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Columbia Chronicle (04/11/2005)

Columbia College Chicago

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

Gaming major gets OK from council

○ Proposal moves from college council to Carter's office for approval

By Jennifer Sabella
News Editor

The long planned and debated video game major was unanimously approved at the April 8 college council meeting.

During the meeting, Doreen Bartoni, dean of the School of Media Arts, along with Associate Dean Debra Schneider, discussed the process that went into getting this major off the ground, and thanks the council for their support.

Bartoni said the Columbia 2010 plan was a deciding factor in her push to bring the major to Columbia. Other council members agreed that the major is proof that the college is becoming more innovative.

"I very much support this proposal," said Keith Kosteka, president of the Organized Faculty of Columbia College. "We are at the cusp."

Every voting member of the council agreed that the major should be sent to President Warrick L. Carter for final approval.

Bartoni also cited the media attention that the proposed major has brought to Columbia.

"There has been a lot of buzz about this proposed game design major," Bartoni said.

The Chicago Tribune as well as other national and international media cited Columbia as one of many schools to work gaming into their curricula. The increased interest in college gaming programs could be the result of a thriving video game industry, which generated more than \$7 billion in revenue last year.

The approval process for the major was a long one. After being proposed at college council in the winter, the major then went through committees, the President's Office, the Board of Trustees, and back to the council. Support for the major has been evident since the early January council meetings.

See Gaming, Page 8

'Conversations' help foster funds

○ President's Club membership continues to rise

By Andrew Greiner
Editor-in-Chief

A little more than a year after the college revamped its Institutional Advancement Department, officials say that Columbia is on track for its most lucrative fundraising year ever, despite a rocky start.

During a recent interview with The Chronicle, Vice President of Institutional Advancement Sam Ross reflected on the department's recent successes and its goals for the future. The department has encountered its share of bumps in the past and faces some real challenges in the near future to provide the resources for Columbia's goals.

"It's too early to tell, but we think this will be the biggest fundraising year ever at Columbia College," Ross said.

The Institutional Advancement Department is estimated to take in close to \$9 million from gifts for the 2004-2005 fiscal year, a figure that Ross said will only increase in coming years. No actual data will be available to support these estimates until the release of the

2005 IRS form 990, a document that details the college's expenditures and income. According to past IRS forms, the college took in \$2.8 million in gifts in 2003 and \$2 million in 2002 from grants and contributions.

Ross said that he expects income from gifts to the school—which can be anything from cash to photographs, books and cameras—to double by 2010, putting the total amount of contributions near \$20 million.

This total would exceed the goals set in the Columbia 2010 plan, which calls for a 10 percent yearly increase in contributed and non-tuition revenue.

"I don't see any problem with meeting the rigorous goals set by Columbia's 2010 plan," Ross said.

This type of revenue stream could bode well for Columbia, as it is facing a space crunch and a student body eager for a student center. Ross plans to use the department's recent momentum to begin a capital campaign for a stu-

See Conversation, Page 8

National security threat?



Erin Mash/The Chronicle

Michael Hernandez de Luna is being investigated by the Secret Service due to the content of his artwork. A current show of his work, 'Axis of Evil: The Secret History of Sin' is on display in Columbia's Glass Curtain Gallery in the 1104 Center, 1104 S. Wabash Ave. The exhibit runs through May 11. Additional coverage on Hernandez de Luna's investigation and exhibit, is on page 3 of the A&E Supplement.

Festival aims spotlight at Latino cinema

○ Four nights of special events celebrate several Latino cultures with ethnic food, film, live entertainment

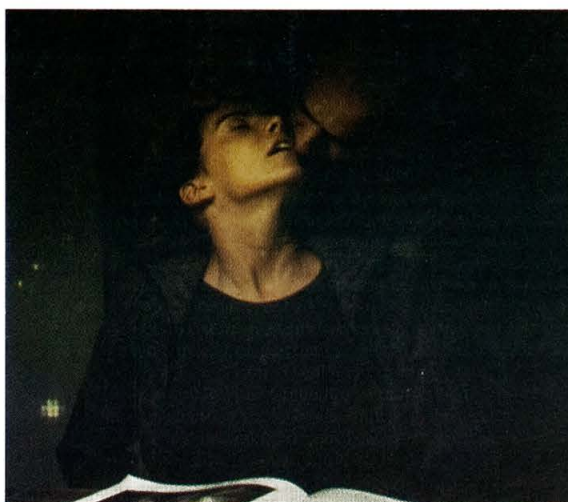
By Monica Tapia
Staff Writer

This month, the Chicago Latino Film Festival celebrates its 21st anniversary by screening hundreds of films at various Chicago theaters.

Beyond simply showing films, the festival, presented by the International Latino Cultural Center of Chicago in cooperation with Columbia, will highlight the wide range of Latino cultures by also staging a series of special events. The themed events include four nights of celebration that combine films, food and live entertainment.

"The film festival is just the meat and potatoes," said Thiago Da Costa, special events coordinator for the International Latino Cultural Center of Chicago. "The special events are the big gala."

Each of the four nights center on a film from a Latino country. The evening's entertainment is also related to the featured country, said



Courtesy Dru Shipper

The Spanish film 'Te doy mis ojos (Take my eyes)' will be shown at the Chicago Latino Film Festival's Night of Spain celebration April 11. The celebration is one of the festival's four themed events that will highlight the culture of a particular Latino country.

Dru Shipper, public relations and marketing manager for the International Latino Cultural Center of Chicago.

The festival kicked off on April 8 at the Thorne Auditorium at Northwestern University with a film from Chile called *Cachimba* directed by Silvio Caiozzi. The special events continue with Night of Spain on April 11, which features *Te doy mis ojos (Take my eyes)* an entry from Spain, and the evening will include Spanish fare like the traditional mixed drink sangria.

On April 16, Noche Mexicana, which is a traditional event at the festival, will feature *El Mago (The Magician)* at the Thorne Auditorium and mariachis, boleros, trios and festive music honoring Mexican culture. The series will close with a Brazilian celebration on April 20 with Brazilian cuisine and entertainment like Samba dancing, in conjunction with *Deus*

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A&E

Lights, camera, acción!

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Grassroots journalism honored in Studs' name

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Andrew Greiner

Editor-in-Chief

Put the Bulls back in the spotlight

Now that the Orange Crush has lost its carbonation, Chicago basketball fans have a chance to sip on some high-energy Red Bull.

For the past few months Chicago's sports media have been riding the wave of Illini basketball success, running daily stories about the men in orange: their teamwork, their championship play, their raspy-voiced coach and their near perfect season.

While the excitement of their NCAA tournament run and the team's 37-2 record deserved all the attention it received, there is an unfortunate side effect of the Big Ten champions: The Chicago Bulls have been left out in the cold.

The no-name boys from the United Center have been on a tear of their own, a run that has garnered the Bulls second billing next to Dee Brown, Luther Head and Deron Williams of the Illini.

The Bulls are back in the playoffs, and I wonder if anyone cares.

Maybe people just aren't ready to believe the Bulls are a solid NBA team quite yet, or maybe the Chicago fans are so used to licking their collective sports wounds they keep their enthusiasm for the Bulls close to their vest.

I'm just as guilty as anyone. Earlier this year I called the

Bulls a joke and said just their marketing slogan, "Through thick and thin," this team's chances of winning looked to be thinner than Tyson Chandler's legs.

I was wrong. After starting the season with a horrendous nine game losing streak, the Bulls righted their ship and are now in playoff contention and gunning for home-court advantage in the first round of the playoffs.

The team is coming off a nine game winning streak, the likes of which Chicagoans haven't seen since His Airness left town. They are tied for fourth in the playoff standings, are second in their division and hold the title of best defense in the NBA.

I went to a Bulls game on April 2, when the Bulls stomped all over the Charlotte Bobcats. They won the game in decisive fashion, 112-97. Much to my disappointment, the United Center crowd was sparse at best. By my assessment, nearly three whole sections were left vacant by Chicago fans. This was made all the more disturbing by the fact that the game was sold out and a few of my friends couldn't gain admission.

This means that people had tickets to the game and just didn't show up. Although, this was the same night as the Final Four.

But what a waste. The Bulls are exciting to watch.

With the Bulls playing like they are right now, knocking off the NBA's elite one by one and increasing their basketball stock at every turn, Chicagoans should be buzzing.

But it's tough to say if there really really is a buzz, with the Bulls coverage tucked away on the inside pages of the city's sports sections.

So, now that the Fighting Illini are done—and my condolences to the optimists who held out hope for an orange and blue national title—those of us who were elated by the quality of basketball in Illinois during the past few months should throw the same kind of passionate support behind the Bulls.

By the time you read this, the Bulls will have just six games left in their regular season schedule. And if all goes well, they could be hosting the first round of the playoffs at the United Center against the Washington Wizards at the end of April.

I can only hope that come playoff time the Bulls' fire will have caught on with Chicagoans once again and no seats in the United Center will go empty during the Bulls first playoff run since the '90s.

—agreiner@chroniclemail.com

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Announcements

■ The Patriot Act and You

The Center for Teaching Excellence and the New Millennium Studies/First Year Seminar Teaching Academy present Privacy, the Patriot Act and You: A Conversation with John Frohnmayer. Frohnmayer, a self-proclaimed defender of the First Amendment, will discuss issues with the Patriot Act and other concerns regarding freedom of speech. The conversation will be in Collins Hall on the sixth floor of the South Campus Building, 624 S. Michigan Ave., on April 11 from 4 p.m. to 5:30 p.m.

For more information, contact the Center for Teaching Excellence at (312) 344-7424.

■ 'Come Ye' and dance

Choreographer Ronald K. Brown presents "Come Ye," a fusion of African, modern and social dance, from April 14 to 16 in the Dance Center, 1306 S. Michigan Ave., at 8 p.m. An inspirational score by Nina Simone and Fela Kuti accompany the performance, which repre-

sents the pursuit of liberation and peace. Tickets are \$20 to \$24 with a discount for Columbia students.

For more information, contact the Dance Center Box Office at (312) 344-8300.

■ Coyotes strike back

In their first game of the season, Columbia's baseball team, the Coyotes, took one of two games against the Northwestern Wildcats. The Wildcats defeated the Coyotes 14-4 in the first game, but the Coyotes turned it around in the second game, defeating the Wildcats 7-2.

For more information on the Coyotes, check out www.columbaseball.com.

■ She'll make it after all

Mary Tyler Moore joins Columbia trustee Bill Kurtis on April 14 for the final Conversations in the Arts event of the school year. Moore will discuss her career and her life at 7:30 p.m. in the Film Row Cinema Theater at the 1104 Center, 1104 S. Wabash Ave. Tickets are \$35.

For more information, contact Chuck Bricker at (312) 344-8653.

What are your thoughts about the "Axis of Evil" exhibit that was visited by Secret Service agents April 6?



"Since I fought in Iraq, I don't think the government should be imposing their views on us. There's nothing they can do. It falls under free speech."

—Justin Kaleta, Sophomore, Film



"I think it's ridiculous. Some people think art is taken too far. If you don't like it, don't look at it."

—Lauren Frontino, Junior, Film

"People have the right to free speech, and if [the exhibit] is being questioned, they're alienating our rights as Americans."

—Ashleigh Guntz, Junior, Animation



"I think it's hilarious. I'm a strong believer in freedom of speech."

—Marsharay Abbott, Freshman, Film



David Maki/The Chronicle

For more coverage on the 'Axis of Evil' story, please see A&E page 3.

AccuWeather 7-day forecast for Chicago

Monday, April 11	
Mostly cloudy	High 66° Low 46°
Tuesday, April 12	
Mostly cloudy with a shower	High 62° Low 42°
Wednesday, April 13	
Rain possible	High 60° Low 38°
Thursday, April 14	
Partly sunny	High 60° Low 40°
Friday, April 15	
Mostly sunny	High 62° Low 42°
Saturday, April 16	
Sunny to partly cloudy	High 64° Low 42°
Sunday, April 17	
Mostly cloudy with showers	High 62° Low 40°

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

Columbia's 'hot' couture

○ Fashion Columbia goes from runway to stage for 2005 as the highly attended event makes an 'interesting' move to the Dance Center

By Jennifer Sabella
News Editor

Columbia's very own fashionistas are filling out applications and finishing the stitching on their garments in time for the ninth annual Fashion Columbia.

On April 21 and April 22, a slew of student designers and producers will fill the Dance Center, 1306 S. Michigan Ave., for the only fashion show in the country run entirely by students.

Fashion Columbia planners say that this year's event will be different from previous years, mostly due to a change in venue.

"[In previous years] it was kind of a cookie cutter show. You knew what to expect," said Lauren McLain, executive producer for Fashion Columbia 2005. "This year is a lot different, [because] we're doing it at the Dance Center. That's obviously not a runway venue, so the show's going to be more of a show. It's going to be staged more theatrically."

The number of shows during Fashion Columbia has also changed. Due to the lack of space to host the expected crowds for the event, McLain said there are now two shows per day instead of just two shows total.

"[More shows] require a lot more models, which requires a lot more money," McLain said. "More models means more hair people, which means more money. More models also means more makeup people, which means more money."



Fashion Columbia 2004

File

Keeping this year's event under budget has been a challenge, McLain said. Last year, ticket prices for the show increased, making the general admission price \$60 for the public and \$35 for students. Ticket prices did not increase this year because donations from various companies allowed for some room to maneuver, she said.

"We are really, really lucky that there are some people making it so we are able to do the show for the amount of money we're able to do it for," McLain said. "If we didn't have the connections that we have, largely through Nena Ivon, it couldn't happen for this amount of money."

Ivon is the instructor of the Advanced Fashion Show Production class, which is responsible for producing the show. She is also a fashion director at Saks Fifth Avenue, which provided free makeup for this year's event.

Fashion Columbia producers also cut the cost of printing flyers and invitations to the show this year.

Fashion Columbia's open call for designers work for is from 9 a.m. to 5 p.m. on April 15 in the 1006 S. Michigan Ave. Building, where producers expect more than 100 applicants. On April 16 the team will narrow down that list to 35 students whose designs will appear in the show.

Another important aspect of Fashion Columbia is that it is on a strictly professional level, said Dianne Erpenbach, coordinator in



Fashion Columbia 2004

File

fashion/retail management. All the models and photographers have experience in the fashion industry.

"This is a professional show and that is one of our standards that we always maintain," Erpenbach said. "We want our students to learn how to produce a show that is at professional standards."

Erpenbach said that the change from the runway to the stage will give the show more of a performance feel, but it hasn't discouraged those involved.

Lourdes Castro Osorio, design liaison for the show, said planning the show without a runway has been different from what she expected.

"The biggest impact has been the change of venue," Osorio said. "It's been an interesting experience, and as a designer, it will have a little bit of a different feel, but the clothing will show and that's the most important thing of all."

High school students from across Illinois usually attend the matinee show of Fashion Columbia, but this year there is no matinee, and a fifth show was added for the students on April 11 in the Conaway Center, 1104 S. Wabash Ave. The students, mostly enrolled in high school fashion design classes, have an opportunity to ask the designers questions and see the show in a more intimate setting.

Fashion Columbia runs April 21 and 22 at 6 p.m. and 8 p.m. For ticket reservations, call (866) 468-3401 and for more information, visit <http://fashioncolumbia.colum.edu/>.

Faculty workload issues resurface at convocation

○ Provost discusses at convocation his commitment to reducing faculty duties despite withdrawing his proposal to President Carter

By Jeff Danna
News Editor

Addressing an audience of more than 100 Columbia faculty members in the Film Row Cinema, 1104 S. Wabash Ave., Provost Steve Kapelke said at a faculty convocation April 8 he continues to be committed to reducing faculty workload.

Recently, Kapelke said, he withdrew a proposal addressed to Columbia President Warrick L. Carter outlining the need for reduced workload requirements for faculty, in order to clarify some specifics.

Kapelke said he is looking into issues such as flexible scheduling and stipends for faculty. He is expecting to complete his research by fall 2005 and resubmit his proposal to Carter at that time.

"I bear complete responsibility with this," Kapelke said. "This is a change to which I remain committed. ... I don't want to let this linger."

In a recent survey by the Columbia College Faculty Organization, faculty members

pointed out that reducing workload was the most important issue they faced. Of the approximately 110 people who responded to the survey sent out earlier this year, 91 people voted on the nine-hour teaching load category, with 58 percent indicating the issue was urgent.

Each semester, tenured and tenure-track faculty are currently required to teach 12 credit hours, or about four classes, Kapelke said. He is requesting to have this requirement reduced to nine credit hours, or about three classes a semester.

Kapelke also said that in addition to teaching hours, faculty members are also overwhelmed by administrative work. Faculty handles tasks such as designing Web pages and coordinating internship programs, but other employees could handle these jobs, associate-provost Jan Garfield told The Chronicle last month.

"We will hire new staff members at a rapid rate and assign them to managerial tasks now

performed by faculty," Kapelke said.

Columbia has already started hiring people to take on these duties, he said, but he did not say to which departments they were hired.

By restructuring workload requirements, he said, faculty members would have more time to work in their professional

fields. This ties into the Columbia 2010 plan's vision of making the college more student-centered, because by reducing workload, faculty members would have more time to devote to assisting and counseling students.

Students could also benefit from having contacts to faculty members who regularly work in

their chosen fields, Kapelke said.

"[Faculty members] must continue to be lifelong learners," he said.

This year, Columbia hired 10 full-time faculty members and added eight new staff positions within its departments, Kapelke said. Next year, the college anticipates hiring about 10 more full-time faculty members.

"This is a change to which I remain committed. ... I don't want to let this linger."

—Steve Kapelke,
Columbia Provost



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FREQUENCY 32

Television Department

Columbia COLLEGE CHICAGO

Program Guide for University Center on Channel 32

Campus Update

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

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

Reel Stuff

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

This week's featured artists: Arthur Wiechec

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

Connie Martinson - Talk Books

Author, Shawn Shifflett shares incite about his book, Connie Martinson - Talk Books.

MWFSu: 11:30a TRSa: 8:30p

Reel Stuff

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

This week's featured artist: Kristen Reyer

MWFSu: 12:30p TRSa: 9:30p

Gamers (NL)

Tired of playing the same old video games? Get a sneak peek of the latest games and stylish new video game controllers.

MWFSu: 8:00p

Reality Bar Crawl (NL)

The cast of two reality shows have joined forces and are coming to a college near you

MWFSu: 8:30p

AV Squad (NL)

Hot new music videos of the spring that you don't want to miss. But first compare your college experience to the life of a sheltered college freshmen.

MWFSu: 9:00p

College Town, USA (NL)

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

This week's open house: University of Kentucky

MWFSu: 9:30p

Comedy Night School (NL)

Romance just got better for those in search of a love life. Grab a pad and pen for tips to acquire that special someone that is closer than you think.

MWFSu: 10:00p

Funny Money (NL)

Comedians battle head to head for big money and audience laughs.

MWFSu: 10:30p

AV Squad (NL)

You don't want to miss the latest music videos nor the special guest host that will introduce them on this edition of AV Squad.

MWFSu: 11:00p

Planet X (NL)

Who said men were better in sports than women? Meet three brave women that take a stab at extreme sports, giving men a run for their money.

MWFSu: 11:30p

(NL) National Lampoon Network Programming

Do you have a great film or video that people need to see? Contact:

Frequency TV

Columbia College Television Dept.

312.344.8509

frequencytv@colum.edu

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1572 N Milwaukee Ave. Chicago, IL *21 and over

**Thunderwing
Paper Airplane Pilots
Che Arthur
Francois Dillinger
Waste**

**Tickets \$8 @ www.ticketmaster.com or
Double Door box office**

Doors at 8 p.m. Show at 9 p.m.

For more info checkout: <http://www.rocktheages.org>

CD available through Southern Distribution will also be sold on campus

studiochicago



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

Concert Hall Events

*Jazz
Gallery*

In the lobby Monday at 12:30 pm

Tuesday April 12

Theatre Dept. Freshman

Performance "Hat Acts"

2:00 PM & 7:30 PM

Wednesday April 13

Theatre Dept. Freshman Performance

"Hat Acts" 11:00 AM

Columbia College Jazz Ensemble

7:30 PM

Thursday April 14

Theatre Dept. Freshman Performance

"Hat Acts" 12:30 PM

Friday April 15

Theatre Dept. Freshman Performance

"Hat Acts" 7:30 PM

All Concert Hall events are free unless otherwise stated.

For more info: 312/344-6300

Music Center pianos provided by Ortigara's Musicville, Inc.

Columbia 
COLLEGE CHICAGO

NEED A REGULAR PART-TIME JOB OR A JOB FOR THE SUMMER?



Attend the summer "Survival" Job Fair

Thursday, **April 14, 2005**; 11 am - 3 pm
Hokin Center, 623 South Wabash, 1st Floor

create...
change

The event is open to all Columbia College Chicago students.
Come and network with employers from a wide range of industries.

Dress sharp,
Act Professional,
and **bring copies of your resume!**

Sponsored by Student Employment/Portfolio Center
Division of Student Affairs

In recognition of Student Employment Week,
we are hosting the summer "Survival" Job Fair

Asian Arts Center lauds actress of screen, stage

○ Showcase at Gene Siskel Film Center honors Lauren Tom's accomplishments

By Monica Tapia
Staff Writer

Asian-American actress Lauren Tom was honored for her contribution to film by the Center for Asian Arts and Media at Columbia as part of the 10th anniversary celebration of the Chicago Asian American Showcase, which ran through April 10.

As a role model to the Asian community, Tom said she is still surprised and delighted when people recognize her.

"At least once a day, someone will come up to me and say, 'I know you from somewhere.' They think they know me from high school or something," Tom said with a laugh. "But it's a big honor and I'm always touched when I get recognized."

Tom, an Illinois native, has starred in dozens of films and TV series, including playing Ross Geller's girlfriend Julie during the first two seasons of "Friends" and Lena, a devoted daughter struggling to keep her marriage alive, in *The Joy Luck Club*.

Tom has performed in sitcoms, Broadway shows and films like *In Good Company* and *Bad Santa*. She has also received a Village Voice Obie Award, which recognizes excellence in Off-Broadway productions. Usually playing a supporting lead, Tom said there is a good side and a bad side to being an Asian actress.

"A sitcom is a 9 to 3 job. So I can focus on my real family right now and still have my dream job."

—Lauren Tom, actress

"It's good [to be an Asian actress] because I don't have nearly as much competition as if I were white or blonde," she said. "But there aren't many Asian lead roles."

Nancy Tom, Lauren's mother and founder of the Asian Art Center at Columbia, is very proud of her daughter's achievements and success.

"I'm a very happy mother," said Nancy Tom, "because she has found something she loves to do and has the willingness to help others."

Nancy Tom founded the Center for Asian Arts in 1998. It was the first Asian arts center founded by a college in the

United States. Within five years, the center earned a reputation after producing a variety of events and honoring the importance of Asian arts and media in Chicago. A year after it was founded, 2,500 people attended "New World, New Art: The Asian Artist in America" festival at Navy Pier. From April 26 through May 6, the center will present its Women Warrior Festival honoring women of Asian descent.

Currently, Lauren Tom is working on a sitcom pilot for CBS, which she said provides the perfect working schedule since she has two young boys to care for.

"A sitcom is a 9-3 job," Tom said. "So I can focus on my real family right now and still have my dream job."

The 10th Annual Asian American Showcase, presented by the Foundation for Asian American Independent Media and the Gene Siskel Film Center, concluded April 10. Tom discussed films she has starred in and displayed collections from some of her films during A Day with Lauren Tom.



KRT

Actress Lauren Tom was honored April 10 by Columbia's Center for Asian Arts and Media at the Chicago Asian American Showcase for her work in film, television and theater.

Educating Artists for the 21st Century

The Center for Teaching Excellence and the New Millennium Studies / First-Year Seminar Teaching Academy invite all Columbia College Chicago Students, Faculty, and Staff to a conversation with

John Frohnmayer

Chairman of the National Endowment for the Arts 1989-1992

PRIVACY, THE PATRIOT ACT, AND YOU

Monday, April 11, 2005 4:00-5:30 Collins Hall (6th Floor) 624 South Michigan Ave.

A reception will follow in Room 1107, 624 South Michigan Ave.

John Frohnmayer is a self-confessed "arts warrior" and radical defender of the First Amendment.

John Frohnmayer is also an accomplished trial lawyer, educator, and singer.

create...
change

Voices of legends resurface

○ Center for Black Music Research receives Grammy Foundation grant

By Rebecca Parsons
Copy Editor

Stevie Wonder. Isaac Hayes. Nina Simone. These are just a few of the artists whom journalist Sue Cassidy Clark was fortunate enough to interview in the late 1960s and 1970s during her career as a photojournalist for Rolling Stone and other music publications.

Now the recordings of these interviews, along with nearly 100 others, will be featured in the Sue Cassidy Clark Collection at Columbia's Center for Black Music Research in the Wabash Campus Building, 623 S. Wabash. Thanks to a \$19,000 grant from The Grammy Foundation Grants Program, this collection of more than 130 cassette-taped interviews will be preserved, cataloged and digitized for maximum exposure to students, musicologists and the public.

Rosita Sands, director of the Center for Black Music Research, is excited about bringing the Sue Cassidy Clark Collection to the public through the CBMR and the grant from The Grammy Foundation.

"This grant will help us to document an American popular music tradition of soul music from a very important time era in the history of American music," Sands said. "We know these artists from their music and their songs, but most of them did not write a book, so we are excited about having this opportunity to preserve this oral history and

make it widely accessible."

Although the CBMR is a research unit of Columbia, it is also a 501c3 non-profit institution, which means that it primarily relies on donation-based funding to support its many projects, performances, conferences and research initiatives.

"The grant gives us the cash we need to make the collection accessible and digital," said Morris Phibbs, assistant director for development and outreach. "We would not be able to do this without the grant from the Grammy Foundation."

The Grammy Foundation awarded nearly \$600,000 in grants this year to 19 musical and educational institutions to aid in music research and archival and preservation projects. The foundation's grants program uses money from The Recording Academy to help fund organizations, institutions and individuals that aim to preserve music and recorded sound for the American public. Grants also help fund research projects that study music therapy.

"The Center for Black Music Research at Columbia ... was selected for its renowned work in music research and commitment to preserving unique recording projects," said Neil Portnow, president of The Grammy Foundation and The Recording Academy.

He said the stories behind the music hold a special value, and this aspect of the Sue Cassidy Clark Collection was an impor-

tant consideration in the selection process.

"We feel these diverse collections of interviews with legendary soul musicians like Jerry Butler, Al Green, Gladys Knight, Smokey Robinson and others will be a tremendous asset to the CBMR and the public for years to come," Portnow said.

The collection's digital conversion process will start during the summer or fall of this year, and will take about a year to complete. As is the case with all CBMR materials, the Sue Cassidy Clark Collection will be available as on-site reference material, which means it cannot be taken out of the library.

"The tapes will be converted into digital recordings, which will be accessible to hear on computer and CDs, and the collection will be logged on paper and stored on hard drive files," said Suzanne Flandreau, CBMR librarian and archivist. "Audio cassettes inevitably degenerate, so this digitalization process will preserve the collection permanently."

Sands said she thinks the Sue Cassidy Clark Collection will give the public a glimpse into the minds of the featured musicians, whom she described as "classic artists whose music has stood the test of time."

"Whether you are a music student or just a person who has a favorite artist like Aretha Franklin, there's a lot to be learned from this collection," Sands said. "You can hear about



Photo Courtesy of Center for Black Music Research

Jerry "The Ice Man" Butler is one of the more than 100 musicians whose recorded interviews can be found at the Center for Black Music Research as part of the Sue Cassidy Clark Collection. This photo is one of many taken by Clark during her career as a photojournalist.

their struggles, their influences, or what they were thinking when they wrote a particular song. It is critical for students today to know about what happened before hip-hop and who inspired the later genres of music."

The staff and supporters of CBMR hope the Sue Cassidy Clark Collection will put a needed spotlight on the center, which has been a sort of hidden gem at Columbia since it opened for research in 1992.

"There isn't any other organization like CBMR in the world because we deal with all music in the black culture and African diaspora; so no matter what genre, era, or part of the world the

music is from, a person can find something they like [at CBMR]," said Phibbs. "We think this collection will be an added attraction to CBMR for Columbia and its community, for Chicago and for music scholars and aficionados across the world."

The Center for Black Music Research boasts a collection of about 10,000 sound recordings, 4,000 music titles, 800 academic dissertations, and 4,000 literature volumes. The library also has an archival manuscript collection, which includes personal and professional documents of musicians, composers, scholars and journalists, along with self-published scores by black composers.

Film *Continued from Front Page*

e Brasileiro (God is Brazilian). The film was directed by Carlos Diegues, who will also be receiving the 2005 Gloria Lifetime Achievement Award from the Latino Cultural Center.

But the special events weren't always part of the festival. Pepe Vargas, founder and executive director of the Chicago Latino Film Festival, said the it began by projecting only a few films on a wall for a small audience. Today, about 30,000 people attend.

"The film festival progressed when I suggested we show the films with English sub-titles," Vargas said, "because to me, the films were for everyone, not just for Latinos."

Vargas was born in a small town in Colombia. He left Colombia at an early age to pursue his education. Through his extensive traveling through many Latin American countries, Vargas' scrutiny of the Latino cultures attracted him to the United States, where he attended Columbia as a broadcast journalism major.

"I was working as a taxi driver while taking 20 credits during my senior year at Columbia," Vargas said.

Through his devotion to Latino culture, the Latino Film Festival has evolved. The International Latino Cultural Center has produced more than 50 cultural events, including comedy shows, concerts and theater.

"When we share who we [Latinos] are, then people will look into our eyes and not down on us," Vargas said. "The world is not too used to seeing us at a higher level."

Since 1987, Columbia has worked with the Latino Cultural Center to organize events like the film festival, Vargas said. Columbia provides 8 percent to 10 percent of the cen-

ter's budget in the form of cash, space and interns. Vargas said the center's total budget is \$1.6 million, while the film fest constitutes about \$1.2 million of that figure.

There are currently only four employees working on the Chicago Latino Film Festival and the rest are volunteers. Hector Barriga, a graduate student from Champaign and a volunteer for the Latino Cultural Center, said although he's behind the scenes, he's excited about working with the festival.

"I get to meet different people and learn new things," Barriga said. "And if I don't have a full-time job by the next festival, I will volunteer again."

With the help of volunteers and devoted workers, Vargas now plans to expand the International Cultural Center with workshops, programs and classes for adults, seniors and children for the Latino culture as a whole.

"I'm sort of crazy," Vargas said. "But it's my greatest challenge to build a majestic place where we can be connected. Where one country is no better than the other because the beauty of being different is vibrant."

And with the success of the Chicago Latino Film Festival Vargas said his dream will become a reality.

"Filmmakers really accomplish their dream by making a film they fantasize about," Vargas said. "I learn to dream working with those filmmakers, so my movie would be to build this center."

The celebration tickets range in price from \$40 to \$65, while the tickets for the films cost \$8 to \$10. For more information visit www.latinorculturalcenter.org or call (312) 431-1330.

ACOUSTIC KITCHEN

-Tuesday, April 12
and May 17 (7-9
PM)

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song and music
unplugged
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turned on!

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of show or contact
ddolak@colum.edu
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-Hosted by David
Dolak (Science Insti-
tute) with Tanya
Harasym



Gaming Continued from Front Page

Carter, as well as the board of trustees, has openly supported the major, which will combine classes from the Interactive Multimedia and Academic Computing departments, as well as adding original courses.

At the April 8 faculty convocation, Carter said he would definitely grant his approval to the video game design major.

Wade Roberts, program director of the Interactive Multimedia Department and long time supporter of the major, told *The Chronicle* in January that gaming industry professionals had input on the direction that the major would take.

"We had some outsiders, some professionals involved in the game industry, who sat in on a couple of meetings with us to kind of advise us," Roberts said. "They gave us witness and testament that we are on the right track."

Bartoni also said the college received a grant from the U.S. Department of Homeland Security to fund possible work on a crisis simulation video game.

Bartoni said the government has no input on the major itself.

Supporters of the major are hoping for a fall 2005 debut, and after the vote, the council erupted in applause.

The meeting also stirred up controversy concerning a proposed student center. Student representatives Nathan Gabbard and Lauren McLain asked the council for its support in making the push for a student center the top priority for the Student Government Association and the Student Organization Council. Discussions on the topic were heated, and the council motioned to postpone further discussion to the May 6 council meeting.

Bonnie Brooks, chair of the Dance Department, said that she needs more information before she fully supports the center.

"All of us are deeply sensitive to this issue," Brooks said. "But we feel like we need a lot more information."

"I very much support this proposal. ... We are at the cusp."

—Keith Kostecka, president of the Organized Faculty of Columbia College.

Children check out college life



Eric Davis/The Chronicle

A group of students from Spry Community School, 2400 S. Marshall Blvd., visited Columbia April 5 for a first-hand glimpse of college life. They were ushered through the 'Polytheism of Gender' exhibit in the Hokin Gallery, 623 S. Wabash Ave., but the exhibit's content elicited giggles and finger pointing by the fourth graders. When chaperones overheard the snickering, they deemed the exhibit's content inappropriate and the children were taken across the hall to the Hokin Annex.

Conversation Continued from Front Page

dent center within the next year-and-a-half to two years.

This purported \$9 million fundraising milestone comes just after the department severely altered its direct fundraising activities. When Ross was hired in October 2003 to reduce the college's dependence on tuition dollars, he outlined a strategy for raising funds that put more emphasis on cultivating individual relationships with prospective donors than on drawing directly from fundraising events.

The highest profile program of the Institutional Advancement's cultivation mission is the "Conversations in the Arts: Up Close With" series, which closes out this year with an appearance by famed actress Mary Tyler Moore. These events do not show a profit, with costs for the event exceeding the income.

Rather, the aim of the series is to draw in wealthy donors who desire to meet celebrity guests.

This and other events on the Institutional Advancement docket are aimed at inspiring "constituent relations" and building a "global institutional marketing plan that will positively affect philanthropy." In other words, the goal is to get celebrity guests to help open up the pocketbooks of alumni, students and faculty.

In this cultivation mission, everyone affiliated with Columbia is considered a possible constituent. For example, board of trustee members are charged with bringing in at least a \$5,000 gift to the school. However, the *Up Close With* series is designed to draw in donors from outside the college community.

Ross stopped short of crediting the *Up Close With* series with the recent upsurge in gifts to the college.

"Up Close With, in an indirect way, has helped," he said. "It is not something you can measure in the moment."

The *Up Close With* series has been cleared for a second season,

with a list of possible guests that includes former president Bill Clinton, Sophia Loren, James Earl Jones (who bowed out of this year's series due to a scheduling conflict), and Julie Andrews.

Andrews is the only celebrity "booked, signed and sealed" for the second season. She is slated to appear at Columbia on November 17, 2005, a date that coincides with the 10th anniversary of Columbia's President's Club, a guild reserved for donors who give upwards of \$500 to the college. If Clinton signs on, he will be the first president to make an appearance at Columbia.

Right now, the profitability of the event can't be measured.

"We are not looking to raise any funds from the event itself, but to tie people to Columbia College through [the speakers],"

Nelson Boyette, executive director of constituent relations said during a November interview.

Estimates for guest-speaker fees range between \$40,000 and \$75,000, but Ross is working to have the event underwritten by local businesses and foundations. He said his goal is to make the *Up Close With* series self-sufficient by 2006.

During his time at St. Bonaventure University—where he worked as vice president for advancement, a small college in southwest New York state, Ross held similar events, including one

where Andrews was a celebrity guest speaker.

Suzanne English, director of media relations at St. Bonaventure University, said, from what she recalls, Andrews' visit on March 26, 2003, was a nice event with a lot of positive press, although she was unable to say if the event was

Targeting individual donors is a fundraising method that Ross brought with him from St. Bonaventure—along with a good chunk of his revamped Institutional Advancement management team. Two of the four executives hired in February 2003, Boyette and John Hostler, worked there with Ross.

It is a method that he believes was sorely needed at Columbia.

"What Columbia was doing for a long time was fundraising, like, 'Hey, let's throw this event and invite lots of people and hope to make some money,'" Ross said. "Now Columbia College and the board are into development."

But Ross said the college is moving toward developing long-term relationships with individuals who have the capacity to make substantial gifts to the college.

"The school has not done the world's greatest job of cultivating," Ross said. "A lot of people have, in the past, been asked to give \$50 when in

reality they have the capability to give up to \$1 million. Now we are trying to bring in individuals with financial capital and interest in the university."

Some direct results of the development method of fundraising, include establishing a \$50,000 scholarship and enlisting 22 new President's Club members.

A major goal of Institutional Advancement is to get Columbia into people's wills. Ross said he is determined to secure "planned giving" for the college by setting up permanent endowments

through wealthy donors and become the beneficiary of individual estates.

Drawing revenue from gifts and bequests is not uncommon in college fundraising. *The Chronicle of Higher Education*, an industry publication, publishes a periodic list of gifts and bequests given to colleges across the nation. A December 2004 report details a \$44 million gift from Bill and Dee Brehm for the establishment of a Type 1 diabetes research center at the University of Michigan at Ann Arbor, and a \$5 million gift from Dick and Carole Cline to create the Center for Study of Democratic Governance to the University of Illinois Foundation, among others.

"The key to fundraising is in cultivating the individual," Ross said. "Once you do that there is no end to what they will invest money in."

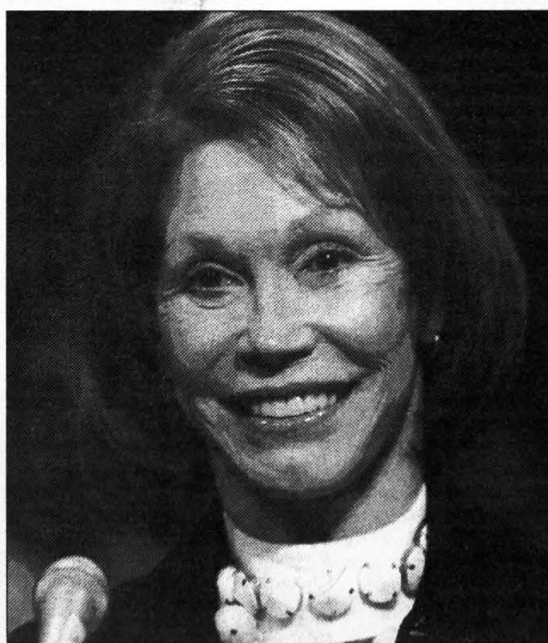
Ross hopes to turn this fundraising method into the backbone for the proposed student center capital campaign.

"There has never, ever been a successful capital campaign at Columbia," Ross said. "The first one is always the hardest."

The changes in Institutional Advancement, both in its staffing and methods, have sparked rumblings in the Columbia community that the school is altering its direction. For a college once known as a family institution run by the Alexandroffs—Columbia's founder Mirron "Mike" Alexandroff is the namesake of the 600 S. Michigan Ave. building—it has seen, during the past decade, two different presidents, five new vice presidents and a slew of deans and chairpersons.

But Ross disagrees that the direction of the college has changed.

"I don't think that the college has changed its mission. I think they found better ways to implement their mission," Ross said. "I think I was brought in because the college had a sense that it needed to change the way it did business."



KRT

Actress Mary Tyler Moore speaks at the final *Conversations in the Arts* presentation of the school year on April 15.

considered a success by the school. Since Ross' departure from St. Bonaventure, the school's media relations and advancement departments have merged into one entity.

This and other events on the Institutional Advancement's docket are aimed at inspiring "constituent relations" and building a "global institutional marketing plan that will positively affect philanthropy." In other words, the goal is to get celebrity guests to help open up the pocketbooks of wealthy alumni, students, faculty, staff and philanthropists.

Ray Bradbury Day

Story Week Epilogue:

*Presented by the Fiction Writing Department
Free and open to the public*

STORY
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festival

"...for more than six decades, Ray Bradbury, an Illinois native, has delighted and challenged readers and critics with his imagination, creativity and cultural commentary."

Richard M. Daley,
MAYOR OF THE CITY OF CHICAGO
(from his Proclamation of April 18, 2005
as RAY BRADBURY DAY IN CHICAGO)

Monday, April 18, 6 pm

(5 pm doors)

Harold Washington Library
Cindy Pritzker Auditorium,
400 S. State Street, Chicago

Sponsored in part by the Chicago Public Library

General Information

312-344-7611 or 312-344-8559
storyweek.colum.edu

Media Information

773-472-2254
Sheryljohnston@aol.com

Celebrating literary legend Ray Bradbury and the release of his authorized biography, **The Bradbury Chronicles: The Life of Ray Bradbury** by award-winning journalist and Columbia College Chicago instructor Sam Weller. Book signing to follow.

Conversation with Sam Weller and Donna Seaman, Booklist Associate Editor and host of WLUW's *Open Books*.

Readings with Harbor Lit Theater Company.

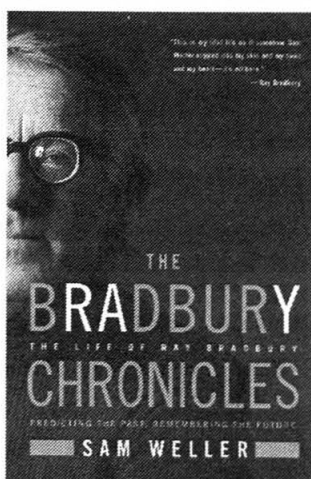
Paul Amades, Will Casey, Doreen Feitelberg, and Tom Mula under the artistic direction of Catherine Slade. Music by Kirk Brown.

Telephone Q&A with Ray Bradbury. Ray speaks to the audience from his home in Los Angeles.

Sam Weller
Donna Seaman



Photo: Amanda Perry



"This is my life! It's as if somehow Sam Weller slipped into my skin and my head and my heart—it's all here."

Ray Bradbury,
on *The Bradbury Chronicles*

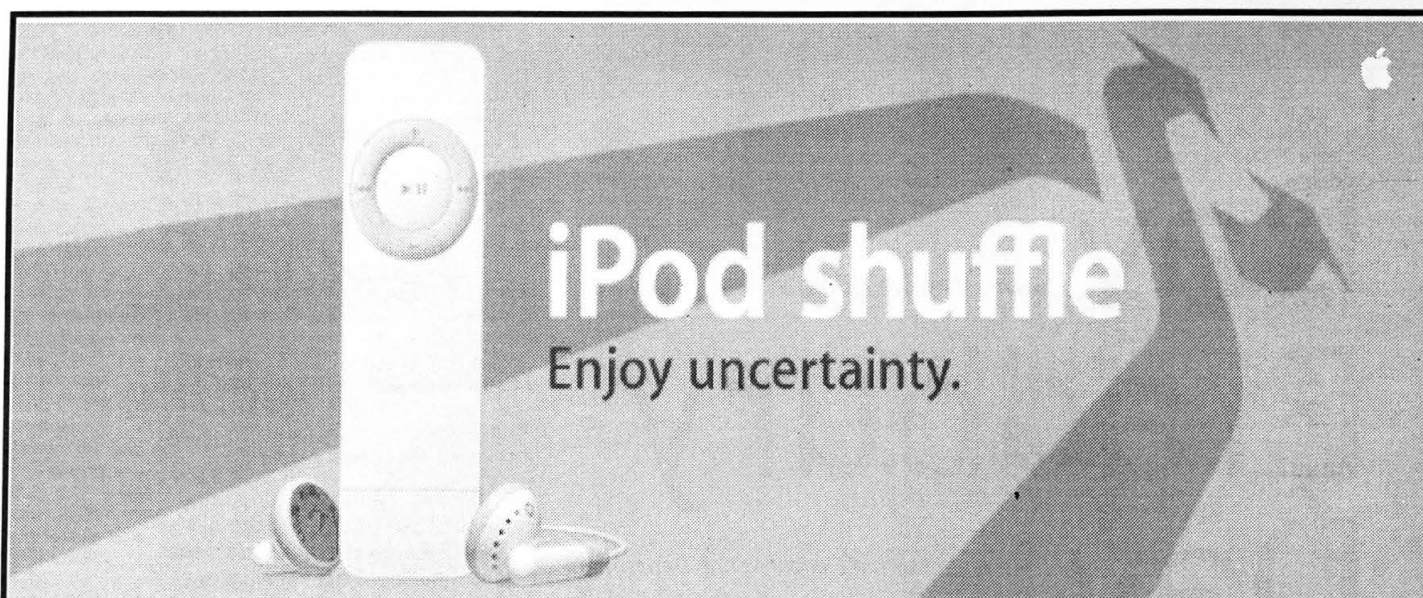
create...
change

Columbia 

COLLEGE CHICAGO



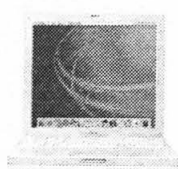
This program is made possible in part by a grant from the Illinois Arts Council, a state agency. Story Week is sponsored in part by the Chicago Public Library and the Chicago Department of Cultural Affairs.



iPod shuffle

Enjoy uncertainty.

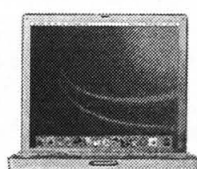
Portables



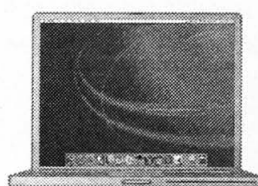
iBook 12"
from \$899



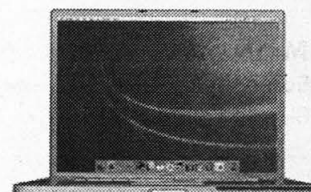
14"
from \$1,199



PowerBook G4 12"
from \$1,399



15"
from \$1,799



17"
from \$2,399

Desktops



Mac Mini
from \$479



iMac G5
from \$1,199

iPod



iPod shuffle
from \$99



iPod
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The Apple Store @ Columbia College

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*The School of Liberal Arts and Sciences and the Center for Teaching Excellence,
in partnership with the Departments of Liberal Education and English, present*

SOUTH AFRICA

FILM NIGHTS & THE SHARING CULTURES ENRICHMENT SERIES

ALL EVENTS WILL TAKE PLACE IN COLLINS HALL, 624 S. MICHIGAN, ROOM 602 AND ARE FREE AND OPEN TO THE PUBLIC.

MONDAY, APRIL 4, 2005 7:00 P.M.

Screening of "Witness Against Apartheid" (1987) & "Last Grave at Dimbaza" (1975).

Classic Anti-Apartheid Documentary. Introduced by Prexy Nesbitt.

THURSDAY, APRIL 7, 2005 5:00 P.M.

Going To Graceland: The Art Of Creative Collaboration.

Dr. David Krause will examine the cross-cultural musical collaboration between Paul Simon and a number of South African artists, notably Ladysmith Black Mambazo, in the GRACELAND album (1986).

Sharing Hip Hop Cultures: A Place Where Global Black Youth Meet.

Dr. Stephanie Shonekan, Professor of Humanities and Cultural Studies will explore the cultural space shared by African and African American hip hop artists and listeners.

THURSDAY, APRIL 14, 2005 5:00 P.M.

History, Memory & Story in Post-Apartheid South Africa.

In 1994 South African History began anew, political apartheid was over, but the artifacts and ghosts of this racist system remain. How are the people of South Africa dealing with their memories, their stories, whose stories, whose pain, their public & private monuments? Lisa Brock, Chairperson of Liberal Education and historian of Southern Africa and Jeff Spitz, Professor & documentary film-maker, will address these questions in film, sound, & visual presentations. Light reception following the presentations.

MONDAY, APRIL 18, 2005 7:00 P.M.

Screening of "Dry White Season" (1989) starring Donald Sutherland.

A commercial film in which a white middle class South African faces apartheid. Introduced by Prexy Nesbitt.

THURSDAY, APRIL 28, 2005 5:00 P.M.

Sharing Cultures: Personal Revelation, Pedagogical Realization and the hope for Political Revolution.

Sharing Cultures is a collaborative teaching project between Columbia College Chicago and Nelson Mandela Metropolitan University in Port Elizabeth, South Africa. In this presentation the teaching team from Columbia College Chicago will share reflections on the project as an impetus for change with respect to the perception and location of power.

MONDAY, MAY 2, 2005 7:00 P.M.

Screening of "Amandla: Revolution in Four Part Harmony" (2002).

A moving documentary on music in the struggle. Introduced by Dr. Lisa Brock.

MONDAY, MAY 16, 2005 7:00 P.M.

Screening of "State of Denial" (2003) & "The Sky in Her Eyes" (2002).

Moving documentaries on Aids in South Africa. Introduced by Funeka Sihlali/Dr Hyman Rochman.

create...
change

Briefs from colleges across the country

Gender rights prompt campus conversions

University of Maryland officials are implementing plans for transgender students and faculty, which includes amending Resident Life policies, educating the campus community and adding at least one unisex bathroom in each university building.

On March 14, UMD President Dan Mote announced via e-mail that the university would interpret the Human Relations Code—the university's primary document concerning issues of protection for diversity—to protect transgendered individuals. A result of the change is that now transgender individuals who encounter abuse will be able to file a formal grievance report specifically on the grounds of gender identity and expression, said Rob Walters, associate vice president for academic affairs and special assistant to the president for diversity.

Resident Life is also trying to find bathrooms in the dorms that could easily be converted and offer more privacy to individuals who need it, said Jan Davidson, associate director for Resident Life at UMD.

Existing bathroom signs

would be changed to exclude male and female figures, and locks would be added to ensure privacy.

Resident Life will also draft a policy that formalizes its procedures for dealing with transgendered students who want more privacy in their living quarters, Davidson said.

So far, Resident Life has never had a transgendered student approach them with concerns or a request for special housing, Davidson said.

Efforts to educate the campus are also underway. The Rainbow Terrapin Training Network, under the LGBT office, will bring speakers to talk about their experiences to educate the campus on transgender issues.

Reality check, from war to video game

A team of scientists at the University of Southern California Institute for Creative Technologies is converting an Xbox game into a treatment for soldiers returning from Iraq who suffer from post-traumatic stress disorder.

The game, *Full Spectrum Warrior*, was designed by scientists to train soldiers for combat in urban areas, helping

them prepare for war from the comfort of a couch.

FSW was designed in tandem with the Army's Infantry School at Fort Benning, Ga., as part of a \$100 million, five-year contract awarded by the Army in November.

By taking the virtual environments created for the game, researchers are developing a method of slowly exposing soldiers to the stimuli that create stress.

In a psychological study used by the scientists, events such as killing an enemy, seeing a fellow soldier die or receiving enemy fire are some of the scenarios used to create post-traumatic stress.

The research stemmed from high rates of occurrence, as many soldiers exhibit symptoms of deteriorating mental health after serving in combat. About two of every 10 soldiers who return from fighting in Iraq show symptoms of anxiety, depression or Post Traumatic Stress Disorder, according to the *New England Journal of Medicine*.

With the help of a trained psychologist, soldiers will gradually be re-exposed to the events that caused their anxiety. This is similar to the treatment for other anxieties, where a patient is exposed to what they fear in a controlled environment.

Keg registration may be required to party

A recently proposed ordinance in Madison, Wis., would require liquor stores to keep records following the sale of a keg, forcing customers to complete paperwork documenting the location of the party and vowing only people of legal age will drink from the keg.

If the ordinance passes, identification tags will be attached to all kegs sold in Madison. The identification tags will list where and when the keg was purchased and display a warning stating that it is illegal to remove the tag.

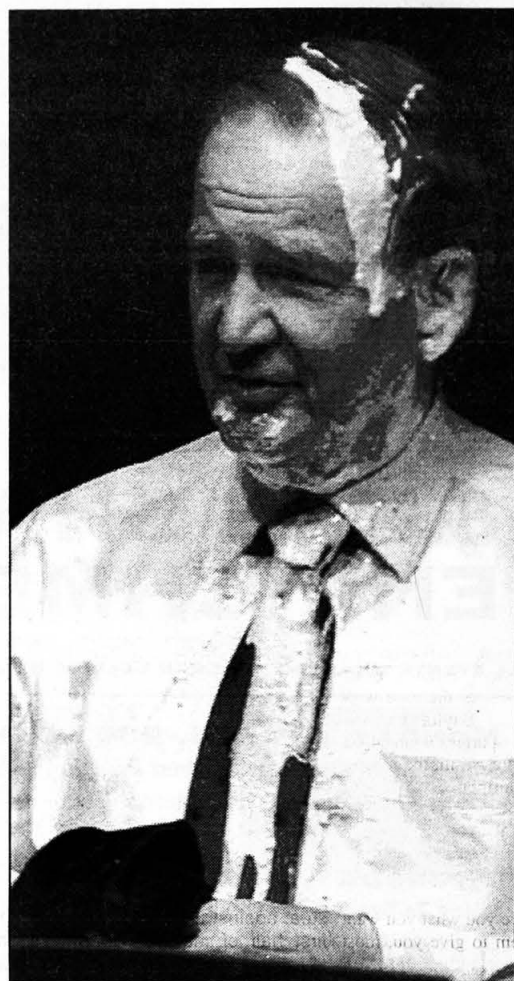
Alderman Mike Verveer said he disagrees with the keg ordinance because it leaves room for abuse by the Madison Police Department, adding the MPD could potentially go into liquor stores and use the forms to find house parties.

However, Verveer said he believes the MPD does not currently have a difficult time locating house parties or prosecuting those who host the parties.

University of Wisconsin senior Maureen Tinley said she also disagrees with the ordinance because she believes more students will purchase hard liquor and cases of beer.

"It has potential [to stop house parties]," Tinley said. "But when you want to have a party, you have it and do it anyway."

Sloppy speech



Conservative commentator and former presidential candidate Pat Buchanan was drenched in salad dressing after a man rushed the podium and hurled it at Buchanan when he was speaking at Western Michigan University in Kalamazoo. Nearly 900 students attended the speech, which ended early because of the incident.

Also, because the ordinance would only apply to the city of Madison, students could purchase kegs in nearby suburbs, Tinley said.

The ordinance, which must pass through several committees before being heard by the city council again, is likely to pass, according to Verveer.

Grass up and go, the "greener" approach

Iowa State University researchers said they found a new source of alternative fuel—and it can be found in south central Iowa.

Robert Brown, professor of mechanical engineering and director of the Center for Sustainable Environmental Technologies, said he and his team are working to improve the process of turning Iowa prairie grass into a useable fuel in the form of hydrogen gas.

Brown and his team were awarded a \$1 million grant three years ago to help with their research.

Through "gasification," grass is converted from a solid material into a combustible gas and contaminants are removed to increase the amount of hydrogen, said Jerod Smeenk, project

manager and associate scientist at the Center for Sustainable Environmental Technologies.

Companies interested in the research include Chevron-Texaco, Rolls-Royce and British Petroleum.

The estimated cost for a kilogram of hydrogen—which is equal to a gallon of gas—is expected to be \$2.90 in 2010, dropping to \$2.60 in 2020, Brown said.

H2Gen is a company developing a modular fuel processor, which could convert grass into hydrogen fuel at a gas station. People will be able to fill up their tanks with gas made on-site if their vehicle operates on a fuel cell engine, said John Reardon, chief technology officer of Frontline Bioenergy.

Aside from the economic benefits, fuel cell cars are better for the environment.

Hydrogen-powered vehicles do not produce smog and only emit water into the air, Reardon said.

Brown said if hydrogen-based gas replaced even 15 percent of the nation's gas sales, it would reduce U.S. dependence for oil from other countries.

—Compiled by Alan J. Baker

Showing strength



At the invitation of the disabled student's association at the University of Florida in Gainesville, Keith Deith, from Ontario, Canada, demonstrated his wheelchair abilities with a half-pipe ramp on campus. Deith was paralyzed in a motorcycle accident three years ago.

Victory gives hope to the have-nots

○ Program changes on ESPN and campaign initiatives help roll NCAA women's basketball onto center court

By Kathleen Nelson
KRT

The 2005 women's Final Four could be remembered as a defining moment in shaping the identity of women's college basketball. The teams in the final broke the mold of traditional powers taking center stage, while the powers behind the scene worked to give the women's tournament an identity more distinguishable from the men.

Missing from the championship game on April 5 were Tennessee and Connecticut, either of which had won eight of the past 10 women's NCAA Tournaments. In their places were Baylor and Michigan State, two teams reborn just five years ago and on parallel paths of success. Given the two teams' ability to come back from big deficits, the biggest disappointment of the women's Final Four was the ease with which Baylor handled the Spartans in an 84-62 victory. Still, the road to prominence only appears easy.

"You better be at a school that has an athletic director and an administration that will give you what you want them to give you, most importantly time to

build a program and give you the resources," said Baylor coach Kim Mulkey-Robertson, who took over a team that finished 7-20 the season before her arrival. "Secondly, you better go hire a staff that will roll their sleeves up and make you look good and understand what you have to do in recruiting to go out and build. You can't go out after the McDonald's All-Americans. You got to go after sleepers and beat the bushes and find players."

All-American forward Sophia

Young is a case in point. A native of St. Vincent, West Indies, Young played high school basketball in Louisiana and caught the attention of the father of Jennifer Roberts, one of Mulkey-Robertson's assistants. They took a look and signed her before anyone had a chance. Young is an exception on the Baylor roster, where 11 of the 14 players are from Texas. She scored 26 points in the title game and was named the tournament's most valuable player.

"We just won a national championship with not one kid on the roster that was recruited by the powers that be," Mulkey-Robertson said. "And that gives hope to all of us that are trying to build a program."

Young is a junior, which means the Bears have the potential to return to the Final Four next year in Boston. Mulkey-Robertson hedged when asked whether Baylor would be the next dynasty.

"No, man, I live day-to-day," she said. "This profession, it wears on you. I love what I do. I have a passion for what I do. We have a lot of young players. We only lose



Baylor basketball fans cheer as they watch, on television, Baylor defeat Michigan State 84-62 to win the NCAA women's championship on April 5.

three seniors, two of those get significant time, but we have a returning nucleus of players that aren't going to go away, and they sure did like the way it felt when that buzzer went off."

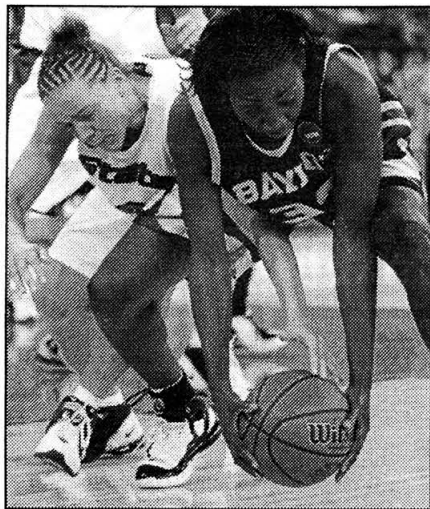
With new faces on the court comes a new identity for the tournament. After years of living in the shadow of the men's tournament, the NCAA women's basketball committee has tried to establish a model for success distinct from the men. Among the changes they have made are: moving the women's selection show to Monday from Sunday avoids the possibility that ESPN's other programming will run overtime, which it has in the past few years, and gives the women a night on which they'll have no basketball competition.

Sue Donohoe of the women's basketball committee noted that the move was the idea of ESPN, which broadcasts all of the women's tournament games.

"When your partner says, 'Let us take this and let us give it the exposure that it needs,' that's when the committee felt like, 'Let's take that step,' said Donohoe.

Launching a "branding initiative," Donohoe said the committee polled players, coaches and fans, asking them, "Tell us what makes women's basketball unique, what sets women's basketball aside." They identified sportsmanship, role models, community involvement and fundamental play, then passed along that message to coaches at all levels.

"We asked them to take part in delivering that message, so that hopefully we can build some equity in our brand and we can distinguish ourselves in the marketplace," Donohoe said. "Certainly our measurable outcome for that will be [increased] attendance."



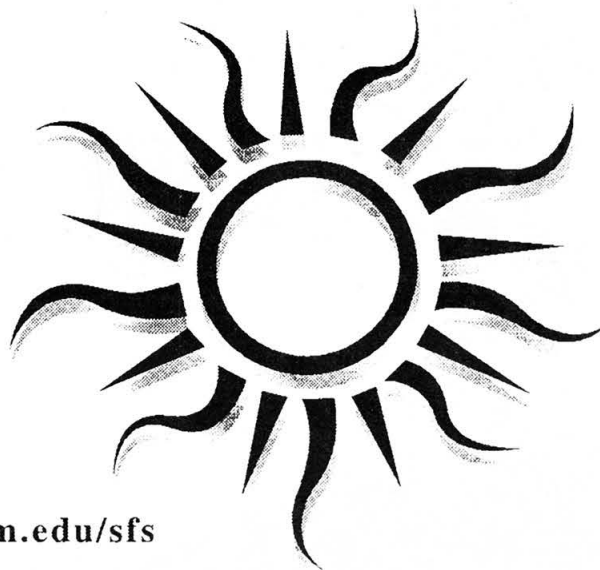
Michigan State's Kristin Haynie, left, tries for the steal against Baylor's Sophia Young during the first half of the NCAA women's championship game April 5, in Indianapolis.

Summer Financial Aid

All Students attending the 2005 summer semester and interested in summer financial aid should complete an **Online Summer Financial Aid Application**.

- Applications will be available April 4, 2005 at www.colum.edu/sfs
- The deadline will be June 1, 2005.
- You will be notified by email of your summer financial aid eligibility.
- Don't delay! Some aid is available on a first come first serve basis.

For more financial aid information visit:
Student Financial Services at www.colum.edu/sfs



Serene countryside home to teen meth addicts

○ Methamphetamine a growing problem among teens in Midwest, steadily replacing marijuana, according to experts

By Melissa Alexander
AP

They sit at a cafeteria table, gossiping and snacking during a school field trip.

"Have you seen him? Has he gained the weight back?" one girl asks.

"Yeah, he looked so good," replies another from across the table. "His cheeks filled in."

It's no casual lunchtime conversation. The teen they're talking about is a recovering methamphetamine addict.

While the methamphetamine epidemic has often been associated with drug labs hidden away in the countryside, today's users frequently defy that image, whether they are urban professionals or suburban homemakers.

Minnesota has been dealing with all of the above and is home to another scary trend: Here, many young people and experts who monitor drug use agree that meth is steadily replacing marijuana as the teenage drug of choice.

"Meth is the thing. It's what everybody wants to do," said Anthony, a 17-year-old student at Sobriety High School in St. Paul who first tried meth at age 13 and has been in recovery since he overdosed last summer. He and other students from alternative learning programs were allowed to speak on the condition that their last names not be used.

"Meth is an oddball in that way," said Caleb Banta-Green, an epidemiologist at the University of Washington's Alcohol & Drug Abuse Institute. "You never know where it's going to hit."

When it does, it often hits hard.

In Nebraska, two 20-year-olds who were high on meth froze to death after getting lost in a snowstorm in January. And in Oregon, officials recently reported that meth is now second only to marijuana as the drug that sends the most teens to treatment in that state.



Kristin, 17, a junior at Harmony Alternative Learning Center, talks with a friend at Green Acres park in Minn. Kristin first tried methamphetamine at age 16.

Nebraska and Oregon are among the nearly two dozen states that have entrenched meth problems, most of them in the West and Midwest, according to state-by-state advisories the Drug Enforcement Administration released this year. "It's here and it's ravaging our kids," said Dave Ettesvold, a drug counselor at two high schools in the St. Paul area, including Harmony Alternative

Learning Center in Maplewood.

Already in Minnesota, a fifth of addicts who entered drug treatment for meth use last year were younger than 18, according to Carol Falkowski, director of research communications at the nonprofit Hazelden Foundation, which tracks the state's drug trends for the National Institute on Drug Abuse.

How teens get methamphetamine varies. Sometimes, they said, friends or relatives get them into it. And a few said they eventually learned how to make the drug themselves.

Kristin, a 17-year-old student at Harmony, tried meth a little more than a year ago while smoking pot in a friend's basement, while the friend's parents slept upstairs.

"Have you ever tried 'crystal'?" the friend asked, bringing out crystal methamphetamine and a small glass pipe that some refer to as a "bubble."

She hadn't tried it, but told her friends otherwise: "I said, 'Yeah' and just went along with it."

She said the reasons teens are attracted to meth are many, from a wish to lose weight to the euphoric feeling users get when they first take the drug.

"I just felt invincible," said Summers, a 15-year-old student at Harmony, who got her first hit of meth at age 13 from a friend's drug-dealing older brother. "You feel like you're better or stronger than everybody."

Like Kristin, she smoked the drug, which can be injected, snorted or taken orally. She quickly became so hooked that "if it fell on the chair, I'd lick it off."

It didn't take long for the effects to turn ugly.

"I'd look in the mirror and my face would look yellow. I'd say, 'I gotta stop for a while or my mom will find out,'" Summers said, recalling how her mom cried when she finally figured out what was going on. Her mother had asked if she was doing meth but, until she was in rehab, Summers never admitted it.

The physical effects of methamphetamine use are often jarring.

One juvenile court counselor still carries teeth that a young meth user gave to her to show other teens who might be considering taking the drug. "Her teeth literally fell out on my desk when she was talking to me one day," said Beverly Roche, who was working with the juvenile drug court in Minnesota's Dodge County, southeast of the Twin Cities, at the time.

Bettylu, an 18-year-old student

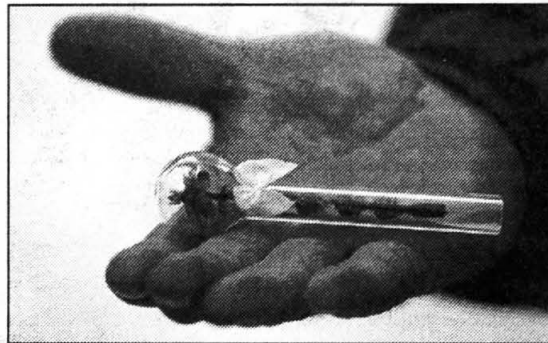
at Harmony, was scared into quitting the drug after watching her older, meth-using sister become violent.

"If you keep using it, there will be no responsibility left," Bettylu said.

Many Minnesotans are pinning their hopes on a proposed law that would make it difficult for anyone to buy large quantities of cold medicine that contains pseudoephedrine, a main ingredient in meth. A few states, including Oklahoma and Illinois, have already passed such laws.

Spencer, a 15-year-old from St. Paul who is currently in rehab for meth and cocaine use, thinks the proposal would be a good start. But as one who has relapsed and returned to drug use several times in his short life, he knows how tough it can be to battle meth.

"It's going to be hard to get rid of it," he said, shaking his head. "Really hard."



A drug counselor holds a "bubble" pipe used for smoking crystal meth, which he found for sale at a gas station near the Harmony Alternative Learning Center in Maplewood, Minn.

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A&E

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

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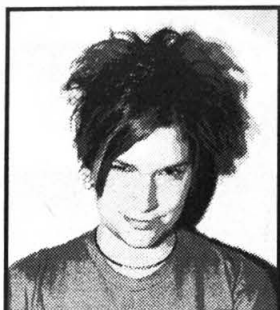
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Backstreet's whack

BY JAMIE MURNANE/A&E EDITOR



Like many kids in this country, I grew up with a celebrity obsession. It all started with Joey Tempest of the Swedish hair band Europe. I don't know what it was about him, but something in my 5-year-old self just couldn't get enough of "The Final Countdown." When I got a new kitten for my birthday I named him Joey after the '80s rocker. (The cat would later grow to attack me in my sleep as retaliation for my playfully dragging him around by the tail, but that's another story.)

My next obsession came a few years later, when New Kids on the Block emerged on the scene. At least they were a little closer to my age. When I got older and started to think about what I wanted to "be" when I "grew up," I always thought of things that would involve meeting famous people.

The first and most surefire career choice that would allow me to be surrounded by celebs was acting. I was always told I could do anything I put my mind to, and in elementary school, I thought I could focus on becoming a famous actress. Maybe I'd even work with Bette Midler. (*Beaches* was my favorite movie

when I was younger. Strange, I know.)

As a backup plan (in case I got bored with acting), I figured I'd just be a rock star. I sat in my uncle's music room, staring at the television watching MTV for hours on end, and begging to play one of his guitars.

But when I got into junior high and started to think more realistically, I knew I wanted to do something that involved writing. Writing about famous people I got to meet would have been a plus, but it wasn't a requirement.

Eventually, I realized this was more likely (and a lot easier) than I thought.

Before starting college, I knew for sure I'd be able to tour with any rock band to chronicle their antics or go to any film set and flash a press pass to interview the leading characters. I imagined meeting people like Brad Pitt or Angelina Jolie for lunch to talk about their new films, and, most of all, catch up on old times.

To say the least, I was delusional. I had no idea before I started this that most journalists do not schmooze with their subjects. They don't get to know them on a close, personal level and the subjects rarely even remember their names. This is because, in reality, a real journalist has to be professional—whether a fan of the subject or not. So, meeting celebrities has never been as great as I'd imagined.

I had to give up on ever getting autographs or photos for friends, family or even myself when I did

my first celebrity interview. I wanted to be professional, ask interesting questions, and most of all, not seem like just another pesky fan.

In one incident, I was part of a round table interview at which there were only two other college journalists present. A fan of Gael Garcia Bernal's work I remained completely professional (while I was secretly ecstatic to be sitting next to him). At the end of the interview I shook his hand and proceeded to leave. But I was stopped by the other "journalists" who asked me to take pictures of them and Garcia with the disposable cameras they brought along. As much as I would have loved to get a picture taken with him myself, I would never have asked because I'd feel stupid. It's just not professional.

At the beginning of spring break, my outlook on all of this had changed when I finally got an up close encounter with a celebrity and I didn't have to be professional around, as I was not working. Unfortunately, it was just A.J. McLean from the recently reunited Backstreet Boys, who were in town during Easter weekend for a concert at the House of Blues. Sadly, I had absolutely no interest in the shorter-than-expected bad boy of boy bands. It was just my luck that I had finally run into a semi-famous person off the job, and it's no one I cared to hang out with.

But at least that gave me hope that I will someday randomly run into a celebrity I'd actually care to talk to.

THISWEEKINA&E

MONDAY

Fabulous at House of Blues, 329 N. Dearborn St. 7:30 p.m.

Regina Spektor at Schubas, 3159 N. Southport Ave. 8 p.m.

Gapers Block Book Club's first meeting at The Book Cellar at 4736 N. Lincoln Ave. 7:30 p.m.

TUESDAY

Rockit Girl at Abbey Pub, 3420 W. Grace St. 8:30 p.m.

Jeanette Winterson reads from her book *Lighthousekeeping*, Northwestern University of Law, Thorne Auditorium, 375 E. Chicago Ave. 6 p.m.

WEDNESDAY

Burlesque Class at Arabesque Dance Studio, 3703 N. Elston Ave. 8:30 p.m.

Tracy and the Plastics at Open End Gallery/Ideotech, 2000 W. Fulton St. 9 p.m.

THURSDAY

Sarah Vowell reads from *Assassination Vacation* at Barbara's Bookstore, 1218 S. Halsted St. 7:30 p.m.

Talib Kweli and Dwele at Harold Washington Cultural Center, 4701 S. King Drive. 8 p.m.

The Shins and The Brunettes at Congress Theatre, 2135 N. Milwaukee Ave. 6:45 p.m.

FRIDAY

Death From Above 1979 and Controllor at Empty Bottle, 1035 N. Western Ave. 7 p.m. & 10 p.m.

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

The Girl from Monday at the Gene Siskel Film Center, 164 N. State St. 6:15 p.m. and 8 p.m.

SATURDAY

Decibully, Owen, The Snake The Cross The Crown at Schubas, 3159 N. Southport Ave. 10 p.m.

Andrew Bird, Archer Prewitt, Clyde Federal at Metro, 3730 N. Clark St. 8 p.m.

Ayun Halliday reads from her book *Job Hopper: The Checkered Career of a Down-Market Dilettante* at Quimbys, 1854 W. North Ave. 4 p.m.

SUNDAY

Damien Jurado, Two Gallants, Sail On Sailor at Schubas, 3159 N. Southport Ave. 9 p.m.

ODDS&ENDS



Fans of independent film can travel down to Champaign April 20 through 24 for Roger Ebert's 7th annual Overlooked Festival. This year, Ebert hypes up 12 ignored movies like 1990's *After Dark*, *My Sweet* starring Jason Patric, and promises appearances by actors, directors, family and orchestra members from the films. Check out www.ebertfest.com for more information.



Summer music in Chicago will host none other than Donna Summer at The Taste of Chicago. The downtown festival will also feature Lauryn Hill, Santana, Clint Black, Steve Winwood, LeAnn Rimes, Lynyrd Skynyrd, Creedence Clearwater and Los Lonely Boys, among others. The Chronicle is still deciding whether this is good or bad news.

The related Lollapalooza festival is scheduled to be held in Grant Park on July 23 and 24, and is rumored to feature The Killers and Beck. It will arguably have a more expensive, yet, much more enticing line-up than the Taste.



Did you miss her, or do you keep up with US Weekly? Britney Spears and husband Kevin Federline are teaming up with UPN for a six-episode look into their life as a married couple. "Now, for the first time, their millions of fans will get to see and hear the couple's real story on UPN as told directly by them," UPN president Dawn Ostroff told Billboard.com. It could prove to be entertaining, if nothing else.

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HOW TO CONTACT
A&E

Secret Service visits 'Secret History of Sin'

Stamp art exhibit asks, 'What is evil?' while feds ask for info

By Jamie Murnane/A&E Editor and K. Anderson/Staff Writer

For the first time in Columbia's history, a campus gallery exhibit has incited a Secret Service investigation.

Columbia officials were stunned when two Secret Service agents showed up for the opening of the new Glass Curtain Gallery exhibit "Axis of Evil: The Secret History of Sin."

According to Columbia's media relations director, Micki Leventhal, the agents arrived before the opening, demanding to speak with Michael Hernandez de Luna, the exhibit curator who was not yet present. Hernandez de Luna is no stranger to controversy as he is the stamp artist who was single-handedly responsible for shutting down Chicago's Loop post office for several hours in October 2001 when he sent a skull and crossbones stamp through the mail with the word "anthrax" written on it.

Though the stamp was found to be harmless, Hernandez de Luna has been under a federal investigation for the incident. And while there is politically controversial art in "Axis of Evil," Leventhal said, "We do not know, officially, the nature of their inquiries."

It was made clear, however, that the inquiries had "nothing to do with Columbia," Leventhal said, and the only request that was made was for Hernandez de Luna to contact them within 24 hours.

It is unclear whether Hernandez de Luna has contacted the agents, as he said he is not allowed to talk about the incident. He did say that he was "not too surprised by the turnout of the Secret Service," as all his exhibits are documented by postal authorities.

He was surprised, however, that agents decided to turn up for "Axis of Evil," having said, "This is one of my safest shows ever."

Leventhal said the gallery will be unaffected.

"We are an art school," Leventhal said. "We're a communication school and we stand firmly for freedom of artistic expression and academic freedom."

"Axis of Evil: The Secret History of Sin" is a collection of stamp art featuring 47 artists from 11 different countries that opened at the gallery on April 6. "He coined the term 'Axis of Evil' like the Nazis hijacked the

swastika," said Hernandez de Luna, referring to President George W. Bush's statement claiming that certain countries are responsible for evil.

Out of this explosive statement has come an effort that ruminates on the reality of evil as we know it.

Hernandez de Luna, former Columbia student who has several of his own pieces in the show, credits the college for opening doors to such a controversial exhibit.

"There's many institutions that will not take on shows with such a raw cacophonous edge," he said.

Greg Weiss, gallery coordinator of the Glass Curtain space, said he does not remember any other time that an exhibit has generated so much interest before it even opened. Weiss said they chose the exhibit because they thought it would resonate with the students and the public.

"It's very timely in the sense of our political and social climate," Weiss said.

Robert Billings, a Los Angeles-based political artist, is an eager participant in the show. Billings said he likes controversial art because it opens up a dialogue.

"It's not necessarily condemning evil, but asking 'What is evil?'" Billings said of the exhibit.

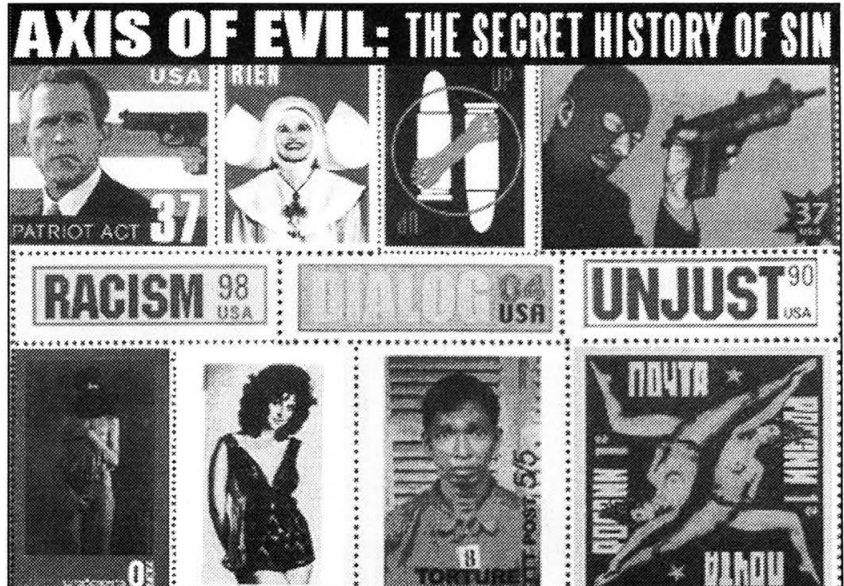
New York-based artist Gerard Barbot is also participating in the show. Asked what people should take away from the show, Barbot was quick to comment.

"I would wish that people would be more aware of what's going on in the world as well as what's going on in their own selves," Barbot said, adding that stamp art is functional.

"It's meant to be licked and stuck on an envelope," he said. "I've used mine already."

And Hernandez de Luna doesn't consider his work complete unless it's actually been sent through the mail (either successfully or with a cancellation stamp on it).

The idea for the show originally came from the mind of Jim Swanson, owner and operator of Qualitica Gallery and Press. Swanson first created a hardcover catalogue of the art and a companion DVD, which included essays and discussions by artists and other interested parties.



ties. Both were titled, "Axis of Evil, Perforated Praeter Naturam." Swanson explained that "perforated praeter naturam" means to punch holes in the supernatural, and that's just what he wanted to do.

"We've created a metaphor that puts fear into people and that has to be addressed," Swanson said.

A friend of Swanson's suggested stamp art as the medium, and Swanson hired Hernandez de Luna to curate and navigate the art.

According to both Swanson and Hernandez de Luna, 99.9 percent of the art was solicited.

"It was a global call. I said, 'Show me what you guys think of evil, and don't send me none of that pansy-ass stuff neither,'" Swanson said.

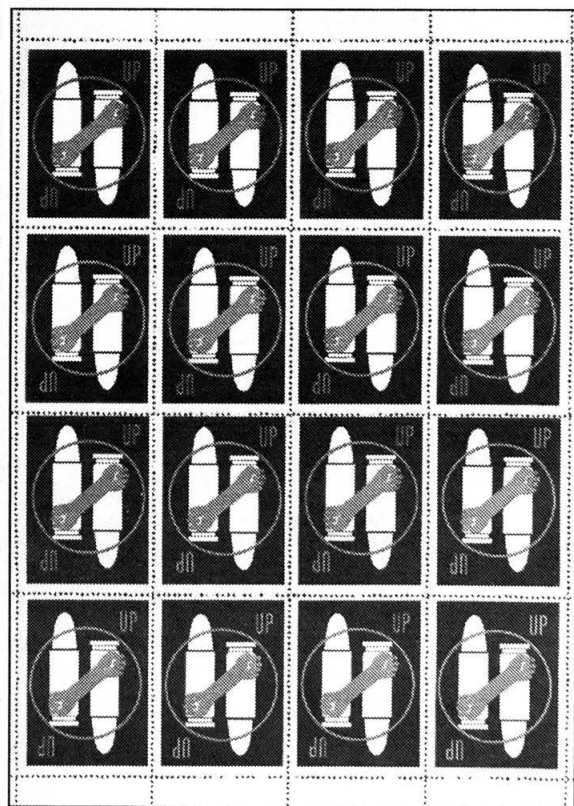
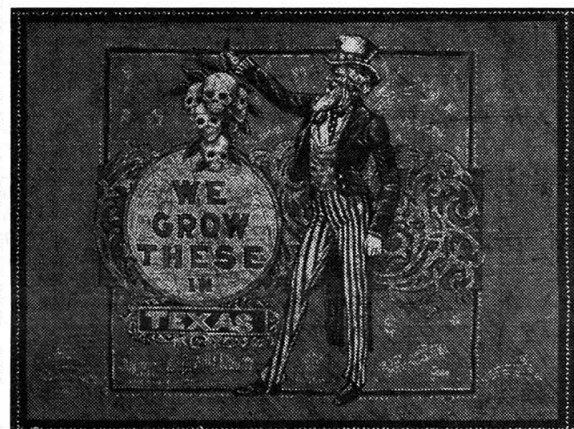
Hernandez de Luna is known for controversy and justifies it by saying it is exactly what being a successful artist is all about.

"Any publicity makes his art more valuable," said Swanson of Hernandez de Luna's attitude toward trouble.

Trouble ended up being just another part of the birth of this already controversial exhibit and collection. Swanson and Hernandez de Luna embroiled themselves in a legal battle over the collection and Hernandez de Luna's payment for his work on the project. The creators of this thought-provoking, artistic endeavor are not on speaking terms.

The exhibit, which was supposed to go hand in hand with Swanson's catalog and be shown at Qualitica, Swanson's gallery, is now an independent project of Hernandez de Luna's. Swanson has retained rights to the catalog book, the DVD, and the title, "Axis of Evil: Perforated Praeter Naturam." Hernandez de Luna has the rights to the collection and to exhibit the show to the public.

"Axis of Evil: The Secret History of Sin," which will be on display at the Glass Curtain Gallery, 1104 S. Wabash Ave., through May 11.



Top: The Postcard for the exhibit previews some of the "graphically political" work (according to a viewer discretion notice on the door of the gallery) that's on display. Left: Gallery viewers at the opening shortly after Secret Service agents left. Above: Two examples of political postage stamps at Glass Curtain Gallery.

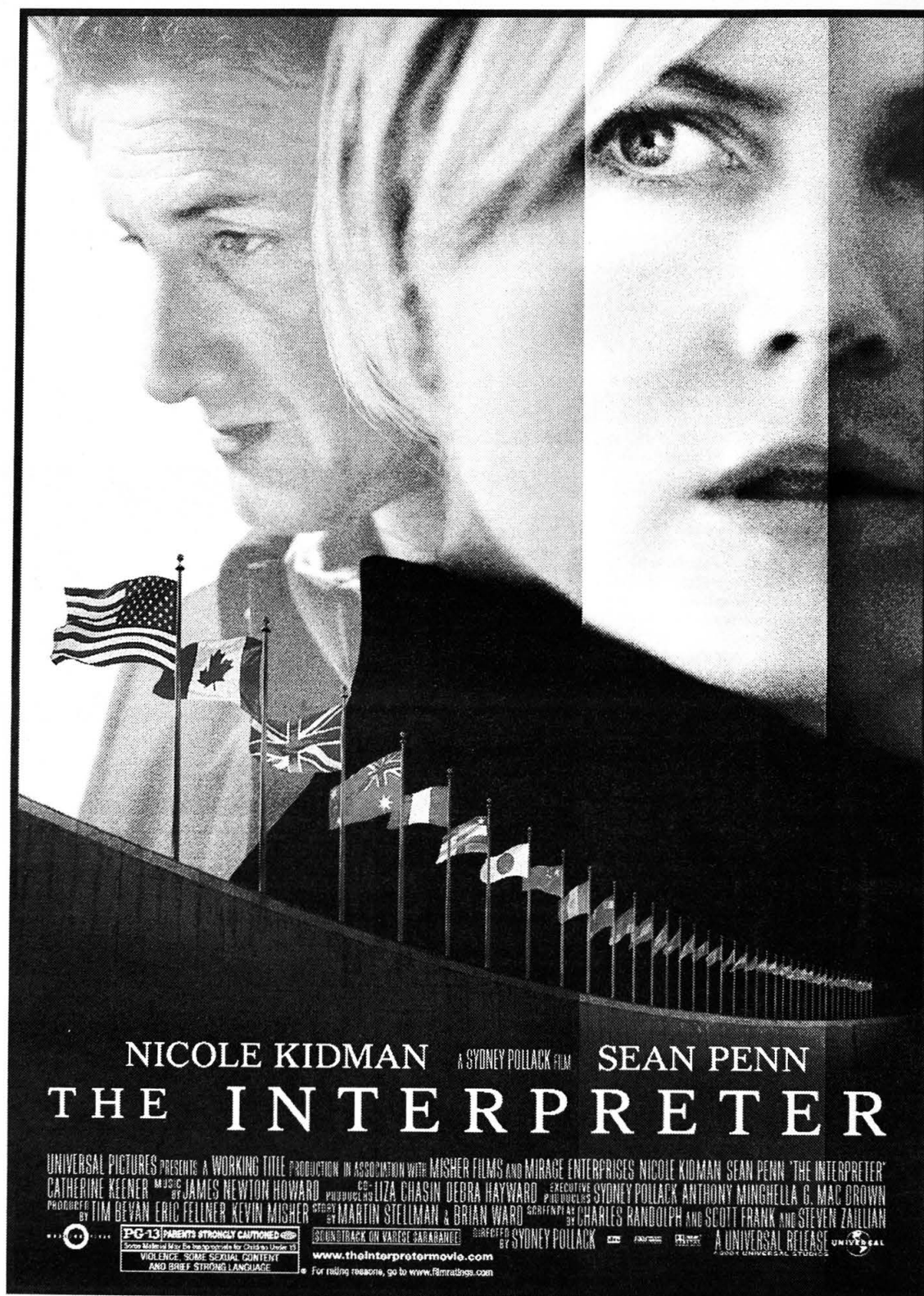


Erin Mash/The Chronicle



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IN THEATRES FRIDAY, APRIL 22

Musical gives its three cents on social issues

Threepenny Opera comes to Columbia's New Studio Theater

By Stephanie Rycrow/Staff Writer

Sleazy characters and charismatic criminals coexist in "The Threepenny Opera," which will run April 13 through 24 at Columbia's New Studio Theater.

The musical, directed by Theater Department faculty member Stephanie Shaw, offers a voyeuristic view into the lives and environment of the disenfranchised people who often resort to rebellion as a means of survival.

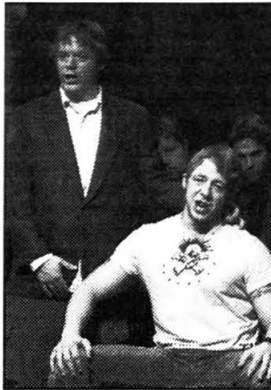
Bertolt Brecht's adaptation of John Gray's "The Beggar's Opera," the musical follows the transgressions of Macheath (or Mack the Knife) and his medley of cohorts who are fighting to exist while protesting social and economic oppression. Shaw describes Macheath as a "criminal in London, trying to gain respectability through the same devious means that all respectable people use." Macheath verbally attacks unscrupulous corporations, which he perceives as having little if any regard for the poor. He is more forgiving of his own penchant for deception when it benefits him.

Derrick Trumbly, a senior theater major, plays the shady Macheath. Trumbly called his character a "businessman who

deals in hookers and thieves."

The direction of complex characters like Macheath has been a rewarding and challenging experience for Shaw.

"It's my kind of theater," she said. "I've gotten tired of watch-



ing actors go on a journey and leaving the audience behind. The audience gets to see [Trumbly] interpret the character, rather than simply inhabit the character."

Senior theater major Jess Godwin plays Polly Peachum.

"Polly always gets what she wants," Godwin said. "There is more to her than what meets the eye."

Godwin referred to something she once read and believes captures the essence of her character: "A broken heart is not as bad as an empty stomach," she said.

"The Threepenny Opera" deals with the reality of poverty and hunger and the lengths that some will go to in the name of survival.

Steven Montague, a junior theater major who plays Crook-Finger Jack, a member of Macheath's gang.

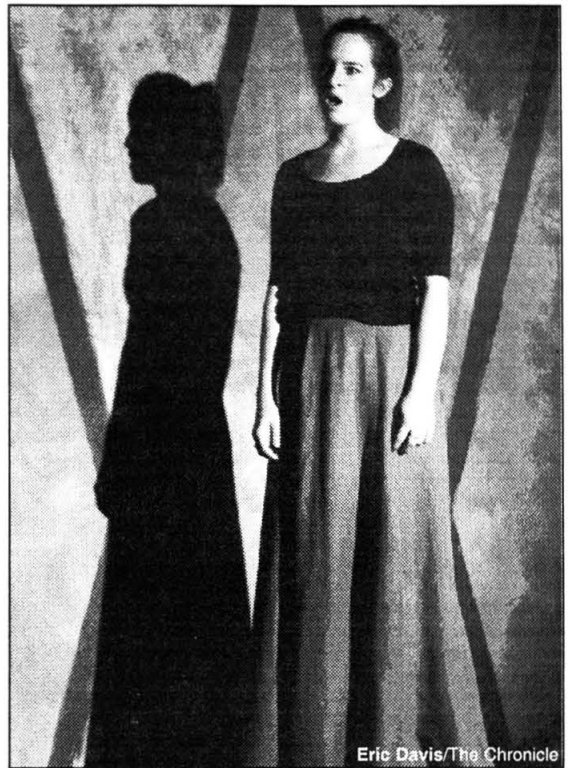
"The show is very relevant for our present times," Montague said.

"You can't expect people to behave when they're wondering where their next meal is coming from," Shaw said.

She pointed out the timelessness of "The Threepenny Opera," because of the basic need for "full bellies and someplace to sleep."

"People are born into circumstances they simply can't get out of," Shaw said.

"The Threepenny Opera" runs April 13 through 24 at the New Studio Theater, 72 E. 11th St. Tickets are \$5 for the public and free to Columbia students. For more information call the box office at (312) 344-6126.



Eric Davis/The Chronicle

Left: Derrick Trumbly as Mack the Knife stands behind Christian Litke as Tiger Brown. Above: Jess Godwin as Polly Peachum.

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BY TODD BURBO / ASSISTANT A&E EDITOR

John Cusack. Bill Murray. Bernie Mac. Ricardo Islas. Which one of these names doesn't belong? Well, if the links between them are Chicago and the film industry, it's a trick question. They're all active players in Windy City films.

The name Islas may not sound as familiar as the others, but it's time to learn. His fame is past due, as he already directed 13 feature films, four of which were shot in Chicago.

Film buffs shouldn't stress: To get the inside scoop on the up-and-coming star, just check out the 21st annual Chicago Latino Film Festival (CLFF). Islas' contribution to the festival, a thriller titled *Para Matar a un Asesino* (To Kill a Killer) should be a standout.

Not only has the film procured a coveted location, screening at the Landmark Century Centre Cinema, 2828 N. Clark St., but Pepé Vargas, festival founder and executive director of

Columbia's International Latino Cultural Center, is personally supporting it; saying he would be taking the movie to the Sundance Film Festival in Utah, a hotspot for independent films looking for distribution.

Although any director would love worldwide distribution, Islas won't allow Hollywood to make or break his career as a filmmaker. His participation in the CLFF is what brought him to the United States, and he's more than happy to continue supporting it from a local perch.

"My experience began back in 1985 in South America, where I was born and raised," Islas said. "I came to the United States for the first time in 1996, on an invitation from the CLFF."

Islas has since shown six films during the festival's run, and still maintains his enthusiasm for the event.

"The festival is a great venue for us to showcase, and for audiences to see films that, because of the Hollywood monopoly on distribution, people never get to see," he said.

Para Matar tells the story of a Mexican hit man who moves to Chicago, in an attempt to quit the business. Apparently, he knew little of the city's history, as local organized crime elements quickly dash his hopes for a simple life.

Islas shot the

film primarily on location, in a city he prefers to film in whenever possible.

"I think Chicago is truly one of the most beautiful locations in the country," Islas said. "I've used it in all of my films, and plan to keep using it. It's a great place to shoot."

Chicago has certainly made an effort to attract filmmakers, as evident in the Chicago film office website, which is built into the city's own site (www.cityofchicago.org/filmoffice). However, Islas is skeptical of the support.

"[Governor Blagojevich] is trying to attract more Hollywood investment to the city, which is not the same as saying they're trying to help independent filmmakers," Islas said.

In fact, Hollywood's presence can hurt independent directors in the city.

"In the past, there was more Hollywood business going on here, and there are some bad habits from the past, with people trying to get money every time you show a camera," Islas said.

The leading man

Salomón Carmona, who plays the lead in *Para Matar*, feels a similar devotion to Chicago. Carmona was born in Mexico, but has lived in Chicago for more than 30 years.

"I came to the States in 1970, and began working in radio and television here in Chicago," he said.

In addition to acting in Islas' film, Carmona was also an executive producer for the film, and

was responsible for at least one major decision in the film's production.

"[Islas] wanted to shoot it digitally, but I

said 'No, let's shoot it on film,'" he said. "We shot on 16mm. We didn't want to shoot on 35mm because we had a lot of brand new technicians, but they were very talented, coming fresh out of college."

Because it was filmed in both Spanish and English, *Para Matar* has a major advantage when it comes to securing national distribution.

"We have two different markets," Carmona said. "It's never been done like this before. In 1954, they made *Dracula* in two languages, but they changed the talent. The difference [here] is that we did both versions with the same actors."

Carmona is optimistic about the film's future.

"This movie will find an audience in every nationality, because it has a little bit of everything: suspense, horror, and drama," he said.

The Columbia connection

Islas and Carmona aren't the only Latino filmmakers in Chicago. Juan Frausto, a product of Columbia's Film Department, is showing his film, *La Migra*, at this year's festival.

La Migra, part legal drama, part suspense film, is the story of a Mexican attorney in Phoenix who is defending a racist border patrolman accused of shooting an innocent Mexican boy. Things are complicated for the protagonist when his client discovers that he's trying to obtain immigration visas for his family, and begins to threaten their security in exchange for an acquittal.

Although Frausto was born in Mexico, he has spent his whole life in Chicago, and is proud to represent Columbia.

Although *La Migra's* director hails from the Windy City, it isn't a Chicago-based film.

"The only Chicago connection is me," Frausto said. "The whole film is shot in Florida, with some second unit work in Phoenix to give the impression that the whole movie is shot in Phoenix and Mexico."

Finding Florida locations that resembled Phoenix proved to be easier than anticipated. "I noticed that Phoenix had palm trees, so I said 'Well, we can get away with anything in

Florida. If Phoenix has palm trees, we can shoot anywhere here,'" said Frausto, laughing.

While shooting during a Chicago winter would provide obvious hardships, Frausto found the environments of Florida to be equally demanding.

"It was extremely hot, and we were shooting in the middle of nowhere," Frausto said. "I forgot to put on my cap one morning, and I got burned all over my neck, face and scalp. It was horrible."

The filmmaker also had difficulty shooting night scenes in the sparse landscape, as their camp occasionally interrupted shots.

"We had to rent or buy more cables, to move as far as possible from the camp, because we couldn't have the lights showing up in our shots," Frausto said.

Despite the hardships of shooting *La Migra*, Frausto is happy with his film, and glad to show it in the CLFF.

"The festival has been so supportive," he said. "This is the third film I have shown here, and I have a really great relationship with Pepé Vargas. He always looks out for me and supports me in every way. I'm very grateful to him."

We're all friends here

If Frausto's attitude is any indication, the CLFF isn't about competition, but about helping fellow independent filmmakers in the community. Frausto is as excited to see the other films as he is to show his own.

"I'm really looking forward to seeing Ricardo Islas' film *To Kill a Killer*. He's a good friend of mine."

Frausto will not be idle during the film festival.

"I'm going to be busy. In addition to promoting *La Migra*, I'm also doing pre-production on a movie that I begin shooting next month," he said.

La Migra, which was made by the Florida company Breakaway Films, also has a chance to obtain national distribution. The company is associated with Maverick Entertainment, which will distribute regionally, and is currently in talks with MGM and



Below, Ricardo Islas. Opposite page, a scene from "Para Matar a un Asesino."



Paramount to find wider distribution.

The CLFF will be screening more than 100 films in theaters throughout Chicago, including Piper's Alley, Landmark's Century Centre, and Facets Cinematheque—a long way from Vargas' original idea to project featured films on a concrete wall. The festival has progressed steadily in the last 20 years. Its goal, according to its website, is to show "through film, that Latinos are defined by more than 20 countries, and come from all social and racial backgrounds."

But Latinos aren't the only ones to benefit from the festival—fans of independent cinema should benefit as well. "We should continue to support festivals like this, because they show us that there is something more than explosions and CGI effects," Islas said.

The Chicago Latino Film Festival takes place from April 8 through 20 at the following theaters: Landmark's Century Centre Cinema, 2828 N. Clark St.; Piper's Alley, 210 W. North Ave.; and Facets Cinematheque, 1517 W. Fullerton Ave. For more information, go to www.latinoculturalcenter.org, or call (312) 409-1757.

Label maker

Local musician Bobby Burg's new Record Label is generic only in name

By Trish Bendix/Assistant A&E Editor

Chicago musician Bobby Burg thought he was just starting a record label when he gathered his friends in a West Side warehouse to make and record music. Instead, he formed a music collective for a group of local artists, and created a venue for them to release their experimental and uninhibited songwriting. Burg's indie rock label, blatantly named Record Label, was formed in 2000 when his band, The Love of Everything, wanted to release an album.

"I just wanted to put out my own records on CD-Rs or whatever. I needed a name so I

picked a generic one," Burg said.

After five years of releasing his own albums, the Ohio native opened the label up to friends, beginning with three new EPs; his favorite format. The first is called *The Graduate Series*, which features electro-pop star Cex's five-track *Know Doubt*; guitarist Ryan Rapsys (Joan of Arc, Gauge, AZITA) and his solo debut under the pseudonym Euphone; and indie super-songwriter Tim Kinsella's second solo release *Crucifix Swastika*, which debuts April 18.

Burg said his clientele is primarily local because the friends he records are from Chicago.

"I wouldn't say it's Chicago centered," Burg said. "It's going to stay really close to my personal friends. I won't release anything by anyone I don't know. It's not geographically limited to Chicago. It's really just people I know I like."

Tim Kinsella (Joan of Arc, Make Believe, Owls) said he first met Burg when Joan of Arc practiced in Burg's attic.

"He'd be sitting in the living room and we never talked to each other," Kinsella said. "I always thought he was so weird. He would just sit and smile at us and never say anything. I'd sort of be like, 'What's going on with that guy?' Then

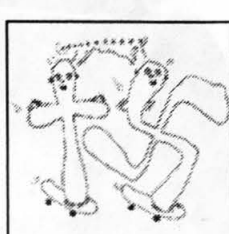
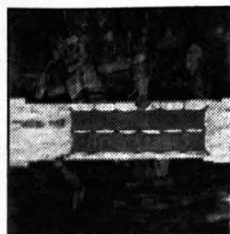
when he moved to New York, strangely, we started to see each other more."

Burg moved to Brooklyn for a short time, and then after touring with Kinsella and Joan of Arc, he moved back to Chicago, where the music collective of Record Label recordings began.

"We all meet up and work on stuff in this big warehouse space," Kinsella said. "I lived there for years. We just start making stuff; and it's nice to have an in-house thing. It's all very natural. Nobody's ever sent Bobby a demo and tried to get on. It all just comes out of hanging out."

"I don't remember ever deciding I was going to write a solo EP," Kinsella joked. "I don't remember ever really writing the songs, or how to play any of them, or what [key] I recorded it in. It was the easiest and quickest recording."

After Kinsella's EP comes out, Burg has a full schedule of releases, including Brian Case's solo EP, *Parish School*, which is a drastically different approach to music than his previous work in The Ponys and 90



The label started by Bobby Burg (bottom left), Record Label, is releasing the first installment of *The Graduate Series* featuring EPs by Cex, Euphone and Tim Kinsella.

Day Men. Joan of Arc will release their experimental full length, *Guitar Duets*, this June.

"There are no vocals," Burg said. "Everyone who's ever played guitar in Joan of Arc, like 10 people, drew a name out of a hat. Everyone had their name drawn and they had to record two duets. There was no other rule besides that."

Kinsella said Joan of Arc changes the lineup so often that there are people in the band who don't even know the other members.

"People come and go; there's no stress about who's doing it now and who's not doing it," he said. "[*Guitar Duets*] is like a time line of who's been a part of it and guitar just seemed obvious because it's something we all have in common."

Record Label isn't run like a traditional label, based on such new-fangled releases as *Guitar Duets*, but Burg said his knowl-

edge of the business comes from time spent with two other Chicago-based labels. He credits his internship at record label Drag City and working closely with Flameshovel Records with giving him an idea of how to run a label.

Burg's first love is still making music. He is currently recording and touring with both The Love of Everything and his other band Make Believe, which makes promotion for his label difficult.

"At this point I'm not really in a position to be working on promoting the records [because I'm] playing and touring myself," Burg said. "I don't think I'd be able to help out a new band in a way I'd be expected to. If I thought I could, I would."

For more information on Record Label, visit www.record-labelrecordlabel.com.



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manifest

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get involved!

Over the next several months the people behind 'Spectacle Fortuna' will be holding several series of workshops and meetings where the Columbia community can meet, create and use their artwork in the Spectacle Fortuna on June 3rd. The workshops are **FREE** and open to the Columbia College Community.

upcoming workshops

Moving Installations: Wednesday, April 13th, 5:30 8pm, 623 S. Wabash, Rm 1021

Creating Prayer Flags: April 18th, 3-5pm, 623 S. Wabash, Rm 909

Bamboo Lanterns and Banners: April 28th, 10am 1pm, Residence Life, 731 Plymouth Court, Community Center

Making and Flying Kites: May 6th, 12 2pm



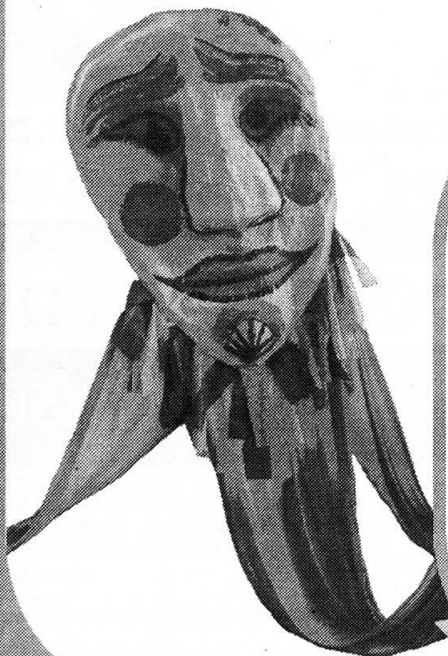
rsvp/contact: Please RSVP to Jennifer Friedrich at jfriedrich@colum.edu at least one week prior to the workshop if you would like to attend.

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 & 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?
email agrainor@colum.edu



<http://manifest.colum.edu>

AfroContempo festival moves Columbia

Performers encompass African storytelling through dancing

By K. Anderson/Staff Writer

Ronald K. Brown started his dance company, Evidence, in 1985 with the idea that he wanted to use dance, theater and storytelling to introduce audiences to contemporary African dance and culture. His ideas and his company have received rave reviews across the United States and abroad.

On April 14, 15 and 16, Evidence will make its second appearance at Columbia, performing at the Dance Center with "Come Ye," the finale of the eight-week AfroContempo Festival. The company first came to Columbia in 2001.

Brown and his dancers will spend the week as artists-in-residence, conducting special masters classes with Columbia's dance students and one public masters class at Lou Conte Dance Studio. Brown and members of Evidence will also give a post-performance lecture on April 14.

Phil Reynolds, executive director of the Dance Center, began developing the AfroContempo Festival almost three years ago when he said he began to notice "a very interesting emergence of contemporary dance from Africa."

African companies were performing in Europe, but did not start coming to America until about five years ago, according to Reynolds. The festival is

designed to create performance opportunities in the United States that showcase contemporary African dance.

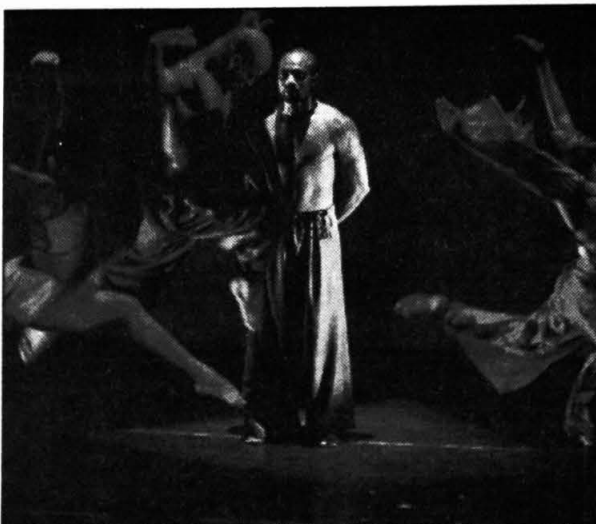
Reynolds' idea was to bring four contemporary African dance companies to Columbia, two from the United States and two from Africa. Brown's Evidence is based in New York.

Other performers in this year's festival were Senegalese dancer and choreographer Germaine Acogny, American choreographer Ralph Lemon and Compagnie Tchê Tchê, an all-female dance company from Africa's Ivory Coast.

Heidi Malnar, a junior dance major at Columbia helping with the festival, said she is excited that Evidence is returning to Columbia.

"It's so great to see this kind of work," Malnar said. "You can just tell that it comes from their life."

There will be a pre-perform-



Photos by Basil Childers

Evidence dance company blends contemporary African dance with theatrical, inspiring storytelling.

ance discussion on April 15 featuring Northwestern University professor of dance history Susan Manning, who recently published *Modern Dance, Negro Dance: Race in Motion*, a book exploring the relationships between black choreographers and modern dancers in New York City from 1930 to 1970. Manning also serves as president of the Society of Dance History Scholars and convener for the Chicago Seminar on dance and performance. The 7

p.m. talk is free for ticket holders.

Talks with experts and performers are an important part of the AfroContempo Festival. Audience members are encouraged to attend these discussions.

"It helps to deepen the appreciation of what they're seeing," said Reynolds.

Malnar hopes many more festivals like this one find their way to Columbia because "it's great that [the festival] specifi-

cally focuses on a culture and what they have to offer the world of dance."

Reynolds said the festival is successful so far. The April 14 performance is sold out.

Tickets are still available for April 15 and 16, including the family matinee at 3 p.m. on April 16. Student admission is \$5 with Columbia ID. Tickets can be bought online at www.dancecenter.org or by calling (312) 344-8300.

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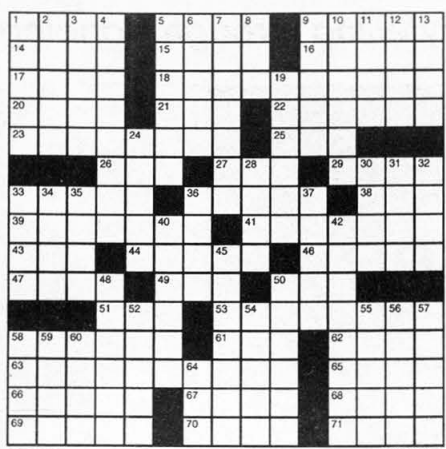
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Crossword

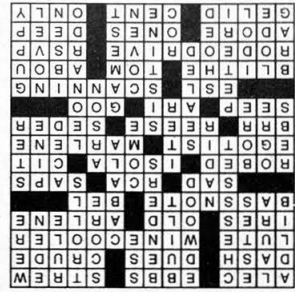
- ACROSS**
- Actor Guinness
 - Subsides
 - Spread about
 - Sprint race
 - Member fees
 - Unpolished
 - Troubadour's instrument
 - Relative of a spritzer
 - Angry states
 - Over the hill
 - Francis or Dahl
 - Low tone
 - Barbara — Geddes
 - Downcast
 - Record label
 - Gullible dupes
 - Dressed like a judge
 - Luigi's island
 - Op. — (footnote abbr.)
 - Conceited one
 - Actress Dietrich
 - It's c-c-c-cold!
 - Actress Della
 - Passover feast
 - Drain slowly
 - Jackie's second
 - Sentimental drivel
 - Emigrant's subj.
 - Reading, as a bar code
 - Carefree
 - Half a drum?
 - Leigh Hunt's — Ben Adhem
 - Posh Beverly Hills street
 - Invitation letters
 - Worship
 - This — on me!
 - Profound
 - Very cold
 - Penny
 - And nothing more
- DOWN**
- Improvise
 - Actress Dern
 - Park, CO
 - Box with four knights?
 - Tim Burton film
 - Constructed
 - Binges
 - NNW's opposite
 - Make a basket
 - Fairy-tale monsters
 - Dominate
 - Utopian garden
 - "Those — the Days"
 - Secret doctrine
 - Low point
 - Show up
 - Served perfectly
 - Evergreen
 - Gang hanger-on?
 - R.E. Lee's troops
 - Grimm creature
 - Dullsville denizen
 - Latin way
 - Burning crime
 - Securely closed
 - Actor DiCaprio
 - Vatican chapel
 - "Great" czar
 - Most plucky
 - Did a farrier's job
 - Witches' group
 - "Peer Gynt" playwright
 - Original
 - Colorful
 - aquarium fish
 - Talk big
 - Mineral find
 - False god
 - Bird of myth



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04/16/05

Solutions



I am woman: hear me moan

As I flipped through channels on a lazy Sunday night, I came across yet another bad VH1 show about sex. I was about to get up and throw in another disc of "The O.C.," when a woman in the show said something that startled me: "Women don't need or want sex as much as men do."

I was horrified, but I kept watching. Out of all the men and women on the show, mostly B-list celebrities and adult film stars, not one of them expressed the obvious fact that women love and want sex just as much as men do. I laughed at them, and picked up the phone.

My new love interest, Alan, would find this amusing. I was sure of it. But then he dropped the bomb: "Women don't want sex as much as men do," he said.

I hung up the phone. I was furious. I couldn't believe I was dating someone who felt that way, but suddenly I began to see the light.

Although casual sex is fun now and then, I knew I didn't want that with Alan. I wanted a relationship, and I finally got one. The thing is, after months of kissing and getting to know one another, our physical relationship wasn't really going anywhere.

Unlike the B-list females on VH1, I have wants and needs, and I make sure my partner knows what they are. But after months of communicating this, I can't help but think he just doesn't care.

My male friends were baffled by the situation, saying that they never turn down sex, especially with an attractive girl like myself (flattery will get them nowhere), and my female friends just react with confused facial expressions.

The problem for me doesn't lie in the fact that Alan wants to wait

to have sex with me. It lies in his thinking that a sexual relationship is somehow less important to me as a woman than it is to him.

After years of saving it for marriage and wearing our skirts below the knee, women finally stomped out of the kitchen. Women now head companies, fight fires and replace brake pads, but for some reason the concept of a woman wanting and needing sex still baffles most men.

And it's not their fault. Our media-obsessed culture is filled with myths about a woman's sexuality. In television shows, the woman always "wants to wait" to have sex while the big sexual man keeps pressuring her into it. In porn, the silicon-stuffed Barbie dolls moan after a few seconds of penetration, while their male counterparts disregard the clitoris in all its glory.

The thing is, most men do ignore the clitoris, the most visible and pleasurable part of a vagina, and it's a damn shame.

I called Alan back, hoping to talk some sense into him on the subject, but realized when it came to his own sexuality, the conversation wasn't going to happen.

While our union has progressed in every other aspect, I can't get past the lack of a sexual relationship, no matter how hard I try.

It is not my or anyone else's right to force a partner into something they are not yet comfortable with, but it's also not fair to continue feeling rejected and confused by a partner's motives or beliefs.

Being a woman does not mean being passive or asexual. Women are beautiful, sexual beings and we need to start letting our men know it.

And please, don't watch VH1. I'm starting to think it destroys brain cells.

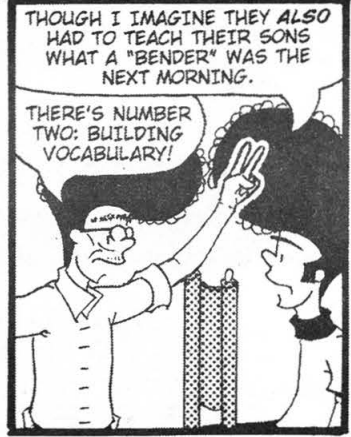
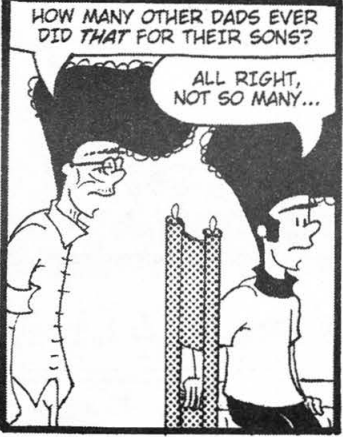
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REQUIREMENTS...

Think outside the box - be it short or durational, interactive, or static, solo or collaborative, work should be performative with a strong visual element. Performances/ installations will take place at **manifest** on Friday, June 3 between 12 pm - 7 pm. The work can be durational for all or a portion of **manifest**.

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

Paper Echo: 6th Annual Photo Print Media Studio Exhibition

April 4, 2005 - May 6, 2005

Reception: Friday, April 8, 5-7pm

Paper Echo is an exhibition of student artwork in a variety of print techniques, such as, Van Dyke, relief, intaglio, cyanotype, Lazertran, and much more. The Photo Print Media Studio is a unique work area at Columbia College Chicago where students can explore printmaking, experimental photography and nineteenth century photography. The Photo Print Media student curriculum bridges the gap between fine art and photographic studies.

Image (detail): Ben Funke



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

Polytheism of Gender

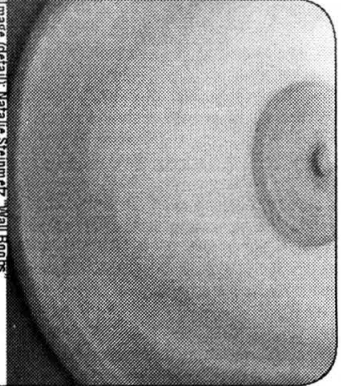
April 4 - May 10, 2005

Reception: Friday, April 8, 5-7pm

This is an open call exhibition with artwork that responds to how society constructs gender, and how humans view their sex, sexuality, and identity. Polytheism of Gender is an exhibition of 2-d and 3-d artwork that explores god-like idols that define gender roles in this society.

Curated by Hannah Czehatowski, Gretchen Jankowski and Matt Ohm on behalf of the Arts Community Student Organization.

Image (detail): Natalie Stumetz, Wall Boots



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

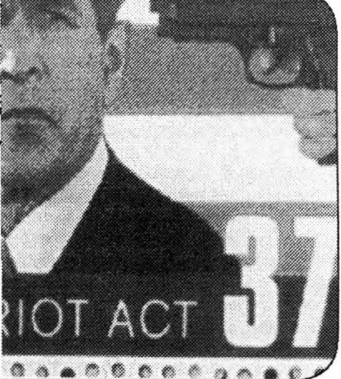
Axis of Evil: The Secret History of Sin

April 6—May 11, 2005

Reception & Gallery Talk: Thursday, April 7, 5-8 pm

An international exhibition thematically peeking into the depths of evil through the print making form of the postage stamp sheet. Curated and navigated by Michael Hernandez de Luna, this exhibition includes a stamp sheet from the late Ed Paschke. In memory of our friend and colleague Ed Paschke.

Image (detail): Al Brander



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

WHAT IS GREEN?

April 11- May 11, 2005

Reception: Thursday, April 14, 5-7pm

This open call student exhibition features 2-d and 3-d artwork in a variety of media that is primarily green. The exhibition provides an opportunity to examine monochromatic materials and work that celebrates and challenges our perception of what green is.

This show is juried by Columbia College Chicago artist alumnae. 1st, 2nd and 3rd place awards will be issued during the reception.

Image (detail): Sarah Eva Krancic



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Equal representation on campus?

Student bodies have had a tendency to take an apathetic approach to politics, but it only seems logical that Columbia—with its urban setting and liberal education offerings—would have an on-campus student organization geared toward Democratic politics.

After all, the school is located in the biggest city of a decidedly blue state, one that has a notable history of supporting progressive causes.

Hopefully, the recent arrival of a formally recognized Democratic student group will translate into an increase in political activity—of all stripes—on campus.

But in the wake of the Democrats' revival at Columbia, the question arises: Where are the Republicans?

The fact that no clearly labeled student group has yet to form an opposing organization might not be a complete surprise, but all levels of the college's political activism would be improved by such a balance.

Students across the country have been reluctant to get involved, resulting in fewer and fewer organizing efforts. The decline of such opportunities that both defend and advance real interests also translates to producing less students who

are willing to stand up for what they believe in and tackle controversial issues. To have two such organizations would promote an open discussion through debate and result in further awareness. Strong virtues and dynamic opinions are something students need more of, not less.

If there were ever an opportune time for Republicans at Columbia, it would be now. The turnout rate of under-25 voters increased 5.8 percent in the 2004 presidential election, four years after the U.S. Census found only 36.1 percent of people ages 18 to 24 voted in 2000.

A college campus is the last place that should discourage dissent, and one of the primary focuses of Columbia should be the opportunity to create as many informed and knowledgeable students as possible. A college celebrating diversity should never turn away from any opportunity to cultivate a more politically conscious atmosphere.

As a result of years of low voter turnout from the college age group, politicians routinely target the senior vote. Political leaders frequently address concerns like healthcare, welfare and social security, while issues such as higher education funding fail to get the same attention because of students' lack of

political action. As a result, students feel distanced from the political process, and therefore less inclined than older generations to follow civic issues.

The mission of any institution of higher education should be to foster the values of a democratic society by educating the young about public responsibilities. Since most policy is set through interest groups via lobbying, having both Republican and Democratic organizations for the college would not only increase mere interest, but the total number of students who vote as well.

As students, we have a tendency to underestimate our own political vitality, which could have a tremendous impact on the body that governs us. Too many students don't seem to care about what's going on in the world, and many more don't know what political party to support, simply opting to echo parents when it comes to how to vote.

The best way to get students more active in the voting process is to encourage them to embrace issues pertinent to them.

Should an organization on Columbia's campus emerge to counter the Democrats and further that notion, the ambitious soul who starts the group deserves nothing but respect.

Dismantling goodwill at the U.N.

If the recent nomination of John R. Bolton as ambassador to the United Nations does nothing else, it demonstrates the absolute contempt the Bush administration holds for such international niceties as diplomacy, negotiation and cooperation.

That's because Bolton, 56, the current undersecretary of arms control and international security at the U.S. State Department, has all but openly declared warfare against the center of world diplomacy, and appears set to spend more time tearing it down than putting it to good use.

When Secretary of State Condoleezza Rice publicly announced Bolton's nomination a month ago, she said "some of our best ambassadors" to the United Nations have been those with "the strongest voices."

And in Bolton, the administration can send a strong voice, indeed—one with staunch conservative views who has long been outspoken in criticizing the

agency's effectiveness.

Aside from sternly opposing such major U.N. responsibilities as inspecting for banned weapons in a country like Iraq, Bolton doesn't think much of multinational treaties.

In fact, in 1997, he wrote in the Wall Street Journal that "...treaties are 'law' only for U.S. domestic purposes. In their international operations, treaties are simply 'political' obligations."

It's hard to imagine a stronger voice than that. Bolton's nomination has prompted enough alarm to warrant a letter from 59 American diplomats, members of past Democratic and Republican administrations, urging his rejection.

The former ambassadors to such countries as France, the Soviet Union and South Africa, and who had served under presidents from Nixon to Clinton, were united in their belief that Bolton was the wrong man for the job.

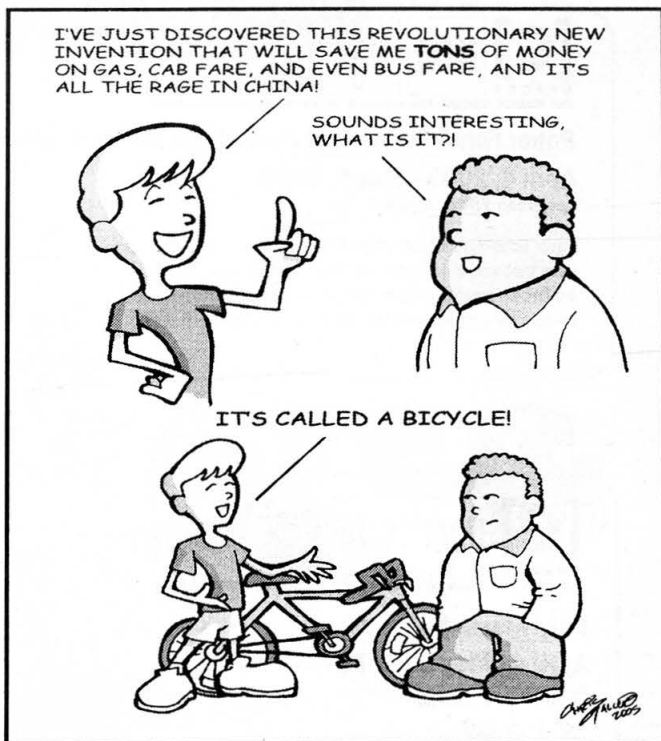
In an effort to smooth the way for Bolton's confirmation, some conservatives

have begun comparing Bolton to the late N.Y. Sen. Daniel Patrick Moynihan, who had worked tirelessly during his long career to make sure that despite the primacy of American claims at the international table, the ability of the United Nations to help solve world problems through negotiation and cooperation was respected.

But the comparison prompted Moynihan's daughter Maura to publicly point out in Newsday that her father said toughness and ignorance are frequently confused in Washington.

There's little comfort to be found in Bolton's belief that if the U.N. building in Manhattan "lost 10 stories it wouldn't make a bit of difference." Such outspokenness might make for colorful sound bites, but if the Bush administration hopes to accomplish any type of diplomatic effort abroad in the next four years, appointing Bolton as ambassador is nothing short of making all such notions a pipe dream.

OUT OF TOON



Chris Gallevo/The Chronicle

LETTERS TO THE EDITOR:



Chicago, step up respect for bikers

In reference to the Chicago Bicycle Federation's "success story" ("Bike federation turns 21, lanes reach 100th mile," March 21), I have two discrepancies.

I appreciate everything that the city government has done for bike transportation. The city boasts that it is one of the most "bike friendly" cities in the nation. As far as the numbers go, this may be true. As for the cars on the streets, it could not be further from the truth.

Cars and buses completely disregard bike lanes and bikers altogether (in my and other's experiences). Though I understand the given risks and dangers of riding in traffic, you would think that this "bike friendly" city would educate its bus drivers, cabbies and commuting drivers about the bike lanes and enforce their safety.

Too many times, I have seen buses and cars cruising in the bike lanes. It's this kind of blatant ignorance that doesn't make Chicago the most bike friendly city. Drivers don't care about the world outside of their own polluting bubble of metal and plastic. They just want to hurry up, get into traffic and sit for two hours commuting home or to work.

If the city government were truly bicycle friendly, they would take into consideration the population of 20-inch riders—the BMX riders—that like to ride in "skateparks." Both "skateparks" in the

city (and many in the suburbs) are not bike friendly, and neither are some of the people. The only opportunity to ride in these parks without too much hassle is at night, but even then we have to deal with cops.

Simply putting in bike lanes and lock-ups does not make the city itself bike friendly at all.

—Matthew Sipple
Junior, Film & Video

Point made about desperation, not guilt

The Chronicle quoted me as stating during the Roe v. Wade panel that women did such dangerous things as drinking poison and using coat hangers during pre-Roe days because "women wanted to harm themselves because they felt bad about what they were doing" ("Roe vs. Wade still under debate," March 21).

I never made such an outrageous comment. Women resorted to unsafe abortions out of desperation, not guilt. They weren't trying to commit suicide. Frequently, women who have abortions already have children and are afraid that they will be unable to adequately provide for them if they bear another child. Before Roe, many of these women died because of unsafe, illegal abortions. I am working as hard as I can to make sure we don't go back to those days.

—Catherine Caporusso
Northwestern Suburban (Chicago)
Chapter of the National Organization of Women

Editor's note: The Chronicle regrets any errors in conveying the intent of the statement in question.

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Bonds' use of race card not one of his finer plays

By Derek Strum
Assistant Commentary Editor

As if there weren't enough reasons to loathe Barry Bonds, the slugger has a tendency to exploit one tactic that is particularly shameful and irrelevant: the race card. Should Bonds decide to blame media scrutiny on the color of his skin again, the trembling you feel under your feet is most likely Jackie Robinson turning over in his grave.

It's hard not to respect a man who is baseball's active home run leader, but Bonds has created more than enough reasons as he nears the national pastime's most monumental achievement.

After undergoing his second knee surgery in seven weeks, Bonds once again took an opportunity to lash out at the media and further sidestep questions of character by threatening the possibility of missing the entire 2005 season. "You wanted to bring me down, you've finally brought me and my family down," Bonds said. "So now go pick a different person."

With his 15-year-old son, Nikolai, by his side, Bonds added that he "might not be back at all"—as though any of us would have a problem with that. Needing only 12 home runs to surpass Babe Ruth and 53 to overtake Hank Aaron, the homer run pursuit coupled with the aftermath of the congressional hearings on steroid use in baseball has now sent Bonds running from two of the sport's biggest spotlights.

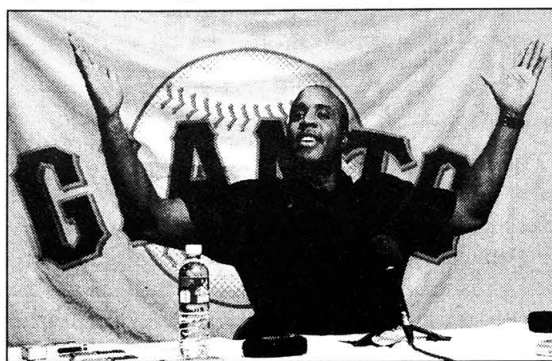
Bonds' claims of racism are bogus for a number of reasons. Aside from the obvious ploy to take attention away from the "flaxseed oil and arthritis balm" that are suspected to be performance-enhancing drugs he received

from trainer Greg Anderson, Bonds can still take comfort in the fact that developments in baseball's steroid scandal have not altogether ruined his chances of being voted into the Hall of Fame.

According to the recent Associated Press survey of 155 Hall voters, Bonds still had the backing of 80 percent of those polled. Mark McGwire—who used a substance banned in every other major league sport and refused to comment about his past during the congressional hearings—only had the support of 55

Francisco Chronicle. The testimony has provided some real chinks to Bonds' armor lately, what with his alleged mistress, 35-year-old Kimberly Bell's claims that the Giants outfielder not only admitted to using steroids, but also gave her \$80,000 in cash as a down payment for a house.

If Bonds thinks that the sight of him on crutches is enough to merit sympathy, he needs to start treating the situation with more respect. The same goes for the history of the game for which he's been showing similar contempt.



KRT

percent. That puts McGwire—who is white—short of the 75 percent needed for entry in to Cooperstown. No player with at least 500 career home runs has been turned away from the Hall after appearing on the ballot, regardless of race.

While Bonds did not receive a subpoena to the hearings, he was not only granted immunity in the Bay Area Laboratory Cooperative (BALCO) case, but federal prosecutors said he could repeat testimony in public. Still, Bonds refuses to elaborate on his grand jury appearance long after it had been brought to light by the San

"Babe Ruth ain't black, either," Bonds said last month, while somehow drawing an analogy between another round of steroid questions and an episode of "Sanford & Son." "Blacks, we go through a little more."

To say Babe Ruth didn't go through his share of troubles is more than a little presumptuous. While he was of German heritage, Ruth's broad nose, full lips, and shadier complexion still earned the Bambino his share of "N-word" taunts from the opposing bench of the then-segregated major leagues.

And if Bonds was to talk about

"going through a little more," the self-inflicted circumstances of his own home run chase pale by comparison to the tribulations endured by Hank Aaron. While chasing Ruth's record, Aaron received bags of racist hate mail and death threats. "Believe me, I'll be pulling for him," Aaron said at spring training in 1974 when asked about the possibility of someone challenging his record. "And I hope they give him as much hell as they have me."

Sadly, the "hell" being given to the self-centered Bonds is all richly deserved. It'd be nice to revolve the debate around the simpler contrasts between the eras of Aaron and Bonds—dimensions of the parks, quality of opponents, number of plate appearances, etc.

Instead, the speculation revolves around the impact of performance-enhancing drugs. While one could claim that an era with perhaps a little too relaxed of a drug policy is more to blame than the players, each time Bonds opens his mouth lately, that line of thinking becomes harder to believe.

If Bonds should happen to surpass Aaron's record this season, he will not experience a great weight being lifted from his shoulders. The single-season home run marks so recently set by McGwire and then Bonds have already left a bitter aftertaste.

But taking the one thing left that still feels sacred—in a game that some might feel is no longer that—is something that will haunt Barry Bonds long after retirement. His many career accomplishments are issues that are neither black nor white, as everything about his character has become shrouded in shades of gray.

Roamin' Numerals

80

Number of hours that 35-year-old undocumented immigrant Ming Kuang Chen spent trapped in a New York elevator before being rescued at about 5 a.m. April 5. The restaurant deliveryman was last seen at about 8:30 p.m. April 1 before the elevator he was in became stuck between the third and fourth floors of a 38-story building.

\$833,000

Amount raised by activist group MoveOn.org in less than three days for Democratic West Virginia Sen. Robert C. Byrd. Republican Hiram Lewis, who announced his candidacy to challenge Byrd in 2006, said Byrd "should definitely return the money because [MoveOn] doesn't reflect the values of West Virginia."

94-20

Florida House of Representatives vote enacting the "Stand Your Ground" bill on April 5, which allows citizens to "use deadly force in a public place if they have a reasonable belief they are in danger of death or great bodily harm."

Choice Cuts

“

"If it's fully inflated, it does take five or 10 minutes for it to fully drain out."

Mike McDaniel, owner of Air Play Rental of Camano Island commenting on the theft of a 25-foot inflatable gorilla from the Viking Village shopping center in Stanwood, Wash., on April 1. McDaniel, who rents inflatable advertising characters from his business, has offered a \$500 reward for the monkey's return and claims it would cost \$5,000 to replace.

”

Generational fiction friction

By Josh Kantarski
Assistant City Beat Editor

Connected by profession and varying degrees of excellence and aptitude, the list of Pulitzer Prize winners in fiction reads like a collection of who's who in American literature. From past winners John Updike, Philip Roth and Norman Mailer, to contemporary winners Edward P. Jones, Jeffrey Eugenides, Jhumpa Lahiri and Marilynne Robinson, the list remains an eclectic documentation of our zeitgeist.

Pulitzers are awarded every spring by Columbia University on behalf of the Pulitzer Prize Board for excellence in portraying American life and all its complexities.

The problem, though, is not that the more recent winners are changing the American landscape of fiction, but that America doesn't seem to be accepting them. Sure, they have received some measure of acclaim through reviews or best-seller lists, but not to the degree of Updike, Roth and Mailer.

Maybe cultural recognition is a matter of longevity. Consider, for instance, that Updike was something of a celebrity more than 45 years ago, appearing on the cover of Time magazine in 1968 and again in 1982. Mailer, who appeared on the cover of Time in 1973, is still going strong as a widely known cultural intellectual after 50 years of poking and prodding the establishment.

America no longer reveres its writers like it did during the political tumult of the '60s and '70s. With the exception of Robinson, who was awarded the prize this year for her novel *Gilead* after a 20-year hiatus, the three other writers are relatively new to a climate that shows its writers not nearly the same respect as in years past.

Would a working writer of the caliber of Eugenides or Jones adorn the cover of Time now?

Although the names in literature have changed, the Pulitzer Prize Board has recognized the shift. Sure, Updike and Roth are still writing—each having published a novel in recent months—

but there appears to be a trend in American literature that, frankly, many Americans have failed to recognize. Or worse, care about.

Frequent readers of The New Yorker and Harpers magazines will recognize the likes of Jones, Eugenides and others whose fiction occasionally appears in those publications, but for the most part, these writers seemingly go unnoticed in America. But why? Has the Pulitzer lost its luster? Or are we looking elsewhere for our stories and art?

The emphasis placed on storytelling through the written word as a cultural tool—an art aimed at illuminating the human condition by making sense of the lives we lead and the world we live in—has died. Arguably, we no longer need writers like Jones, Eugenides, Lahiri and Robinson; maybe the novel is truly dead.

Our storytelling now comes to us through television. With 22 minutes of ephemera interspersed with narrative-cracking commercials, a 300-page novel doesn't seem able to compete.

We no longer need these writers

because we no longer make the investment in writing. We now imbibe our stories viscerally through an array of images that often leave us feeling over-saturated and manipulated. We contend that we don't have time to take part in the intimate exchange that is shared between author and reader.

Nevertheless, there will always be bookstores, libraries and coffee houses. Readers will line sidewalks, lakeshores and park benches on summer days, hunched over their well-worn copies of James Baldwin's *Go Tell It On The Mountain* and J.D. Salinger's *The Catcher in the Rye*.

Yet, we shouldn't be concerned about the readers, or, for that matter, those books. We need to be concerned about the others—the newer writers and future readers—so that maybe one day, some kid somewhere will be sitting on a park bench lining a lakeshore huddled over the latest Pulitzer Prize-winning novel with a glow on his face: the inherent joy that comes from a great book, and not the phosphorescent glow of TV.

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Juniors	Tuesday, April 19 - beginning at 8 am
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Sophomores	Wednesday, April 20 - beginning at 8 am
Freshmen	Thursday, April 21 - beginning at 8 am
Open Registration	Monday, June 6 to Saturday June 11

The above time slots will remain open for summer registration until Saturday, June 11 at Midnight (CST).

FALL 2005

Continuing degree-seeking undergraduate registration begins	Mon., May 2
Open Registration, (all students including degree-seeking & students at large) begins	Mon., Aug. 1
Late Registration, (all students including degree-seeking & students at large)	Tues., Sept. 6 - Fri., Sept. 9

The above time slots will remain open for fall registration until Saturday, Sept. 10 at Midnight (CST).

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

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

FOR FALL ONLY

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Please bring your submissions to the Columbia Chronicle office (623 S. Wabash Ave. - Suite 205). Submissions should be on disk (Word files) accompanied by a manuscript copy and all pertinent information. All disks will be available for you to pick up after May 1. Only students are eligible to enter work.

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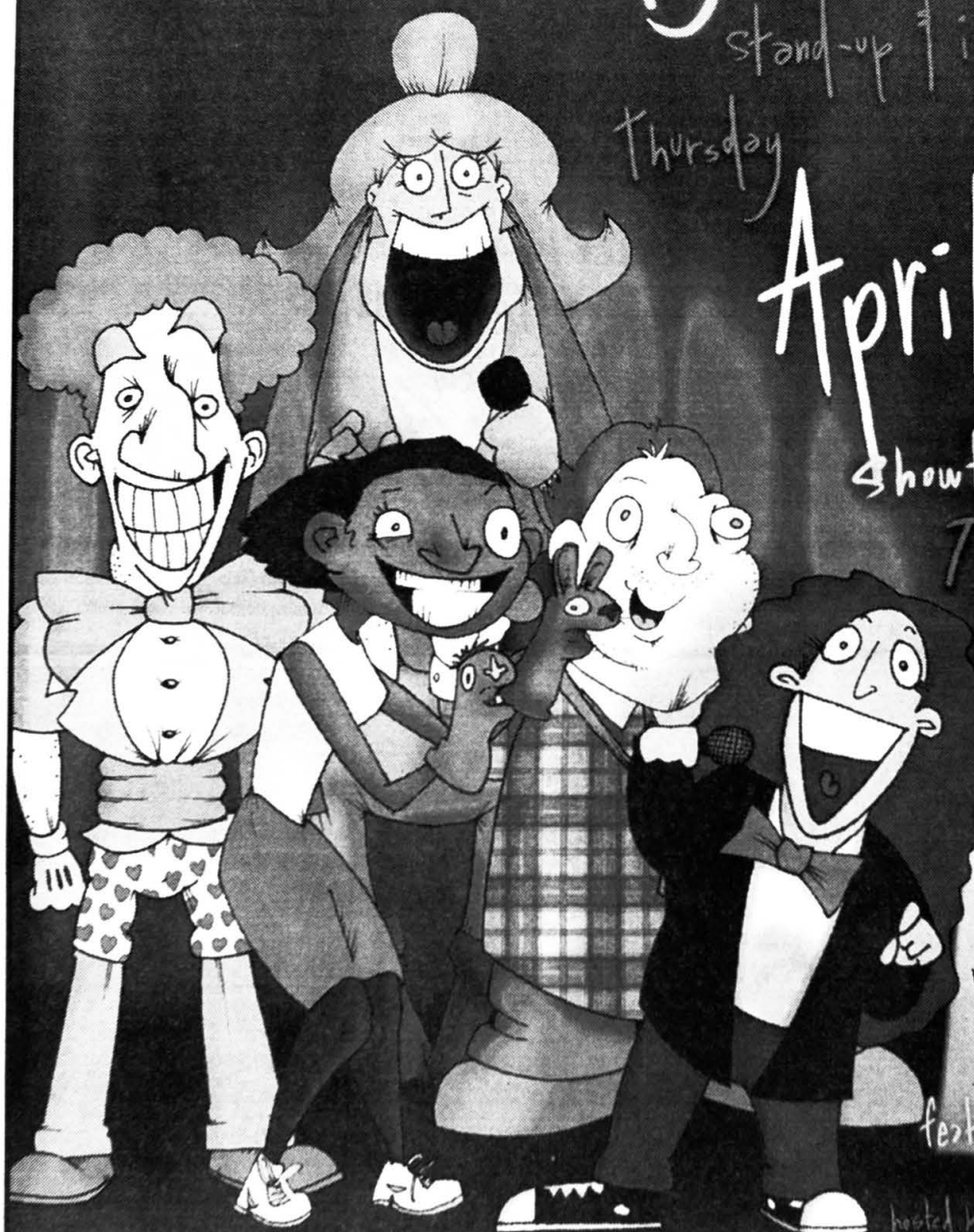
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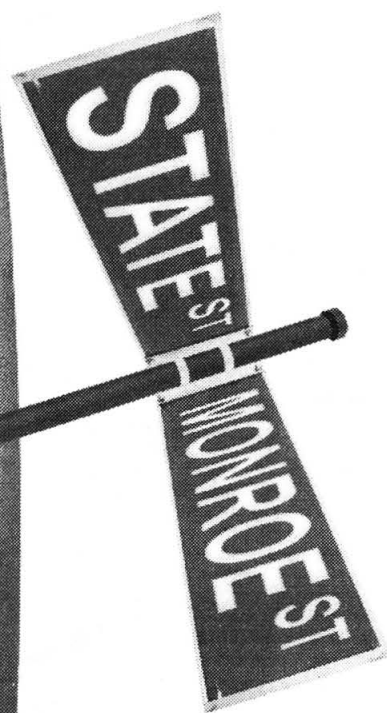
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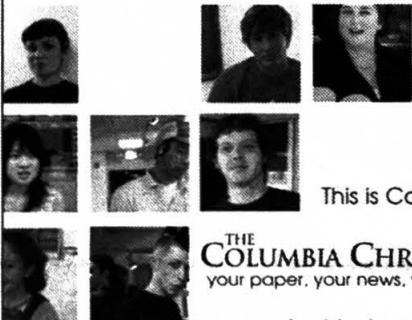
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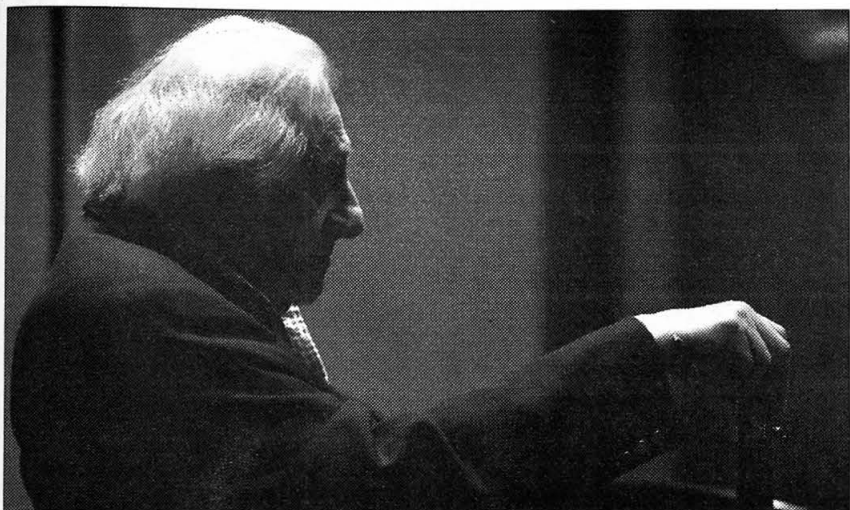
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Eric Davis/The Chronicle

Studs Terkel, a Chicago icon and revered journalist, was on hand April 6 to commemorate the 11th Studs Terkel Awards. Terkel was hopeful about the future of journalism, mentioning that in the current political tumult, "Journalists are carrying on the muckraking tradition of journalists like Lincoln Steffens."

Studs Continued from Back Page

ditional' journalism, the Terkel award is a kind of vindication," Baim said. "This is about independent journalism that's not dictated by any rules about what journalism is. In his career, Studs has not followed any rules and I've tried to do the same as well."

John Conroy, a freelancer and staff writer for the Chicago Reader, was honored by CMW for "telling stories with impact

that get results." Despite writing *Unspeakable Acts, Ordinary People: the Dynamics of Torture*, his 2001 book examining the dynamics of torture and its practitioners in such far-flung places as Ireland and Israel, Conroy is perhaps best known for his work detailing allegations against Chicago Police Department Cmdr. Jon Burge, who is believed to have routinely extracted false confessions by

torturing suspects in the 1970s and 1980s.

For Conroy, whose work has also been credited with helping to prompt the 2003 moratorium on the death penalty in Illinois by then-governor George Ryan, receiving a Terkel Award at the Arts Club came to represent the closing of a particular circle in his own career.

"[Receiving the award] sort of boggles my mind," Conroy said. "I first met Studs many years ago in this very place as a 23-year-old when I attended a reception for [Terkel's 1974 book] *Working*. At the time, I knew nothing about journalism and worked on a magazine that shared offices with Studs. As it turned out, Studs ended up saving our little publication about once every three months with a contribution."

Longtime friend of Terkel and publisher James Weinstein, founder of the radical magazine *In These Times* and the author of a number of books about the history of socialism in the United States, was unable to accept his award in person due to an illness. Nevertheless, *In These Times* senior editor David Moberg, who accepted the award on his behalf, stressed how fitting the honor was for Weinstein.

It was Chicago Tribune columnist Mary Schmich, however, who set the evening's tone.

In her remarks, Schmich told the story of how as a young journalist new to Chicago in 1986, she first called Studs to interview him as part of a story about the first kisses of many Chicago icons. Schmich said that Terkel, upon hearing the purpose of her call, promptly hung up on her.

But Schmich also brought the evening's message home when she spoke of the ways in which community journalism and the evening's festivities reflected on the meaning and purpose that those in the room brought to their work.

"We are all part of a circle of people who are not only connected to each other," Schmich said, "but also part of a circle that connects the city back to itself."

The point was further underscored when, at the end of the ceremony, she played the civil rights anthem "Will The Circle Be Unbroken" on the piano while her Tribune colleague Eric Zorn led the attendees in song.

As in past years, the event also had a strong Columbia connection. Early in the ceremony, the 2005 Studs Terkel Scholarship was awarded to Columbia alumna Angela Caputo, who graduated with a master's degree in journalism in 2004 and is now a reporter with the Pioneer Press.

For her part, Caputo credits CMW, and specifically founder Hank De Zutter and President Thom Clark, for the teaching and mentoring they offered her during her time at Columbia. Caputo mentioned that Stud's work was an inspiration behind her career.

"During my first semester [in the fall of 2003], Hank taught a local seminar on covering politics and government," Caputo said. "I learned more from that class than almost any other I've taken, and the things they exposed us to in that class I use every day in my reporting."

Terkel himself drew the biggest applause of the evening when he received a standing ovation from assembled guests at the end of the ceremony. Offering up a note of hope in what he characterized as politically difficult times, he cheered the honorees by connecting them to journalistic traditions of the past.

"I feel hopeful in these strange times because these journalists are carrying on the muckraking tradition of journalists like Lincoln Steffens," Terkel said, referring to the famous American journalist of the 1900s who exposed corruption. "So, as I stand up here, I'm hopeful tonight."



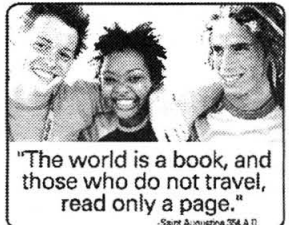
Eric Davis/The Chronicle

Among those honored April 6th at the Studs Terkel Awards were Mary Schmich of the Chicago Tribune. Schmich's award was presented by fellow Tribune colleague Eric Zorn.

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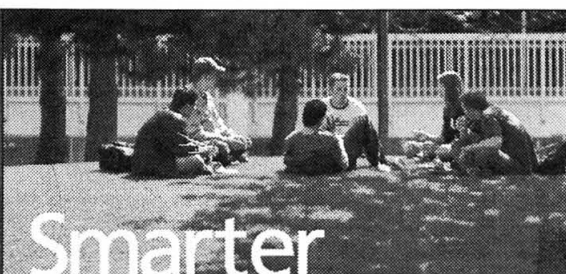
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Chicago archive records black history, lives one story at a time

○ Nonprofit organization attempts to capture 5,000 interviews by 2010

By J. Diamond Weathersby
Staff Writer

When most people think of African-American history, names like Charlotte E. Ray, Joseph Gomer and Augusta Savage are not usually the first to come to mind.

But The HistoryMakers, a Chicago-based nonprofit video and oral archive institution, strives to document the contributions, trials and triumphs of thousands of African-Americans whose stories would typically go overlooked within American history.

The HistoryMakers emphasizes stories like those of Ray, who was the first African-American female lawyer in the United States; and Gomer, who served as a fighter pilot with the decorated Tuskegee Airmen of World War II; and Savage, who was a sculptor and art teacher during the Harlem Renaissance.

"Our work [at The HistoryMakers] shows the ability of a people who go against odds and make things happen," said Julieanna Richardson, public historian and founder/executive director of The HistoryMakers. "We are taking a lead in exposing the stories of untold Americans."

Larry Crowe, producer and interviewer at The HistoryMakers, said the institution plays an important part in illuminating African-American history.

"The HistoryMakers adds a new dimension to learning. You have [the people's] tone of voice. You have facial expressions. You have the sights, sounds and smells associated with their experiences, not just written words," Crowe said.

Richardson, who has a passion for helping people recognize "the beauty of the African-American experience and its significance to American society," started The HistoryMakers in 1999. The archive includes stock footage

"I think that the popular images in the media are often very narrow and rely more heavily on stereotypes. The HistoryMakers is working to correct that."

—Erin McCarthy, Columbia history instructor

and video histories. The institution has grown to include an educational program on PBS and has even set a goal of completing 5,000 interviews by 2010.

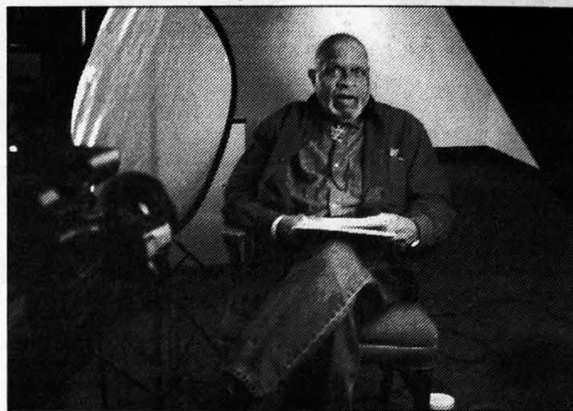
A magna cum laude graduate of Brandeis University and Harvard Law School, Richardson takes pride in the The HistoryMakers' role in shedding light on the struggles and accomplishments of African-Americans who are usually left out of traditional American history.

"We've typically taken a piece of coal and made a diamond out of it," Richardson said.

By the institution's definition, a "HistoryMaker" is an African-American who has made a difference with his or her own accomplishments, or has a significant tie to a noteworthy movement, organization, association or event in African-American history. A HistoryMaker may come from all walks of life, including art, music, politics, entertainment, religion, or the medical field. All are included in The HistoryMakers' archive, provided they have had an impact on the African-American community.

One of Columbia's own, President Warrick L. Carter is a "HistoryMaker." Erin McCarthy, a history instructor in Columbia's Liberal Education Department, also noted the importance of HistoryMakers in documenting African-American history. She even takes the students from her Oral History: The Art of the Interview class to The HistoryMakers' South Loop office every semester the class is taught.

"I think that the popular images in the media are often very narrow and rely more heavily on stereotypes. The HistoryMakers is working to correct that. Without [the stories



Eric Davis/The Chronicle

Julian Swain, a well-known Chicago dancer and choreographer, is one of the many people whose life stories have been recorded for The HistoryMakers. The Chicago-based archive recognizes the lives of African-Americans through individual visual and audio interviews.

published by them], our image and view of African-Americans would be limited," McCarthy said. "What The HistoryMakers is doing is invaluable."

Recent Columbia film and video alumnus Ben Mayer, who works as an editor at The HistoryMakers, said he is optimistic about the role the institution will play in helping educate future generations.

"I think especially for the high school and college levels, The HistoryMakers is going to be a great resource. [The HistoryMakers is] creating a great information[al] tool for people who are trying to learn more about every single aspect being brought up in [the interviewees'] stories," Mayer said.

Crowe, who has conducted more than 500 of the institution's 1,100 interviews since March

2002, said he recognizes the educational value of first-person video interviews, which The HistoryMakers stresses.

"The HistoryMakers collection is a tremendous value to anybody trying to understand African American history and culture in the future," Crowe said. "The HistoryMakers project makes the Black experience a lot more accessible. You get a sense of the dynamics, of the various shapes and modes of the Black experience."

Located at 1900 S. Michigan Ave., archive hours are Monday through Friday, 9 a.m. to 5 p.m., by appointment only. For more information about The HistoryMakers and its programs and events, or to set up an appointment to view the collection, call (312) 674-1900 or visit www.thehistorymakers.com.

Ordinance Continued from Back Page

nances revolve around the same concepts and research. Both are based on information from various studies and organizations, such as the National Highway Traffic Administration, that found that these activities in question to be hazardous while driving. Though many recent studies have evidence to support these conclusions, some people point out that the issue of distraction is not so cut and dry.

For example, younger drivers are distracted by a different set of impediments than older people are, according to Barbara Harsha, executive director of the Governors Highway Safety Association, a nonprofit organization that handles road safety issues in the United States. Older people tend to be distracted by things that are going on outside the car, while young people are more easily sidetracked by radios or other stimulus inside the vehicle, she said.

Harsha concedes that eating ranks high on the list of distractions that can cause reckless driving, but she points out that there will always be something to disrupt a driver's concentration.

"Driving is a very complex task that requires the mind to make hundreds of judgments in a very short time, so a lot of things can take away from that," Harsha said. "You can't necessarily eliminate distractions."

Harsha said that GHS's findings along with other research shows that bans like the ones proposed for Chicago are not necessarily an effective way to deal with distraction. She explains that in the states that have banned the use of hand-held cell phones—New York, New Jersey and the District of Columbia—

research indicates that after an initial drop off, drivers soon tend to go back to talking on the phone.

"Bans are not terribly effective unless they are actively and very visibly enforced," Harsha explained.

Harsha also points out that people can be just as distracted with hands-free devices as they are when they hold the phone to the ear, saying the problem is "cognitive distraction."

Nothing was settled regarding either ordinance during the meeting, but some area drivers said they would be affected by the possible change.

Benjamin Budzak, a freshman television major at Columbia who drives in the suburbs yet commutes to school on the Metra, said he hopes the ordinances do not pass.

"I guess it would be good for people who are not able to do something while driving, but most of us can," Budzak said.

He recalls one time he almost got into an accident because he was searching for music on his iPod rather than paying attention to the road. However, Budzak said that he fixed the problem by getting a radio adapter for the device and memorizing the location of the buttons.

"I can operate just about everything in my car without taking my eyes off the road," Budzak said.

This response is the kind that Harsha encourages. She suggested ways to cut down on distractions like pre-setting radio stations, picking out CDs before starting the car and pulling over to eat or use a cell phone.

"Managing distractions is the way to go," Harsha said. "And basically just using common sense."

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AN ARMY OF ONE 

Improv fest celebrates comedians nationwide

○ Festival marks 50 years of improv in Chicago

By **Tiffany Breyne**
Staff Writer

Chicago will play host to a number of comedians from across the country as it gears up to host its 8th annual Chicago Improv Festival from April 22 through May 1.

The festival will celebrate 50 years of improvisation in Chicago by setting up acts from various comedy groups and colleges.

Jonathan Pitts and Frances Collier both founded the festival when they realized that after 40 years, there was no celebration of comedic improvisation in Chicago.

According to Pitts, in its first year the festival had only 25 performances, and that number has grown to about 125 this year. Many of those shows are from big names in comedy who will perform throughout the week.

Pitts said some of the acts lined up are from 'Saturday Night Live' writers, as well as well known cast members and writers of 'MAD-TV' and 'Scrubs.'

Besides these marquee acts, there are plenty of other acts by comedy groups in and outside of Chicago. While Pitts said that half the performance groups are from

Chicago, many comedy groups still travel across the nation to take part in the festival.

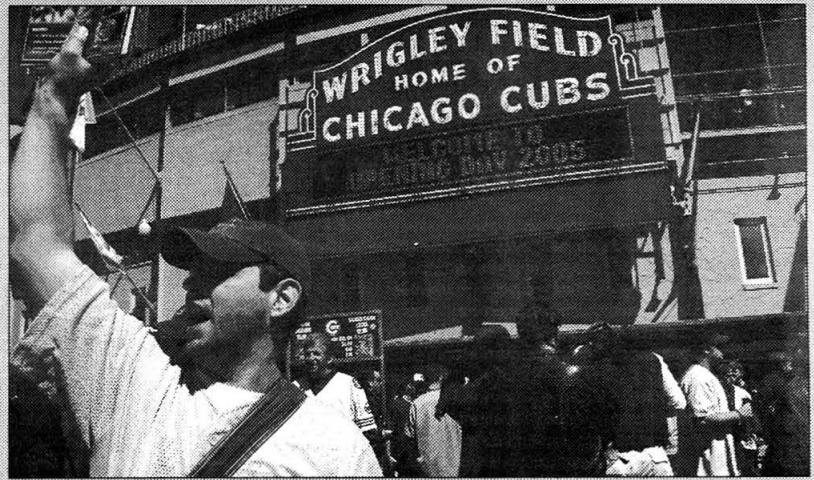
Rob Webber and his improv group Johnny Lunchpail will be traveling from New York to Chicago to perform on the showcase stage on April 29 at 9 p.m. Johnny Lunchpail is composed of Webber and three other comedians practicing longform improv, longer length skits.

"Longform is like the kind of shows put on at Chicago Improv Olympic Theater," said Webber. "Improv in New York is not as big as in Chicago, but it's been getting bigger over the past four or five years."

Another performance featured in the festival will be the Implosion College Improv Showcase during the first weekend. This showcase will give nine Chicago college groups and out-of-state colleges a chance to flex their comedic muscles.

Absolunacy, a 10-member sketch group from Ball State University in Indiana, will perform on Friday, April 22, at 7:30 p.m. Jeff Rukes, a junior telecommunications major at Ball State, has

A new year at the friendly confines



Eric Davis/The Chronicle

Wrigley Field welcomed the Cubs back for the 2005 season as they played host to the Milwaukee Brewers April 8. Matt Stolarick participates in the excitement, selling scorecards.

been in Absolunacy for the past three years and said the group will try a new style for their performance.

Rukes said, "A few people [from the group] saw a show in Florida where the lights were off, and the audience didn't see the stage. This [will be] our first time trying that."

The festival will also feature a college workshop during the first weekend. Together with Dirty South Improv, the workshop is

geared toward college students interested in comedic improv and is scheduled on April 23 at 10 a.m. and 1 p.m.

While Columbia doesn't have any acts in the festival, there are still ways to get into the comedy improv scene. According to Chris Beyer, a freshman theater major, Columbia has an improv club that gets together every once in awhile to rehearse. They may put a show on at the end of the year.

"Chicago is the original home of improv," Beyer said. "Improv is so great because you don't know what will work—you put everything out there, and sometimes you fail, sometimes you succeed. You can always build on your success."

For more information on the Chicago Improv Festival, as well as improv clubs in Chicago, visit the festival's web site, www.cif.com or call (773) 935-9810.

Film Tax *Continued from Back Page*

continued to be through 2005.

"Things are going great now," said Sexton of filmmaker's inquiries coming into Illinois. "There's a lot of activity and we're very optimistic about the future."

Sexton reiterated that film production in Illinois tripled last year, and by all accounts, shows no sign of slowing down. She added that the IFO works closely with production companies on a good faith effort to ensure that they are working hard to hire more minorities. The IFO works so closely with production companies and minority groups, according to Sexton, the

office hired a diversity officer to work as an intermediary between the production companies and prospective employees.

Yet workers in the film industry have argued that they haven't seen a significant enough change as a result of the tax break.

"You have a situation where the credit has done nothing for qualified, competent people of color," said Lun Ye Marsh, founder of The United Filmmakers Foundation, an advocacy group for minority film workers. Marsh cited that many capable film workers of color have worked independently in the indus-

try for more than a decade, but have yet to be interviewed for a position in the business. She added that the numbers illustrating the growth of jobs in film work were skewed by day laborers, and that "95 percent of the people that run production are white."

Marsh said she offered input into the tax credit's assemblage through Illinois State Rep. Kenneth Dunkin, but she was not invited to participate in a drafting of the plan.

"As long as one group feels that they are entitled to decisions," said Marsh, "others will continue to be left out." The tax credit has great

potential to be useful piece of legislation, Marsh said, and everyone must work together to see that every employee gets a fair opportunity.

Others on the front lines of the industry, working first hand with production companies, have argued that the impact, driven by the incentive is essential for Chicago's growth in the film industry.

Rich Moskal, director of the Chicago Film Office, said the credit now gives filmmakers an extra bargaining chip when they ask producers to film in Chicago.

"[Chicago has] been courting

the film industry for more than 25 years and [has] ridden the ups and downs," said Moskal. "Now, without the incentive offer, we'd be somewhat of a lame duck."

Currently, Moskal said the incentive has brought in the likes of actor Vince Vaughn, Academy Award-nominated director Mark Forster and HBO films.

"There's plenty of production activity going on now," said Moskal. "Whether that's a trend or not, it makes for better marketing and we're one of the places in the country that seems to be riding the wave based on incentives."

OFF THE BLOTTER

I said, "A CHEESEBURGER"

A 43-year-old male is in police custody for simple battery, committed at the South Loop Club, 701 S. State St. Employees of the restaurant relayed that on April 2 at 11:10 a.m. the offender asked a waitress for a cheeseburger. When the waitress asked him to repeat his order the man became belligerent. The owner in turn asked him to leave and was greeted with a fist to the right temple, causing a bruise and breaking the victim's eyeglasses. The offender then left, but was later picked up and charged by the police.

But I always leave my purse on that desk

An 18-year-old female called the police after she left her designer purse and wristlet purse in a classroom in Columbia's Wabash Center, 623 S. Wabash Ave. When she returned it was gone. The victim, who related the incident on April 5 at 1 p.m., claimed the purse and wristlet were worth \$215 total

and contained some credit cards and \$20 cash.

It was just an independent neighborhood beautification project, I swear

Police arrested two males, 29- and 23 years old, on March 31 at 10:45 p.m. for spray painting a newly created brick wall at the construction site on 600 S. Wabash Ave. Police observed the two offenders from a covert car touching up a mural. The offenders had painted a crown, a leg and a large letter C on the building, which is owned by Joseph Duffy Construction. The offenders ran through the building until the police revealed themselves. The offenders were placed under arrest after the police found four cans of spray paint in their possession.

So—why did you invite them to your house again?

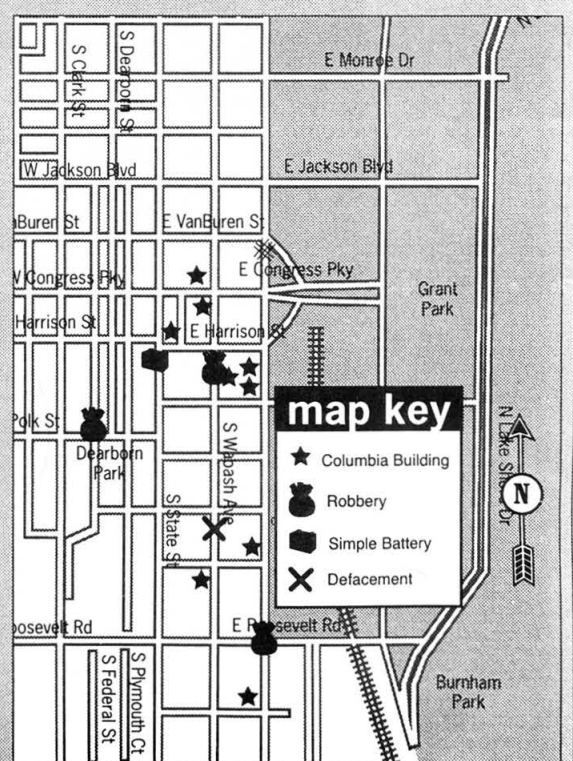
On April 3 at 2:45 p.m., police arrested a man of unknown age after he reportedly participated in a strong-arm robbery. The victim, a 25-year-old female, alleged that the offender and an unknown male accomplice committed what police refer to as a "confidence game." After the victim drove the two men to her house for an unreported rea-

son, she gave them \$250 in cash. When she drove them back to the original location, 802 S. Federal St., the offender tried to steal her purse, which she said contained \$950. A struggle ensued. The offender, still at large, obtained the purse from the offender and fled in a vehicle. The victim and people on the street helped hold the second offender until the police arrived. None of the victim's money was recovered.

Robbed at gunpoint

An 80-year-old male reported that he was robbed at gunpoint on April 2 between 3 a.m. and 3:35 a.m. The victim explained that when he walked out of the Roosevelt Red Line station, 20 E. Roosevelt Road, a 25- to 35-year-old male asked him for a cigarette. When the victim reached for his pack, the offender pointed a gun in the victim's face and demanded that he give him everything. The victim gave the man approximately \$155 in cash and the offender walked away. No one has been arrested in connection with this event.

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



Jessica Altus/The Chronicle

Finest in community journalism honored

○ 2005 Terkel Award winners gather for a celebration of 'oft-neglected' stories

By Mark W. Anderson
Managing Editor

Chicago journalism came full circle April 6 as the Community Media Workshop honored four accomplished and respected local journalists—Tracy Baim, John Conroy, Mary Schmich and James Weinstein—with the prestigious Studs Terkel Award.

Named after the beloved writer and Chicago icon, the award, now in its 11th year, seeks to recognize outstanding journalists who are carrying on the tradition established by Terkel, who made his name telling the stories of everyday people and has exemplified the practice of community journalism. The 2005 honor roll included journalists who have worked both inside and outside of the traditional, "mainstream" media, but who have focused on the "real but oft-neglected stories of our neighborhoods," as recognized by the Community Media Workshop.

The event, held at the Arts Club of Chicago, 201 E. Ontario St., attracted 200 or so of the city's journalists and community activists. As in past years, the reception before the award ceremony was filled with past Terkel Award winners, along with some of the most recognized names in Chicago media. The event is sponsored by CMW, an organi-



Eric Davis/The Chronicle

Community Media Workshop founder Hank De Zutter, Studs Terkel, scholarship winner Angela Caputo, Columbia's Dean of Media Arts Doreen Barton, and Serra Caputo gather to commemorate the evening at the 11th annual Studs Terkel Awards on April 6. The event was held at the Arts Club of Chicago, 201 E. Ontario St., and drew in more than 200 people.

zation that helps train community activists to get their message out to media outlets across the city.

The 2005 winners represented a mix of both younger and veteran journalists, all of whom have ably carried on the work of both Terkel and past winners alike. Windy City Times publisher

Tracy Baim—at 42 years old, the youngest of the evening's honorees—was recognized for her work as an activist and journalist serving Chicago's lesbian, gay, bi-sexual and transgendered communities, and the CMW recognized her as "the most prominent voice for the LGBT community in Chicago."

After 21 years in the field, Baim sees the award as a fitting honor for someone who has sought a career outside the mainstream of her profession.

"For a journalist who works outside of what is known as 'tra-

See **Studs**, Page 25

Driven to distraction?

○ Young people most likely to be preoccupied by activities inside the car, officials say

By Alicia Dorr
City Beat Editor

Playing with the buttons on a stereo or eating in the car may not seem like a big deal to some. However, Chicago city officials made it clear they think citizens should keep their eye on the road, singling out "driving distractions" at the city council meeting on April

6th with two ordinance proposals that would prohibit these activities.

In an effort to combat distracted motorists, Alderman Edward Burke of the 14th Ward on Chicago's southwest side brought a proposal to the table at the city council meeting on April 6 that would ban drivers from activities such as drinking a soda to talking

on a cell phone. The ordinance comes in the wake of a proposal by Alderman Burton Natarus that would ban the use of cell phones while driving, except for "hands-free" phones. Burke's suggestion takes the issue even further, citing research that found acts like eating to be causes of reckless driving. The ordinance is aimed at eliminating distractions for motorists.

"While I fully support Alderman Natarus' ordinance ... I also wish to go a step further and ban other activities which may be just as dangerous," Burke said in a press release distributed at the council meeting.

Under the ordinance drivers could be ticketed anywhere from \$50 to \$200 if caught putting on makeup, eating or engaging in a host of other activities that are distractions. The proposal follows a handful of states such as New Hampshire that have similar laws, and looks to cut down on accidents and other dangers these activities may cause.

The ordinance is separate from Natarus' plan, which would

demand the same fines for drivers using hand-held cell phones while moving. But Natarus deferred his proposal, saying there were members of the council looking to kill the ordinance. However, he said he plans on putting his proposal back on the table because he thinks that the issue of cell phone use demands specific attention.

"The whole issue is not distraction, like if people eat or adjust their sweater while driving," Natarus said during the meeting. "We have people engaged in long, drawn-out conversations, or engaging in stock transactions. The issue is not about distraction; it's about control."

Although Burke's proposal is different from Natarus's, the ordi-

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Eric Davis/The Chronicle

Two ordinances are being discussed at the city council level on April 6 to curb distractions while driving. The proposed measure would prohibit anything from eating to the use of cell phones by drivers.

Film industry in Chicago boosted by tax credit

○ Minority group contends job numbers skewed by recently reported hires

By Josh Kantarski
Assistant City Beat Editor

When Bruce Sheridan was assigned the task of running one of the nation's largest film schools four years ago, he realized he had a substantial problem on his hands: Production companies weren't making films in Chicago anymore, and, as the head of Columbia's Film and Video Department, he had to do something about it.

Now, a year-old tax incentive that Sheridan helped write, the Illinois Film Production Services Tax Credit, which is currently in front of the state legislature for renewal in 2005. As part of the governor's budget proposal, the credit is changing the face of filmmaking in Chicago.

A little more than a year ago, Sheridan said, the Illinois Production Alliance, a coalition of business, labor and education, teamed with Gov. Rod Blagojevich's visual media task force to draft a plan to increase minority representation on film sets. The incentive would offer production companies a tax break for hiring minority workers.

By all estimations, that measure worked.

"In 2003 [the year before the credit passed the Illinois legislature], the film industry spent \$22 million in Chicago, and that was *Barbershop 2*," said Sheridan. "In 2004, that number went up to [\$77 million]." Sheridan said that some 12,500 jobs were added—tabulated by the state—and 34 percent of those new hires were minorities.

That number, Sheridan said, does not measure the number of Caucasian women hired, considering that they are generally measured as a minority. But Sheridan added that the incentive was not only beneficial to Chicago, but also student filmmakers and peripheral employees.

"Every time I hold an open house [with Columbia's Film Department], parents always come up and ask me if there is a job for [their] child," said Sheridan. "I tell them that we create jobs that put people out in the field who, if they stay in the film industry, will help others out. And without the tax incentive, there would be no way to get their projects off the ground, especially if professional filmmakers can't [do the same]."

Others have taken notice of the results as well.

Brenda Sexton, executive director of the Illinois Film Office, said that returns on the incentive were immediate the first year, and have

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