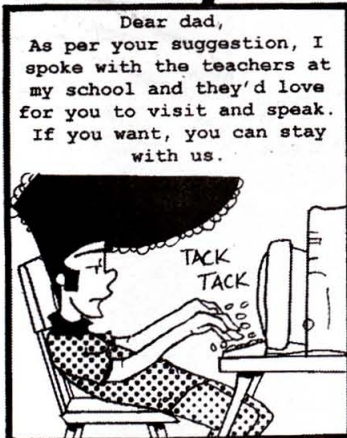
Don't get me wrong. I have some friends who work together, have great sex, and get along for the most part. But there's always that underlying question: What if it doesn't work out? Will one of them quit?

When you want someone and they want you, office or not, it's hard to let that go, no matter how much it may hurt down the road. So, if you're going to take the plunge and date someone you work with (or live with), make sure you make the most out of it and get in some steamy moments for stories to tell later: sex on the desk, in the shower, on the washing machine, etc.

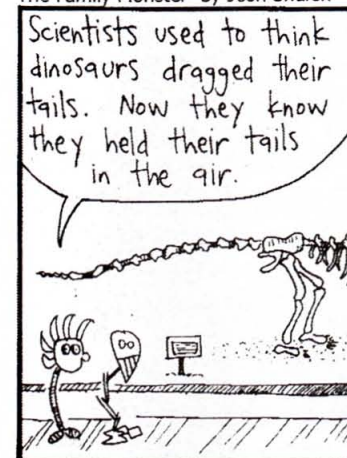
—Beatrix@chroniclemail.com



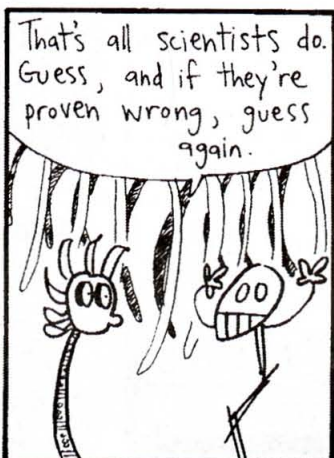
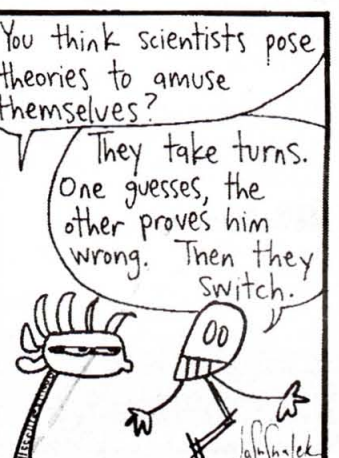
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Looking for new audience, CSO debates direction

○ Committee not rushing decision, officials say

By Alicia Dorr
City Beat Editor

Those who attended the Chicago Symphony Orchestra's packed town hall forum to discuss who should be the new music director noticed one thing lacking—people less than 40 years old.

And many of the CSO's subscribers and symphony-goers who took the microphone to address the committee with their concerns did take notice:

"The audience for the symphony is growing older and older. I'm uncomfortable with that and I'm saddened by that," said one woman at the microphone.

The 12-member committee that is heading up the CSO's search to replace current director Daniel Barenboim heard this sentiment repeated, along with many other concerns, at the nearly two-hour meeting at Buntrock Hall in the Symphony Center, 220 S. Michigan Ave. The committee is made up of trustees and, for the first time in CSO history, orchestra musicians.

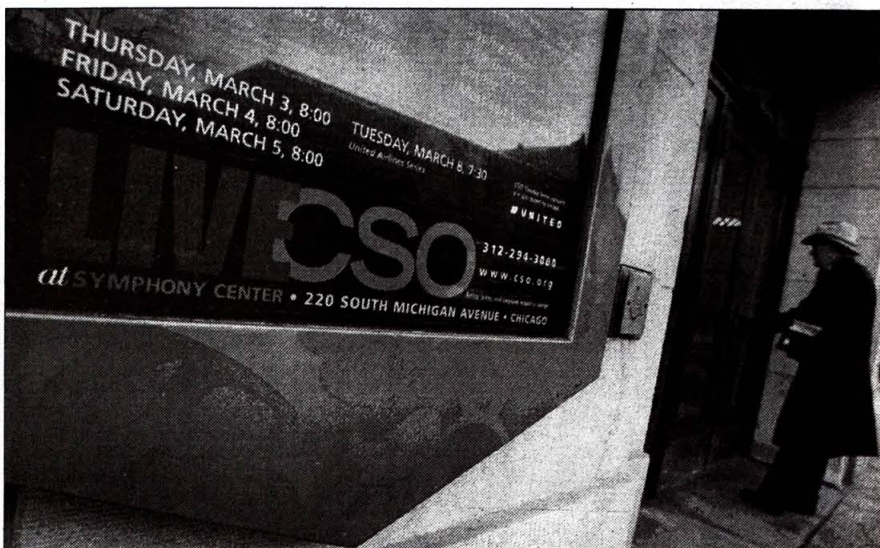
The search for a music director to lead what is widely considered to be one of the world's best symphony orchestras is not an

overnight process. The committee is almost a year into the search already, according to William Strong, board chairman for the CSO. He said that though it was a logical list of candidates in mind and has already begun to reach out to them, it could take as long as five years.

"Speed is not important," Strong said. "What's important is the quality and elegance of the choice."

Patience was one of a few key points echoed throughout the night by committee members and the public. Other concerns included were the importance of having a conductor who has the respect of the musicians, someone who would expand the orchestra's repertoire and someone who might bring more diversity to the CSO.

Two clear opinions emerged on the subject of whether the conductor should be committed to living in Chicago versus someone who could bring a broad range of experience through touring and living outside the community. Honora Simon, a CSO subscriber for more than 20 years, said that there gets to be a point when the orchestra is like a part of one's family.



Ben Pancoast/The Chronicle

The Chicago Symphony Orchestra has been seeking a replacement for current Music Director Daniel Barenboim for almost a year, according to the committee in charge of the decision. A meeting Feb. 22 at the Symphony Center, 220 S. Michigan Ave., allowed the public to weigh in.

"It's important to have a conductor that identifies with the Chicago Symphony Orchestra," Simon said. "We haven't had that for some time and it's created a distance between the subscriber and the orchestra."

Allen Hammer, who said he has been a subscriber since 1962, did not agree.

"I don't think it's necessary to have someone who lives in Chicago. Musicians grow if they have seen different audiences and played with different orchestras," Hammer said.

Despite any differing opinions, there were no major revelations at the meeting—which was the last scheduled public information-

gathering event—according to Martha Gilmer, vice president for artistic planning for the CSO.

"We have heard almost everything in letters people send and through the website," Gilmer said. "But it is always interesting to actually hear it said in different ways."

Gaining new subscribers and attracting a younger audience is one goal that had universal support. Several speakers brought up the possibility of working across artistic lines with dance or operatic groups to stir young people's interest. The idea that young people in Chicago have not attended a CSO performance, especially those in the arts, is absurd to Yuan-Qing Yu,

the orchestra's assistant concertmaster as well as a violinist.

"With a student ID [young people] can get \$15 tickets, and they're usually the best seats in the house," Yu pointed out.

Though there was no groundbreaking news heard, nor any final decisions made, the committee members expressed their gratitude that the crowd came and showed their support. Deborah Card, CSO president, said that the orchestra would take the time to make sure whoever was chosen would be a good fit.

"Our orchestra impacts the musical field. This is a big decision and we take it very seriously," Card said.

Permit *Continued from Back Page*

On the anniversary in 2004, police met the thousands of protesters at Federal Plaza with riot gear. Despite last year's mostly peaceful rally it is no surprise that this anniversary is not a happy one for the city, according to Mitchell Szczepanczyk, president of Chicago Media Action, an organization that is devoted to media issues in the city.

"The city doesn't want to scare off shoppers and business, and that decision is making a walk down Michigan Avenue the Holy Grail for [activists]," Szczepanczyk said. "The protesters probably won't give up on this, and neither will the city."

The lawsuit brought against the city challenges the application process for permits and appeals, which Thayer said are not fair at all. However, Steele maintains that the decisions made on this topic were reasonable.

"Our goal is to try to strike a balance between those holding an event and the

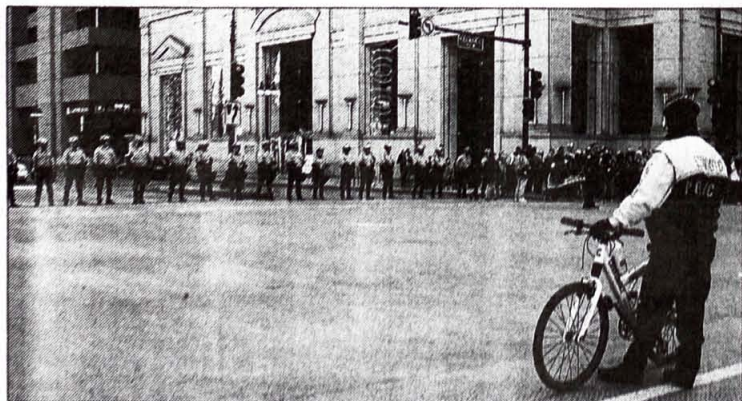
many that will be impacted by it," Steele said. "We feel the Clark Street route strikes a much better balance."

Whether city officials like it or not, the Chicago rally is a large draw in the Midwest, according to Szczepanczyk. He did live radio coverage on the Internet from the protest last year and plans to do so again this year. Though no one knows how the day will unfold, Szczepanczyk said the stalemate between the city and the coalition may likely cause problems.

"It seems like something's going to give this year," Szczepanczyk said.

No matter what the outcome of the lawsuit, Thayer said that activists have not lost sight of their main purpose. The Chicago police have granted a permit to assemble at Federal Plaza again, and the group intends to do just that.

"There will definitely be a protest," Thayer said. "We've already got posters out for it."



Courtesy Sam Swett

The Chicago Police Department has already approved a request from anti-war protesters to assemble in Federal Plaza on March 20, which they did at last year's rally. The police department is one of the city services Chicago Department of Transportation officials said would be strained by a march on Michigan Avenue.

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AN ARMY OF ONE

Increase in ID theft prompts crackdown

○ Number of cases up 15 percent in Illinois from last year, officials say

By Josh Kantarski
Assistant City Beat Editor

Finding the identity thieves is the hardest part of Daren Ogletree's job. Until he does, he just collects information.

Ogletree, a special agent with the FBI, and coordinator of the Chicago Metropolitan Identity Fraud Task Force, a group that pools resources with the common goal of finding perpetrators of identity theft and prosecuting them.

The task force was created in December 2003 to aid other law enforcement agencies, and is a collection of bankers, retailers and state and federal agencies.

A recent Federal Trade Commission report found that more than 11,000 Illinois residents reported incidents of identity theft last year—up 15 percent from 2003.

"It's busier than it was before, and it was busy then," said Ogletree of his increasing workload in the suburbs.

Ogletree said he noticed the

increase there, but not in Chicago.

"To be honest, I don't see a lot of victims in Chicago," he said. "Most of our victims come from the suburban areas, yet most of our criminals come from the city."

Ogletree said that suburbanites are the focus of identity fraud because they tend to lead more affluent lifestyles.

"You're not going to target someone living in an apartment with five kids," Ogletree said.

In catching the perpetrators, he said the FBI does something called a "controlled delivery," where the FBI actually delivers the stolen goods, purchased under the identity of the victim, to the perpetrator. Ogletree said that 90 percent of the time they end up delivering the goods back into the city from the suburbs.

In an attempt to educate the public, Ogletree said, the CMITF speaks to different organizations throughout the community, offering tips on protection.

Other area agencies and institutions, however, are focusing on education rather than enforcement.

Steve Baker, director of the FTC's Midwest region, said Chicagoans will soon have a new tool at their disposal to prevent identity theft.

Starting March 1 in Chicago, consumers will be able to order a free copy of their credit reports, Baker said, which would be available at a toll free number. The report will allow consumers to view their rating and check for any unauthorized purchases.

Baker also said consumers should be aware of their surroundings and make sure their credit and debit card receipts are disposed of properly. He added that criminals engage in "dumpster diving" to seek out pertinent information.

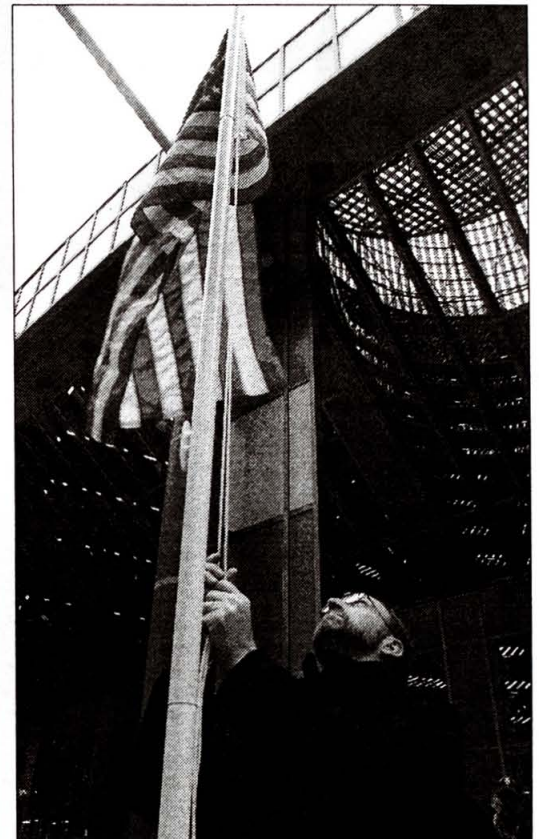
The FTC seeks to get the word out about protecting against identity theft through hands-on interaction with the public, Baker said.

"We recognize, obviously, that urban areas have a big problem," Baker said. "So we go out to senior citizens' homes and businesses to distribute materials."

According to Baker, the FTC also puts out a book on how to protect against identity theft titled, "Identity Theft: What's it all about?" It is available on the Federal Trade Commission's website at www.ftc.gov.

The Illinois Attorney General's Office, much like the FTC, offers consumers tips on identity theft protection, yet it also deals with consumer complaints as well. Last year the office handled 278

We Remember



Eric Davis/The Chronicle

Military Families Speak Out held a ceremony in front of the James R. Thompson Center, 100 W. Randolph St., Feb. 22 in an effort to honor all of the Illinois soldiers killed in Iraq and Afghanistan. The group objects to the custom of only honoring National Guardsmen who fall. Paul Vogel raised and lowered the flag for each of the 63 fallen soldiers.

Immediate Steps for Identity Theft Victims

- ✓ Place a fraud alert on your credit report and frequently review the report.
- ✓ Close accounts that you know, or believe, have been fraudulently opened or tampered with.
- ✓ File a report with local police, or with police within the community where the theft occurred.
- ✓ File a complaint with the FTC.

Source: Federal Trade Commission

Jessica Altus/The Chronicle

Pranks *Continued from Back Page*

initial work of gathering names and information, but it will then turn the information over to the police department in hopes that an arrest will be made and charges brought.

"[The] OEMC will share the names with us, which may now result in a physical arrest," Bayless said. "Or, it may lead to

a future investigation."

Bayless added that communication between the departments was not as strong in years past, but as a result of the multi-tiered study of misuse by the OEMC last fall, active pursuit of abusers is now a priority.

Tom Murphy, alderman of the 18th Ward and member of the

Chicago Committee on Police and Fire, said that this had been a serious problem for a while. He said he was glad to finally see measures put into place to combat the calls.

"Sending out police and fire officials who are continually at risk, running through red lights, is a dangerous thing," Murphy

said. "But calling them out as a hoax, that's even more serious. We've had firefighters die because of the accidents they've been in."

Murphy said Chicago businesses are charged for multiple false emergency threats, though those threats aren't made maliciously.

He said that beyond the danger to officers and firefighters, the possible destruction of city equipment is equally dangerous.

"Some of these pieces of fire equipment that we now have cost more than \$1 million," Murphy said. "So the danger to city equipment is important too."



• A red 2000 Volkswagen Jetta was reported stolen from a parking garage at 41 S. Van Buren St., on Feb. 20, between 2:00 p.m. and 2:15 p.m.

• Police responded to a report of battery on the street at 411 S. State St., on Feb. 19 at around 10:55 p.m. A 14-year-old male reported that while hanging out with his cousin, a 19-year-old male began beating him about the face and chest. Before the

offender left the scene he threatened the 14-year-old victim with a hammer. The victim was not injured, but did file a complaint against the offender.

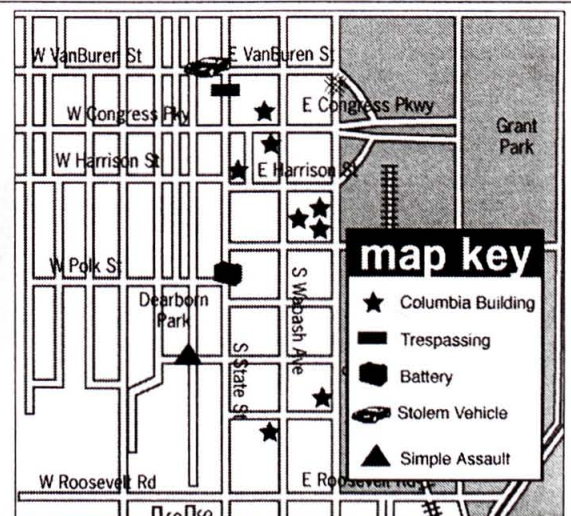
• Officials at the University Center of Chicago, 525 S. State St., reported criminal damage or defacement of the property on Feb. 21 around 6 p.m. Police have no record of the exact damage. No one has been arrested in connection with this incident.

• A 27-year-old female resident of the 2 E. 8th St. apartments was taken into police custody on Feb. 17 for simple assault. The victim, a 29-year-old resident of the building, called police between 3:39 p.m. and 3:44 p.m. after a disturbance between the victim and the

offender's children led to a disturbance between the two women. The victim reported that the offender came to her residence and threatened to "kick [her] ass" and then left. Police visited the offender's apartment to find no one home, but as they were leaving, the victim pointed out the offender in the lobby. The victim signed a complaint and the offender was issued a court date after processing.

• A 63-year-old man was taken into police custody for trespassing on the property of Robert Morris College, 410 S. State St., at 11:20 a.m. on Feb. 16.

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



Jessica Altus/The Chronicle

City, protesters go to battle over anti-war march

○ Proposed route too disruptive, city officials say

By Alicia Dorr
City Beat Editor

After twice being rebuffed by Chicago officials, local peace activists are taking the city to court for the right to march down Michigan Avenue on the second anniversary of the Iraq invasion.

The March 19 Chicago Coalition, an ad hoc group that came from the Chicago Coalition Against War and Racism, decided to take legal action after a revised proposal was denied by the Chicago Department of Transportation. Both proposals requested that a portion of Michigan Avenue be shut down on March 19.

The city offered the group an alternate route down Clark Street after both rejections, a deal demonstrators ended up taking last year for the war's first

anniversary. The group is not going to settle for the Clark Street route this year, according to Andy Thayer, a spokesman for the group and a plaintiff in the suit filed Feb. 22 against the city.

"Sure, it's okay to have us protest somewhere over on Clark where no one will see it take place," Thayer said.

The fact that Michigan Avenue is one of the city's busiest thoroughfares is the reason the group wants to protest there, and it is also the reason for the city's denials.

Brian Steele, spokesman for CDOT, said that, after talking to city entities ranging from the police to the CTA officials decided that the demonstration would put too much strain on resources.

"There were two main issues—the impact the proposed



Photos courtesy Sam Swett

Members of the Chicago Coalition Against War and Racism filed a lawsuit against the city of Chicago on Feb. 22 challenging its denial of their application to march on Michigan Avenue on the anniversary of the Iraq War. Anti-war activists rejected the city's offer to march on the route down Clark Street they used last year.

plan would have on traffic and the amount of strain on an event of this scale would put on city services," Steele said.

The proposal would have required temporary detours in CTA bus routes and cause problems for businesses downtown, Steele said. The anniversary also falls on a weekend when two conventions are in town—the

2005 Flower and Garden Show and the International Home and Housewares Show. The coalition's second application only included a "minor change" and was found again to be insufficient, Steele said.

Thayer disagrees, saying his group addressed the problems the city had with the first application. The coalition decided to go to the federal level by filing suit to address what Thayer sees as serious problems with the entire application process.

"The council that judged our appeal [after the first rejection] had people from the mayor's own licensing committee on it," Thayer said. "It was a stacked deck."

Thayer went on to point out

that the city makes more accommodations for Chicago's annual Festival of Lights parade. Steele maintained that the group went through the same application process as any organization would, but the members of the group are skeptical.

"They can't just favor the free speech of organizations they approve of. It's patently undemocratic," Thayer said.

The actions of both sides have not come as a shock to many watching the events unfold. Animosity between the two parties has been high since March 20, 2003, when Chicago police arrested hundreds of anti-war protesters after as many.

See **Permit**, Page 38



City has prank callers' number: \$1,000 fines for fake 9-1-1

○ City has contacted 500 'most egregious' callers

By Josh Kantarski
Assistant City Beat Editor

To combat an increasingly large number of prank calls received by the city's 9-1-1 center, the Office of Emergency Management and Communications and the Chicago Police Department announced Feb. 18 a plan to crack down on prank callers.

In 2004, the city's 9-1-1 center received more than 6 million phone calls. Of those 6 million, nearly half were classified as "misused," or pranks.

Now, with the help of Police and Fire Committee Chairman Alderman Isaac Carothers and his newly introduced ordinance to fine repeat violators up to \$1,000, the city has outlined some aggressive steps to combat the problem.

Monique Bond, spokeswoman for the OEMC, said the city has taken steps beyond the police committee's ordinance to identify and punish prank callers.

Bond said early attempts to notify the "500 most egregious" cases were mailed two weeks ago. The letter gave warning to those suspected of misusing the emergency system, and if they continue to do so they could be fined up to \$1,000 by the OEMC's enforcement body. Further misuse could result in police involvement.

Along with mailing warning letters, Bond added, the OEMC is working on a new electronic tracking method focused on targeting individuals who misuse the emergency telephone system.

"We're still perfecting it. This is all very embryonic," Bond said. "And we're trying to compile data in a database that will flag a caller who has chronic abuses. It will tell us 'here's an address to be on the lookout for.'"

Bond said the OEMC is also developing a monthly report as a

tracking mechanism that law enforcement can use to identify repeat offenders.

And because the OEMC is not an enforcement agency, they have been working closely with the Chicago Police Department to bring charges against abusers

of the emergency system. Bond said two men were arrested on felony disorderly conduct charges Feb. 21 for their involvement in making prank calls.

David Bayless, spokesman for the Chicago Police Department,

said that because of the OEMC's aggressive approach to cracking down on prank calls, the police department is now able to make arrests.

Bayless said OEMC does the

See **Pranks**, Page 39