

4-10-2006

Columbia Chronicle (04/10/2006)

Columbia College Chicago

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Expansion problems examined

By Jim Jaworski
Assistant Campus News Editor

Faculty and staff took advantage of an opportunity to present their most pressing concerns, such as potential overcrowding, to Columbia's top officials at the College Council meeting April 7.

President Warrick L. Carter and Allen Turner, chair of the board of trustees, answered questions on hot-button issues ranging from the school's rapid growth to rising tuition. While council members raised tough questions, they weren't overly confrontational, and Carter and Turner were forthright with their responses.

The most pressing issue raised was the concern that the college is growing faster than its facilities can handle.

"We are really aware that we are victims of our own success," Turner said. "We project that we are going to be squeezed pretty soon."

In order to prevent the potential facility problems that may arise, Turner said the school can use current space more efficiently. Carter endorsed creating a block system in scheduling, in which all classes would start and end at similar times. Turner stressed that while the school has purchased more facilities, such as the Spertus Institute of Jewish Studies, 618 S. Michigan Ave., the school can't wait for the new space to be ready.

"We will be in trouble before that," Turner said.

Some on the council questioned whether Columbia can continue to grow while still keeping the advantages of a small school. Carter stressed the school administration was just as concerned about educational quality becoming diluted.

"It's not just a growth discussion; it is always a quality discussion we have," Carter said.

Carter and Turner both said despite the concerns over lack of space, there will not be any change to Columbia's open admissions policy.

Carter and Turner also discussed rising tuition. They said they are aware Columbia is no longer a cheaper alternative to state schools.

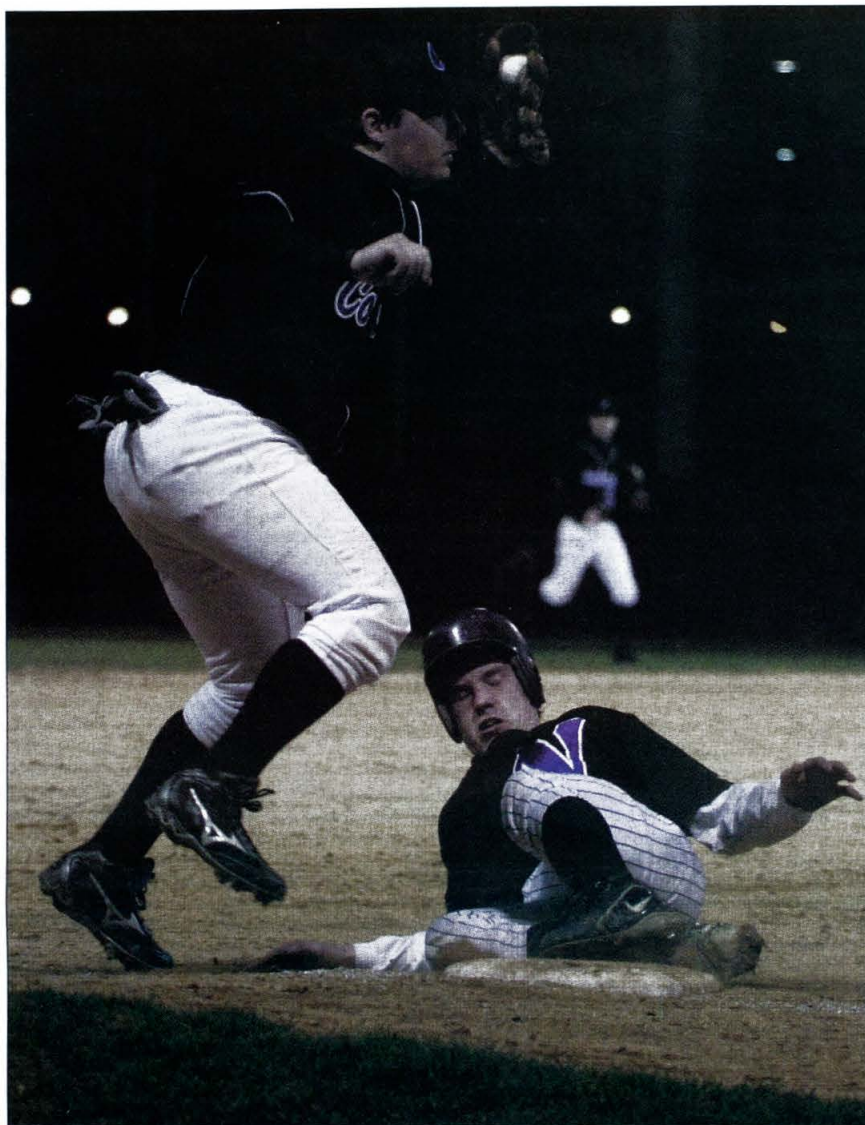
"Tuition is killing us, there's no doubt about it," Turner said. "We need to raise tuition like everyone else in the country, and it's a problem."

Tuition will rise 4.75 percent next year.

Faculty members seemed pleased that Carter and Turner came to the meeting to speak with them.

Photography instructor and College Council member Greg Foster-Rice said he was satisfied with Carter's and Turner's responses but thinks better dialogue among the board, administrators and instructors is needed.

"I do worry that we are more concerned with space and money more than education," he said, adding that he believed Turner was responsive to his concern.



Mauricio Rubio/The Chronicle

Ryan Knight, third baseman for the Columbia Renegades, raises his glove after tagging out Northwestern Wildcat Caleb Fields during a game held at UIC's North Field on April 5.

Renegades pave way for other sports teams

By Jim Jaworski
Assistant Campus News Editor

The White Sox isn't the only Chicago baseball team that has a championship to defend.

The Columbia Renegades posted the best record in their league last season and have gotten off to a 2-3 record this year. The team is starting off with some new faces and is playing for the first time without the help of alumni.

"We have a whole fresh, new team that is very eager to get serious about playing baseball," said Chris Schroeder, president of the Columbia College Athletics Association and one of the Renegades' three catchers. "A lot of players are coming back next year too, so it's only going to get that much more competitive every year."

The team was formed six years ago as the first club sport at Columbia and joined its current league, the Illinois-Wisconsin Baseball Conference, playing

against regional teams, such as the University of Wisconsin-Fond Du Lac and Northeastern Illinois University. The Renegades play all home games at the University of Illinois at Chicago's North Field, 901 W. Roosevelt Road.

While the current season is

"There's a stigma that artists can't be athletes. That's dead wrong, because our team's full of them."

—Matt Holihan,
Renegades' second baseman
and assistant coach

underway, the team looks forward to the future, preparing to join a new, more competitive league, the National Club Baseball Association, next year. Team leaders decided to play the season without alumni to test out

how competitive the Renegades can be, since the new league does not allow alumni to play. The change in leagues would allow the Renegades to compete with more established and stronger teams, such as ones at the University of Illinois at Urbana-Champaign and Northwestern University. If the Renegades do well, the team can advance to play teams from around the country in a national championship, which is not possible with the current league.

Some involved with the team, such as faculty adviser Howard Schlossberg, would like to see Columbia field two teams, one for each league.

The interest is there with almost 50 people come out for tryouts. Schlossberg believes that having two teams would be beneficial for different types of players: some who are serious and others who have

Columbia craving national attention

College hires global public relations firm

By Hayley Graham
Campus News Editor

Despite having its own Marketing and Communications Department, Columbia recently hired the global public relations firm Edelman to help increase the college's national recognition in March.

"The objective in hiring any consulting firm is, in fact, to increase the college's name recognition of the institution," said Mark Lloyd, assistant vice president of Marketing and Communications.

Edelman will be working on a generalized program to enhance Columbia's visibility in the national media in particular. Although the college attracts local media attention, it has trouble breaking in to outlets like The New York Times, Lloyd said. He also pointed out the success of the program will be measured the increase of the college's media attention.

Columbia's Marketing and Communications Department "lacks media contacts; we lack sufficient resources," Lloyd said. "Edelman is a national PR firm. They will provide us with resources."

Lila Trickl, a Columbia alumna and assistant account executive at Edelman, said the firm is using a public relations program to expand the college's branding campaign. The main goal is to communicate Columbia's stories both locally and nationally.

"We hope to achieve feature Columbia stories that capture the essence of the institution," Trickl said.

Margaret Sullivan, chair of Marketing Communication, said she thinks hiring Edelman makes a great deal of sense.

"I think it's consistent with the vision 2010 [plan] the branding strategy if we're going to be the world's most important arts and media school," she said. "They represent the scale of service that we need if we are going to live out our dream."

In March, Edelman was selected to represent Columbia out of six other public relations firms. The college already had established a relationship with Edelman nearly a decade ago, according to Sullivan. About 10 years ago a former faculty member who worked at Edelman helped design the sports public relations program at Columbia, Sullivan said. And many students have had internships at the firm.



Blog burglars

By Jeff Danna, Editor-in-Chief

I have always believed in giving credit where credit is due. In no other occupation is that philosophy more important than journalism.

In the media, if you misattribute information, or misquote a source, I guarantee bad things will happen. It is not uncommon for reporters to lose their jobs or face lawsuits when details of an article are not properly worded or credited.

Lately, though, some Associated Press writers have been walking a fine line between honest reporting and plagiarism.

According to several blogs, in the past couple of weeks AP has written articles using information acquired from bloggers' posts without crediting them.

John Byrne, executive editor and a blogger for Rawstory.com, wrote in a March 28 post that an AP story about the Bush administration altering language in its clearance policy and possibly hindering access to classified documents by gays included information reported by that blog.

Normally, writing about another publication's work is perfectly acceptable as long as it is properly attributed or credited. Unfortunately, AP did not give credit to Rawstory.com, a big no-no—especially for one of the world's most well-known and respected news outlets.

Byrne wrote in his blog that during a phone conversation AP's media relations director told him that while the wire service did hear about the news from the Raw Story article, the writer did her own reporting by personally contacting the gay rights organizations quoted in the original story.

Apparently, in such cases, it is AP's policy to credit the source of

the information, not the source of the inspiration.

In another instance, AP picked up on a story originally reported by Paul Kiel on the blog TPMuckraker.com about a Kansas representative purchasing a house from a nonprofit group with ties to former House Majority Leader Tom DeLay. The blog was posted two days before the AP story came out, and AP again made no mention of the original piece.

As TPMuckraker.com blogger Joshua Micah Marshall wrote in a March 29 post on his site, "Writing up or following up on a story and not crediting the news organization that first reported it is not a journalistic felony. It's more on the order of a misdemeanor or moving violation. But it is a breach."

But AP's questionable reporting does not stop there. In Byrne's blog, he quotes the AP media relations director as saying, "We do credit blogs that we know. We had no idea who you were."

Effectively, what he is saying is that unless you're well-known, your work is meaningless. That's like saying a reporter doesn't have to credit the Hyde Park Herald, a newspaper not widely known outside the Chicago neighborhood it covers, but when he uses information he found in the New York Times, the name of the paper better be at the end of the sentence.

The issue here seems to be one of insecurity. What would people think if they found out that a blog with a staff of two writers like TPMuckraker.com was beating an international wire service to top stories? The fact that independent media like

blogs exist is case in point to evaluate the future of the mainstream press, and when indie journalists start breaking national stories there is even more reason to question whether the larger outlets are reliable.

If bloggers are doing such a good job of reporting, we should be holding them in higher esteem. "Independent media" is not a new concept, and alternative newspapers and magazines have long received praise for shedding light on stories that mainstream publications have overlooked. (Just look at the recognition Sonoma State University's Project Censored has received over its 30-year history.)

Blogs are just a logical extension of these indie publications, a way for journalists working outside the mainstream to keep up with media convergence. If notable wire services like AP are going to rely on blogs as legitimate sources of news, they should be treated as such, and that means giving them credit when they deserve it.

Right now, though, AP is trying to assert its authority by crediting its own writers over bloggers as if AP staffers' reporting is more legitimate than bloggers'. But what we're seeing is that the information on certain blogs—like Rawstory.com and TPMuckraker.com—is as accurate as anything AP reports.

This is an indication that it is time to stop paying lip service to media outlets like AP, The New York Times and The Washington Post. Sometimes the little guys just get the job done better.

—jdanna@colum.edu

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Campus News

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City Beat

Announcements

South Loop Review Release Party

The South Loop Review, a creative nonfiction publication of the English Department, will release volume 8 on April 11. A release party will be held at 6 p.m. at the C33 Gallery in the 33 E. Congress Parkway Building. The event, which is free and open to the public, will feature selected readings from the publication and refreshments. For more information call Rose Blouin at (312) 344-8112.

Futurefarmers Lecture

The Museum of Contemporary Art and the Art and Design Department present a lecture from artist and designer Amy Franceschini, founder of digital media collaborative Futurefarmers, as part of the series "Plays Well with Others." The event will be held on April 11 at 6 p.m. at the Museum of Contemporary Art theater, 220 E. Chicago Ave. Tickets are free but must be reserved in advance by calling (312) 280-2660. For more information call Debra Parr at (312) 344-7887.

Music Department Showcase

On April 12, students can come to the Hokin Annex in the Wabash Campus Building, 623 S. Wabash Ave., for a showcase that will feature some of the Music Department's best singers and songwriters. The event is free and will be held from 7:30 p.m. to 9 p.m. For more information call Gery Yerkins at (312) 344-6110.

Gender Fusions Night

On April 13 students can attend "Gender Fusions," a free night of GLBT performance art, burlesque and drag. There will also be a panel that will discuss the friendships between GLBT students on campus. The event will be held at the HotHouse, 31 E. Balbo Ave., from 6:30 p.m. to 9 p.m. For more information call Kathleen McLaughlin at (312) 344-8594.

THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-8964 or e-mail chronicle@colum.edu.

IN YOUR OPINION

Have you ever used the Student Health Center? If not, would you?



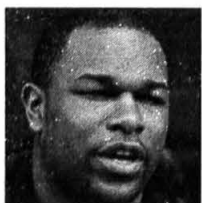
"No, but I might go when I'm sick—for medicine."

—Seo Young Yoon, freshman, performance arts management



"No, but I would go because I don't have insurance."

—Tim Binney, senior, audio, arts and acoustics



"Yes, I went there for a bad sore throat."

—Rashawn White, senior, musical theater



"No, but I had thought about going. If I knew more about it, I would probably be more drawn to use it."

—Joi Cuartero, senior, arts, entertainment, media management

Musical star comes to Columbia

'Singin' in the Rain' actress, singer visits

By Amanda Maurer
Assistant Campus News Editor

In 1952 Debbie Reynolds made a name for herself as a young woman who was able to shine as a singer, dancer and actress in *Singin' in the Rain*. Fifty-four years later, Reynolds continues to appear in movies and give lectures and concerts while touring the country.

Reynolds came to Columbia for the Conversation in the Arts series on April 6 at the Dance Center, 1306 S. Michigan Ave. She was interviewed by Steve Kmetko, a former E! Entertainment Television anchor and 1976 Columbia alumnus.

Before that, the Chronicle sat down to talk to Reynolds about her past and present in show business.

The Chronicle: You just had a birthday. How was it?

Reynolds: It's fun being born April 1. I rather like the day because when I was a kid, I was a crazy kid and acted crazy in school, and my friends thought April 1 was just the perfect day for me.

When I first heard Debbie Reynolds was coming, I immediately thought of *Singin' in the Rain*. What was it like to be a part of that movie?

At first I would have thought people at your age would have said, "Who?" I was lucky to have been in it. I was 18 years old, and I had never danced before. At the time we made it, MGM just put me in it. Gene Kelly didn't have a choice; he

would have probably chosen a person with many years of dance experience. I didn't have a lot of dance experience, but I worked very, very hard. Gene Kelly was a lot older than me and scared me because he was a very exacting man and very outspoken. That's why I think I learned so much—because I was half scared to death.

You're known for your singing and acting. Which do you enjoy more?

Aren't they the same? The only difference is your application and style. When you make a film you're subdued, more realistic. On stage you must reach the back row, the balcony, and in film it's just a little camera, so it's more realistic so you have to control yourself. It's a different style, and that's what you have to learn; that's part of my education, was learning how to be an actress in both of these categories.

How did you get started in the business?

When I was a kid going to school, I lived in Burbank, Calif., and they had a beauty contest and still do today, which is someone's good fortune. I won Miss Burbank, and there was a talent scout there, and they thought I was a funny little kid, because I was pretty young to win a contest, and I went over to MGM Studios, and I just worked. The camera liked me, and I liked the camera, and I've always been a big ham, so it's just natural for me. That's the hardest thing to learn for a beginner—how not to be acting,

but to be perfectly natural with it and not be self-conscious.

Columbia is full of aspiring actors, actresses, dancers and filmmakers. What advice would you give them?

Be certain to stay long enough to get your degree so that you can teach in case your career of actually performing doesn't come to fruition. And perhaps then you might wind up behind the camera directing and you need a degree. My biggest suggestion is to stay long enough and get a degree, because you never know what life has in store for you, and your acting career might end and your teaching career might begin. It's just a safeguard.

What's one of your passions that many people may not know about?

Comedy. I love doing sketches. I love being somebody else. I love to do impressions. [Breaks into Katharine Hepburn voice] Well, I advise you, you can be anybody. You can be Katharine Hepburn if you want to be. This would be for a theater or a comedy sketch show. I do a nightclub act, and I work 42 weeks of the year. I just throw out voices, and I see if the audience can guess who they are. So that's something I don't really advertise or talk about. I just have an ear for it.

What do you do in your free time?

I don't have much time for anything else, but any free time I do



Erin Mash/The Chronicle

Debbie Reynolds, who is best known for her 1952 performance in *'Singin' in the Rain*, came to Columbia to speak for the Conversations in the Arts series on April 6.

have, I have a granddaughter, 14. Carrie Fisher is my daughter, [so I am] Princess Leia's mother—that's how I introduce myself to your generation.

What are you up to now?

I collect movie memorabilia, and I have over 4,000 costumes. I hope to build a museum in

Louisiana. [They have] offered us the property, and now we have to raise a lot of money to build a museum of history of film coming from the silent screen era all the way up until now. We'll show clips and original costumes. So it'll be very exciting if I get that done in my lifetime.

After the storm: Katrina students look to future

Students decide between Columbia, home institution

By Amanda Maurer
Assistant Campus News Editor

When Hurricane Katrina hit the Gulf Coast last fall, water 4-feet deep consumed Jackie Merlau's home in Ocean Springs, Miss.

Although Katrina's aftermath upset the lives of those in its path, it provided Merlau, a freshman film and video major, a chance to come to Columbia, a

school she had always wanted to attend. Merlau had been taking classes at the Mississippi Gulf Coast Community College in Gulfport, Miss.

Merlau arrived in Chicago in early September, nearly two weeks after the storm hit, and only days after Columbia administrators agreed to take in displaced students.

"Columbia saw the need to open the doors to the students who were affected just as if there were any crisis in Chicago," said Jason Ferguson, coordinator of

Student Relations.

A total of 41 students came to Columbia after Katrina, and 21 are still here today, according to the Office of Student Health and Support. However, the office does not know how many students plan to stay at Columbia this fall. As the spring semester comes to an end, so does their Katrina-related aid, which may be a factor when they decide between continuing at Columbia or returning to the Gulf Coast.

Students were placed in one of three categories of aid based on

the severity of their position after the hurricane.

Those whose homes and institutions were impacted received free tuition, room and board for a year.

Aid was also provided to those who were from Chicago and attend schools in affected areas, and to students who weren't from Chicago or the Gulf Coast but went to an institution in an impacted area.

Once the students arrived, administrators in the Office of Student Health and Support held them an orientation and various events for the students. The office also provided winter clothing and shoes for the students, who may have been unprepared for a Chicago winter. "We just thought it was the least we could do," Ferguson said.

Other organizations came up with creative ways to help students.

The National Association of College and University Business Officers combined with the American Council on Education to create Campusrelief.org, a website that lists the current status of impacted institutions and what offers colleges worldwide provide for displaced students.

"Some were even going to the extent of [offering] extra dorm

space so [students'] families could come and stay," said Jessica Shedd, director of Research and Policy Analysis at Campusrelief.org.

Nearly 100,000 college students were displaced after Katrina, Shedd said. More than 900 schools offered aid to students, including institutions in the Czech Republic, Greece and Iceland.

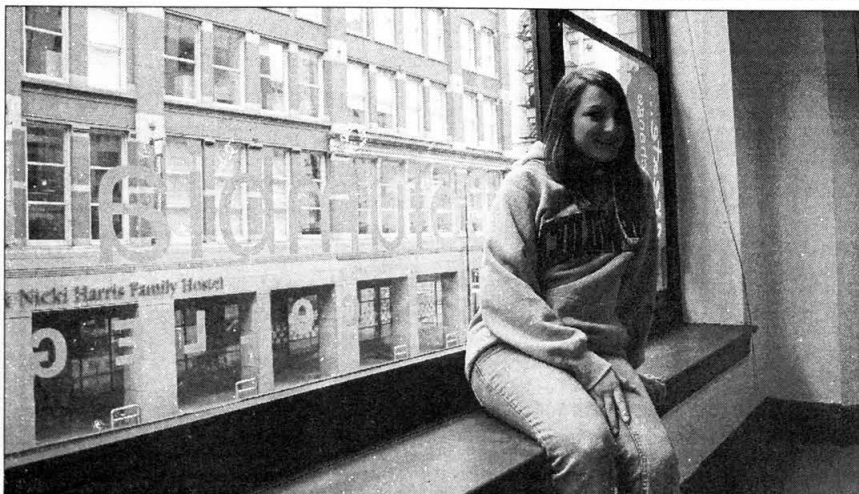
According to a press release from the U.S. Department of Education, colleges and universities will receive \$1,000 for each displaced student they took in.

Although some schools are still working on becoming fully operational, a majority of those affected were able to reopen for this year's spring semester.

Tulane University in New Orleans suffered \$200 million in property damage after the hurricane. However, nearly 500 workers repaired all of the damaged buildings by Jan. 12, said Richard Whiteside, vice president of Enrollment Management at Tulane.

When the campus reopened five months after students were forced to evacuate, 93 percent of

See Katrina, Page 7



Mauricio Rubio/The Chronicle

Jackie Merlau, a freshman film and video major, came to Columbia last September after Hurricane Katrina disrupted her first year of college at the Mississippi Gulf Coast Community College in Gulfport, Miss. Merlau plans to continue at Columbia this fall.

Frequency 32

Television Department

Columbia COLLEGE CHICAGO

Program Guide for Student Lounges and the University Center on Channel 32

ENTERTAINMENT

Back Burner

Back Burner goes Polish! Steve cooks up some tasty Polish food. This week's menu includes apple baked polish sausage, pierogis, drunken polish crepes and more.

TTR: 6:30p

Columbia Airlines

Aiko Suzuki, an international student from Japan, will share the details of the Japanese culture and explains what it takes to be Japanese in a foreign country.

MWF: 10:00a TTR: 1:00p

Columbia Pictures

Film student, Vlado Oszkiel shows off an action packed commercial he made for a mini web clip contest called, "The Amazing Chase."

MWFSu: 1:00p TTR: 10:00a

CAMPUS COMMUNITY

Campus Update

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

Daily: 9a, 12p, 3p, & 5p

Newsbeat

Live news broadcast program produced by the students of the Television and Journalism Department

TR: Live Noon

Rebroadcast: 3:00p

Metro Minutes

Following entertainment and special interest peices, Metro Minutes also covers the important happenings at and around Columbia.

MWFSu: 11:30a TRSu: 10:00a

Interested in volunteering for Manifest? Contact:

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Columbia College Television Dept.

312.344.8509

frequency@colum.edu

NATIONAL LAMPPOON NETWORKS

MWFSu: 8:00p - 11:30p

www.nationallampoon.com

ZILO

TRSa: 8:30p - 10:30p

www.zilo.com

AFFILIATE PROGRAMMING

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Podcasting

Columbia College's Frequency TV is the first college to podcast it's shows! For more info go to:

getontheFrequency.com

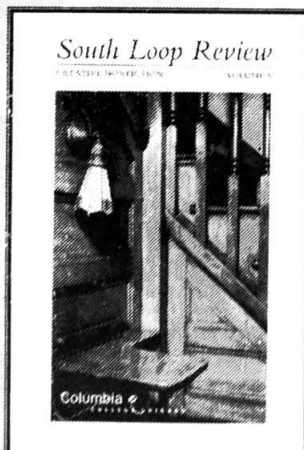
or

The iTunes Music Store and search for "Frequency TV"

South Loop Review

Journal of Creative Nonfiction & Photography

Published by the English Department of Columbia College Chicago



Release Party



Tuesday,

April 11, 2006

6 to 8:30 p.m.

C33 Gallery —

33 East Congress



Readings and

Refreshments

Available for sale in the Columbia College Bookstore

Selected readings will be available soon in the South Loop Review archive at
<http://english.colum.edu/southloop/>

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

Concert Hall Events

Monday April 10

Joseph Pruitt Senior Recital 12:30 PM

Martez Rucker Senior Recital 7:00 PM

Tuesday April 11

Brian Dragan Independent Project 12:30 PM

Student Concert Series 7:00 PM

Wednesday April 12

Student Jam with Corky Siegel 12:30 PM

Milton Suggs Senior Recital 7:30 PM

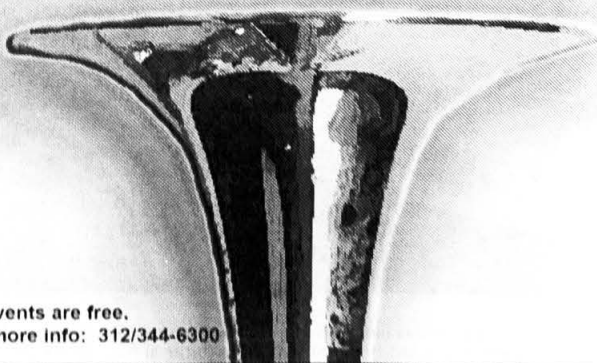
Thursday April 13

Jazz Gallery in the Lobby with CJE guest artist 12:30 PM

Jennifer Jones Senior Recital 7:00 PM

Friday April 14

Charles Hammond Jr. Senior Recital 7:00 PM



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

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RENAISSANCE FLORENCE:
DRAWING, MEASURE, AND IMAGE, AN
ARCHITECTURAL SEMINAR**
INSTRUCTOR: J. KIRK IRWIN

SR 22-3275-01
**PRINTMAKING: THE SURVEY OF
TECHNIQUES FOR BEGINNING THRU
ADVANCED STUDENTS**
INSTRUCTOR: JULIAN COX

SR 22-3270-01
**PLANTS BECOME PAPER:
A TUSCAN LANDSCAPE TRANSFORMED**
INSTRUCTOR: RHIANNON ALPERS

SR 22-2276-01
**ITALIAN LANDSCAPES & ARCHITECTURE
IN WATER COLOR: FLORENCE**
INSTRUCTOR: STEVEN SKINNER

SR 22-2155-01
**WALKING & TOURING THE ART OF
FLORENCE**
INSTRUCTOR: KATE EZRA

**FOR ADDITIONAL INFORMATION
PLEASE CONTACT:**

Claudia Kavanagh
Columbia Arts/Florence Summer Program
Art + Design Department
312.344.7192
ckavanagh@colum.edu

THE SANTA REPARATA INTERNATIONAL SCHOOL OF ART

These courses will be facilitated at the Santa Reparata International School of Art, situated in the heart of historic Florence just a few blocks from the Duomo, San Marco, and many other important Florentine landmarks. Santa Reparata will arrange for comfortable housing within walking distance to the school. The school provides a full b&w darkroom and production area with nine enlargers. The printmaking studios house two Bendini, one Tackach and one Conrad etching press for classes up to 15 persons. The painting/drawing studio is called the "Limonaia," a 600 sq. ft. studio with skylights, storage area, and direct access to the courtyard. The computer lab utilizes 10 G-4s and Imacs, as well as scanners and color printers. Additionally, there are two classrooms for lectures and a comprehensive art library. All studios at Santa Reparata are fully air conditioned and heated.

PLEASE VISIT:
www.fionline.it/santareparata

IMPORTANT DATES TO REMEMBER IN 2006

APRIL 14: Deadline for course deposit
MAY 27: Final registration for Summer Session
JUNE 1: Deadline for course full payment
JULY 5: Depart from Chicago for Florence
JULY 10: Classes begin
AUGUST 4: Last day of classes
AUGUST 5: Return to Chicago

ITEMIZED LIST OF COSTS (estimated)

AIRFARE: \$1,350.00
REGISTRATION FEE: \$50.00
COURSE (3 CREDIT HRS): \$1,260.00
STUDIO FEES: \$870.00
HOUSING: \$650.00 - \$1,500.00

Approximate total cost, including airfare, registration fee, studio fee, and housing, is \$4180 (excluding meals and spending money). This also includes walking tours of Florence, out-of-town excursions and visits to museums and other sites of interest. Fees for housing will be paid to Santa Reparata. Fees for registration, studio, and travel will be paid to the Bursar at Columbia College Chicago.

It is not required that you be registered as a full-time student at Columbia College Chicago, however you must register through Columbia as a student-at-large.

VISIT OUR WEB SITE AT:
www.colum.edu/undergraduate/artanddesign/Florence

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 - tuition
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 - hotel
 - museum admittance
 - sketch book/photo journal
 - food/entertainment

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Carol Hammerman: cghammer@yahoo.com • Claudia Kavanagh: 312-344-7192

Art & Design offices: 7th floor Wabash

First meeting date—to be announced soon!

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SPRING JOB FAIR



Thursday April 13, 2006

11am-3pm

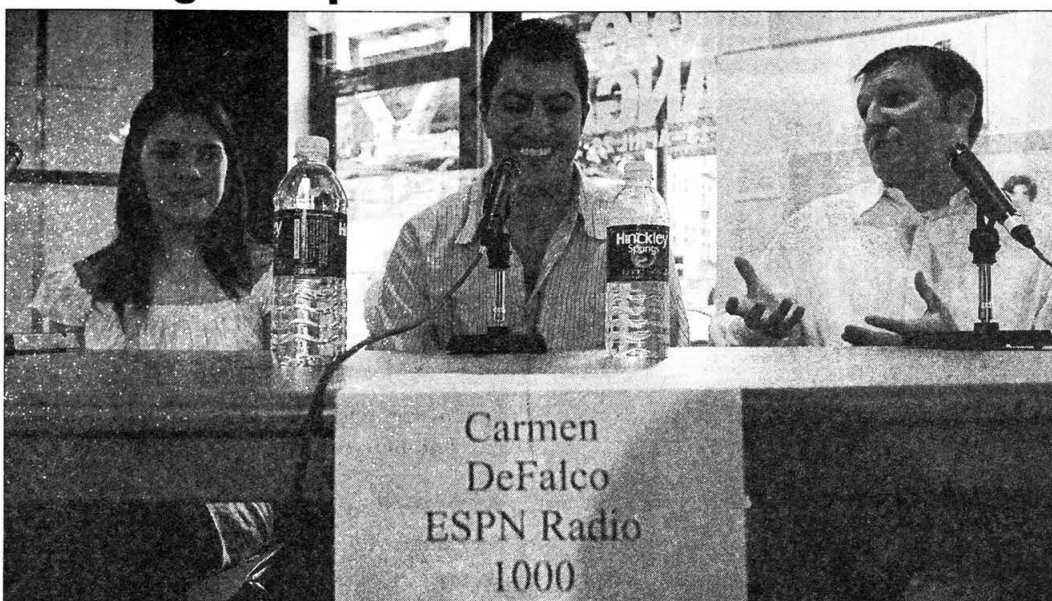
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Columbia
COLLEGE CHICAGO

Learning from pros



Erin Mash/The Chronicle

Guest panelist Angela Caputo of Pioneer Press (left) Carmen DeFalco of ESPN Radio 1000 (center) and Brent Connett of Fox News address a group of Columbia students at an alumni panel discussion held by the Columbia Chapter of Society of Professional Journalists at C-Spaces Gallery, 33 E. Congress Parkway, on April 6.

Some students unsatisfied with health center

By Brian Sarna
Staff Writer

After a public complaint questioning the quality of Columbia's student Health Center in March, school officials have maintained that "you get what you pay for."

Mark Kelly, vice president of Student Affairs, said this was the first complaint he has heard about the health center, and according to data he has available—a satisfaction survey compiled every two weeks—the center is doing an excellent job.

The survey covers issues from length of stay to examination to overall satisfaction with the visit. According to the survey, 86 percent were "very satisfied" with the doctor or nurse practitioner's skill in examining them, and 87 percent were "very satisfied" with the overall quality of the visit.

The only area that received a slightly negative review was waiting time, which was the lowest on the survey, 46 percent of students "very satisfied" with their waiting for an appointment past its scheduled start time. But 30 percent of the students were "satisfied" with the amount of time they had to wait after their appointed time.

"I don't have a service unit in all of Student Affairs that could remotely approach the numbers

with almost no unhappy students," Kelly said.

Kelly said the center provides modest services for modest fees.

Services include treating minor conditions like the flu, strep throat and bladder infections, as well as testing for mono, STDs, blood-sugar levels and pregnancy. The center is the first line of defense for students and their health, Kelly said.

If the student has problems beyond the capacity of the health center, the student is referred to a doctor's office or clinic.

The price each full-time student pays for these services is \$25 per semester, and part-time students pay \$10, a figure reached by the administration in conjunction with students and the last student government.

Compared with other local institutions that price is cheap. DePaul University charges its students \$60 per quarter, University of Illinois at Chicago charges \$97 per semester and the University of Chicago charges \$153 per quarter. Robert Morris College does not offer health services to its students.

Not every student agrees with the satisfaction survey or the price, however.

Erin Tulley, a senior journalism major, said she has gone to the center twice for sinus infections. The first time, last November, she was given a prescription that she was allergic to, and she broke out in hives.

The second time, last December, she said the doctor said to keep taking Sudafed non-

drowsy and to keep drinking fluids. Tulley said the doctor told her he once took Sudafed for a month before getting a prescription.

"I haven't gone back," Tulley said. "I have felt sick since then. I just don't think they know what they're doing, so I haven't wanted to go back."

Tulley said she was asked to fill out a survey when she visited but declined because she just wanted to leave.

Journalism major Roslyn Mabry did not even know Columbia had a health center.

"They shouldn't charge us," Mabry said. "I didn't know about it, and I've never used it. I need a refund."

"I don't have a service unit in all of student affairs that could remotely approach the numbers with almost no unhappy students."

—Mark Kelly,
vice president of Student Affairs

Katrina: Some students go back to colleges in the Gulf Coast

Continued from Page 3

enrolled students returned after 80 percent had temporarily transferred to different schools for the fall 2005 semester.

While nearly all students have returned to Tulane, some students, like Merlau, have decided to remain at their host schools.

"I love this school and have made some really close friends," Merlau said. "There is nothing for me back home—just my family who I miss terribly, but I can visit."

Ferguson said that some of the Katrina students who will continue at Columbia like everything the school offers, while others may simply find it too difficult to go back.

However, some students felt an obligation to return to their original school. Mollie Partesotti, a junior advertising major, transferred to Columbia when Katrina hit but went back to Loyola University in New Orleans for the spring semester. According to Partesotti, 92 percent of students came back after the hurricane, which she read in an e-mail from Loyola's president.

"The city's not completely back," Partesotti said. "It especially wasn't three months ago when we came back."

But that wasn't enough to keep Partesotti away. Although she thought Columbia's help was fantastic, she wanted to make sure that her credits transferred properly and that she graduated on time.

For Merlau, a combination of enjoying Columbia and Chicago has led to the decision to stay. However, she is constantly thinking about her family, which continues to battle with Katrina-related issues.

"I honestly hate being in Chicago knowing that my mom is having to deal with the mess and frustration with insurance," Merlau said. "She and my dad live in the front yard in a FEMA trailer while I'm here. I'm glad to have this opportunity, but it's just hard to see my parents struggle, and I feel like I got out care-free."

Although Partesotti and her friends at Loyola University continue to cope with the aftermath, Partesotti said that it's relatable to everyone.

"We're all facing the same challenges," Partesotti said. "We just take it as what it is. It's not the same, but it's still the city we love."

Costs of Health Centers at Chicago colleges

Columbia College

\$25 per semester for full-time students
\$10 per semester for part-time students

DePaul University

\$60 per quarter

University of Illinois at Chicago

\$97 per semester

University of Chicago

\$153 per quarter

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Discounts elude students

Many South Loop businesses offer reduced prices

By Annie Kelly
Staff Writer

Every day Jeff Frieders, a sophomore radio major, carries around a plastic card that could potentially save him money, yet he hardly ever pulls it out of his wallet. The money-saving card is his Student I.D., and like many Columbia students, Frieders often forgets that local businesses offer a variety of discounts for those with proof of college enrollment.

"Usually I don't recognize that it's even an option," Frieders said. He can only remember receiving a student discount twice during his past two years at Columbia.

One of the discounts he received was at Got Pizza, 719 S. State St., which offers a 10 percent discount on all food purchases made by students with a valid I.D. card. The South Loop Club, 701 S. State St., a neighbor of Got Pizza, also offers a 10 percent discount to students.

Although popular South Loop establishments like Thai Spoon, 601 S. Wabash Ave., and Gourmand, 728 S. Dearborn St., do not offer student discounts, cutting prices just makes sense to some local businesses.

"A lot of these kids are customers for years," said Nick

Loop, manager of the South Loop Club. "It's a way to draw them to the restaurant."

Like Frieders, junior journalism major Akisha Lockhart appreciates the efforts of businesses like South Loop Club to save students money. However, she said she rarely asks for student discounts because she usually doesn't know they are offered.

"If I was aware, I would definitely get the discount," Lockhart said. "As a college student it's hard. I'm working part time, going to classes, every red

"A lot of these kids are customers for years. It's a way to draw them into the restaurant."

—Nick Loop,
manager of the South
Loop Club

penny I have, I'm trying to save it for grad school."

Businesses like Trattoria Caterina, 616 S. Dearborn St., understand that many college students don't have extra money to spend. At the Italian restaurant, students consistently ask for the available 10 percent reduction in price because the discount is printed on the front of its menus.

"They're students, so I help them out," said Bill Soteropoulos, owner of Trattoria Caterina.

Next door, at Standing Room Only, 610 S. Dearborn St., a pile of white fliers sitting on the counter read: "Attention faculty and students: Receive a discount with every order."

But even with businesses trying to make their discounts obvious, some students said they are not doing enough. Sophomore film major Rebecca Nauman believes that more businesses should be advertising the savings students can receive.

In an effort to inform students of resources available to them, Barry Benson, Columbia's director of Corporate Relations, has been working on a Business Resource Guide. The guide will list businesses that support Columbia and the discounts that several of them offer.

"My office has this ongoing project to come up with something that would be as complete as possible," Benson said. "We're trying to be the final authority on what discounts are available to students, faculty and staff."

Restaurants offering 10 to 25 percent discounts on food are listed in the guide. Chain vendors such as Panera Bread and Starbucks are listed as school supporters, yet do not offer discounts.

The Business Resource Guide will also list area hotels that provide special prices for visiting parents and workout facilities with special student rates.

"I'm amazed and impressed by how many businesses want to

work with us," Benson said.

Despite these deals, Sara Korbecki, a freshman early childhood education major, said that even if she became more knowledgeable about student discounts, she most likely would not ask for them.

"It doesn't even matter," she said. "It's not even enough to cover tax. It's more of a hassle than it saves."

The Business Resource Guide will be available by the end of April at http://colum.edu/giving/corporate_relations/index.htm.

Local businesses that offer discounts to Columbia students

Ace Hardware, 725 S. State St., 10% discount
Kitty O'Shea's, 720 S. Michigan Ave., 25% discount
Orange, 75 W. Harrison St., 20% discount
Trattoria Caterina, 616 S. Dearborn St., 10% discount
Zapatista, 1307 S. Wabash Ave., 10-15% discount

Ask for Student Discounts at these locations:

Brudno Art Supply, 29 E. Balbo Ave.
Chicago Firehouse, 1401 S. Michigan Ave.
Citibank, 100 S. Michigan Ave.
Enterprise Rent-A-Car, 425 S. Wells St.
Exchequer Pub and Restaurant, 226 S. Wabash Ave.
Hackney's, 733 S. Dearborn St.
Hilton Chicago, 720 S. Michigan Ave.
South Loop Club, 701 S. State St.
Standing Room Only, 610 S. Dearborn St.
Got Pizza, 719 S. State St.

For more locations visit: www.colum.edu/current/events/discounts

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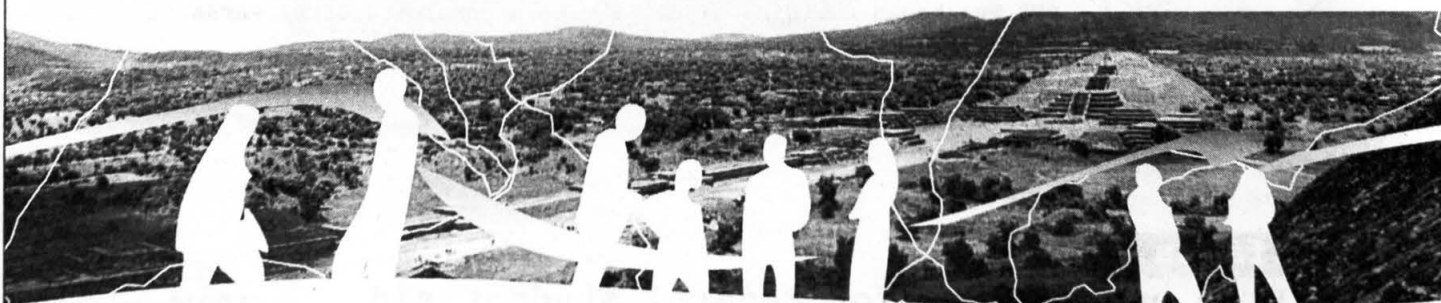
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\$1,075 is due by June 16, 2006

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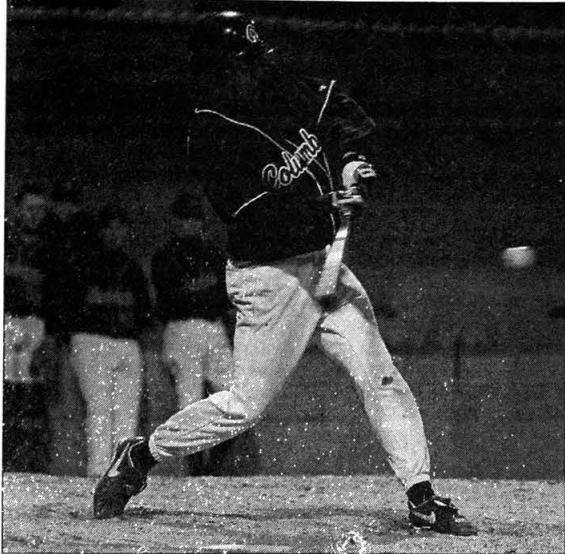
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Informational Meetings

Monday, March 6 Room 1304 at 1pm

Wednesday, April 12 Room 1303 at 12pm

All meetings are in the 624 S Michigan Building



Michael Jarecki/The Chronicle

Justin Bastinello, a senior radio major and pitcher, swings at a pitch against the Northwestern Wildcats during an out of conference game held at the University of Illinois at Chicago on April 5.

Edelman: Opportunities to be created for students, officials say

Continued from Front Page

"I think it's going to be a profound source of opportunities that we haven't even thought about yet," Sullivan said. "I'd like to see Edelman do a competition

with the students with a scholarship attached to it."

Sandra Allen, director of Public Relations Studies, said hiring Edelman was a positive decision for both the firm and the college.

"It's a two-way street: Our students get professional exposure, and Edelman gets to see the fine quality of our students graduating," Allen said. "I have a long professional career, and I know the students that graduate from Columbia are among the top PR students anywhere."

Sports: New athletic teams in the works

Continued from Front Page

a more casual outlook toward the game.

"Staying in both leagues would be good for the players who might not have the time and energy to be in a league that is so travel-intensive," he said, noting that the new league would have the team commuting more and to further destinations.

The new league could also expose Columbia to more people, Schlossberg said.

"Sometimes sports can be used as a marketing tool to get more students interested in Columbia," he said.

While having two teams could advance the baseball program, Schroeder said money could be a concern.

"Students want it, there's no doubt about it," Schroeder said. "It's all just a matter of funding."

At times, funding can be an obstacle for student-run organizations. The team, like any other organization at Columbia, receives \$1,000 a year from the Office of Student Affairs. The operational costs, however, use up those funds very quickly. The Renegades must pay an umpire's fee of \$75 dollars per game in addition to a \$250 fee per home game to play at UIC. The team plays 16 games this season, nine of them at home.

Team leaders have been able to raise enough money to afford the fees. In addition to fundraisers, such as bake sales where players sell cookies that look like baseballs, some players' parents have donated to the team. They have also cut some costs, such as requiring all players to pay for their own uniforms.

Next year, however, the league will need a drastic increase in available funds. In addition to similar umpiring and field fees, the National Club Baseball Association charges each team \$1,400 to play in the league.

"We're just trying to have fun. People need to lighten up. We're not a jock school."

—Anthony Piccoli,
Renegades head coach

"It's extremely expensive, and it asks a lot of our players to spend a lot of money," said second baseman and assistant coach Matt Holihan, a junior television major. "But we're passionate about what we want to do, so it will be worth it."

Holihan will be the Renegades' head coach next season.

The team's increasing popularity has shed light on the prospect of increasing sports at Columbia. Students are currently creating a soccer team, and other teams may develop too, including one for softball, Schlossberg said. He would also like to see if the school can create a sports institute so all teams can function under unified leadership.

Schroeder has also been trying to get teams under an umbrella organization that can fund any potential teams and handle all the budgets. Such an organization, he said, would allow teams to have more money and give them more financial freedom.

"We're working hard to structure ourselves right now," he said. "All these other teams can pop up and be ready to go and not have to worry about all these other things, because it will centralize all the resources that it takes to run a club team. Each club team will be able to benefit from everything the baseball team has already learned. Everything will run much more smoothly."

Renegades head coach Anthony Piccoli realizes that not all the students at an art school are so willing to embrace sports. Many students, he said, have come to Columbia to escape a culture in which sports are overwhelming and athletes get preferential treatment. He said that those students' concerns are unfounded.

"We've been here for six years," Piccoli said. "We're just trying to have fun. People need to lighten up. We're not a jock school."

Holihan agreed that there does not have to be a conflict between students and athletes.

"There's a stigma that artists can't be athletes," he said. "That's dead wrong because our team's full of them."

And for those who are still resistant to sports at Columbia?

"Well then don't buy our cookies," Schroeder said.

"VERY FUNNY AND ENDEARING... A WINNING PIECE!" - LA WEEKLY

COMPUTER GEEK: ONE NERD'S SEARCH FOR HIS SOULMATE

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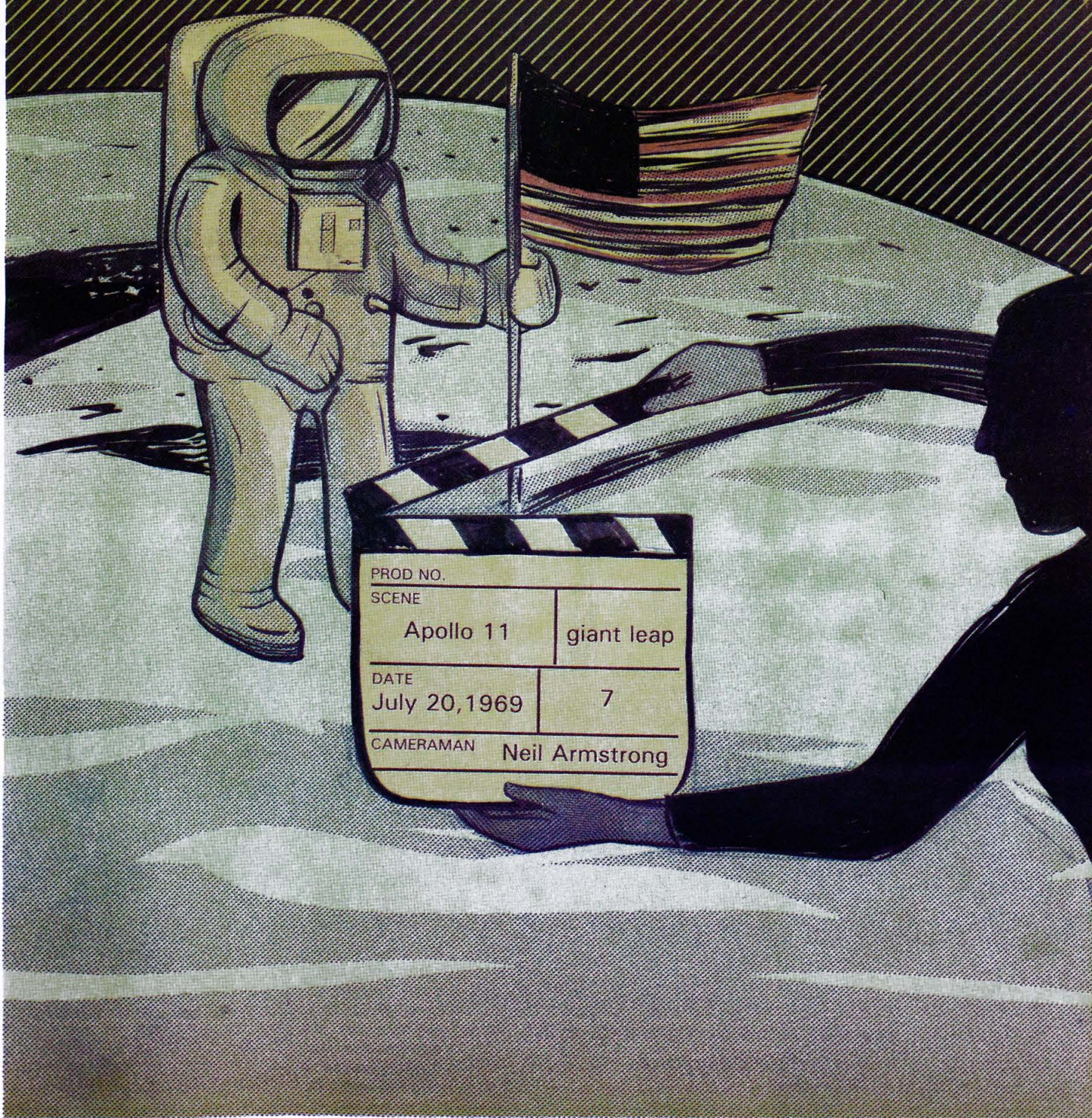
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WRONG. page 6

THE WORD

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE





On Point

by Hunter Clauss

Spring fever on the rise

While the scientific community has been harping on the rising temperatures, the prolonged hurricane season and the melting of the ice caps as a result of global warming, these environmental watchdogs have neglected to mention how this death match with Mother Nature has affected the dangerous affliction known as spring fever.

Spring fever strikes when the icy grip of winter begins to thaw, resulting in a deluge of hominess. For one reason or another, the sudden increase in temperature causes some to want to do the nasty really bad.

Lewis Carroll's *Alice in Wonderland* best characterizes this phenomenon with the March Hare. Readers familiar

with Carroll's masterpiece will remember the March Hare as being the patsy or sidekick of the Mad Hatter, who received his name and demeanor from mercury poisoning as a result of mercury in hats during the 1800s. The March Hare is also adequately named after the mating patterns of hares in March, when it's "raving mad," according to Alice. Funny enough, it's Alice who falls down the rabbit's hole, if you know what I mean.

Humans, however, are usually not hare-like, unless you count people with buck teeth. But according to my calculations and multicolored charts, spring fever usually doesn't hit me until the last week of April and the beginning of May. I attribute this to April showers, which I hear bring May flowers, because the cold air from the rain cools down temperatures to a point of mild or little hominess.

But thanks to global warming, this is all changing. Spring fever is striking much earlier than it ever did, which calls for much alarm. If global warming continues at its current rate, there could be a spring fever reign of terror

that extends from early January onward.

I came upon this realization when stumbling home at 6 a.m. one Friday night or morning in early March, walking into walls as I was soaked in Old Style and missing my hockey puck of a cell phone. My boyfriend, Tedd, was awake and about to leave for work when I asked him if he wanted to, uh, make out. He said he had to go to work, but thanks to the flaming hand of spring fever, I kept persisting. He eventually slapped me when I told him I would buy him a pizza if he put out, and that was when I realized what spring fever had done to me.

In order to guard the fabric of society from this threat, there should be a national alert on the threat of spring fever. It should be color-coded like the Department of Homeland Security's threat advisory system. I propose that temperatures of 40 degrees and below pose a low or "married" risk for spring fever and should be coded as green. Temperatures of 50 to 60 degrees would elevate the alert to a "slightly intoxicated" risk and be coded as blue. Temperatures of 60 to 70 would be labeled as a bright pink for a "wild polygamist during spring break" risk.

The nation must defend itself against this immoral threat. Spring fever is like a deadly mistress I would not recommend spending the night with in a \$5 motel with a box of wine. Trust me. I don't want to go back there again.



Below the Belt

by Jennifer Byrnes

How to be happy

For the first time in a long time, I can honestly say I am writing this column while the sun shines through the window, the air is above 50 degrees and the sweet sound of the White Sox game is playing in the background—it's officially spring and my spring fever is in full swing.

Other than the thought of hot sex constantly filling my mind as the weather gets warmer, when it came to writing my column this week, I have had trouble thinking of problems to address. Maybe it's because I've been at it for awhile now, or maybe it's because I'm in a relationship so satisfying and devoid of drama that I have nothing to say but, "Wow. Everything seems to be perfect."

But you never know when things may go awry. Whenever someone has asked me about my relationship in the past, it was very easy for me to say, "It's alright, BUT [insert weird and irritating problem here]," but when things are going right it's easy to ruin them quickly. Instead of frantically knocking on wood, I decided to list the top five things NOT to do when you're in a satisfying and happy relationship:

Abandon your

friends: We've all been there: We meet someone we want to spend morning, noon and night with, and despite the fact that our friends are pretty awesome, we want to be with that person more. This is a terrible, terrible mistake. Not only does it alienate friends (who will often outlast your boyfriend or girlfriend), but it puts an immense amount of pressure on the person you're dating.

"I can't break up with him because he has no other friends" is a statement I've heard (and found myself saying) far too often. Friends are great, and the best way to continue realizing that is by not ditching them for your significant other. Incorporating your beau into your social group isn't a bad idea either—best of both worlds. And maintaining fairly separate social lives is key when it comes to avoiding getting sick of one another quickly.

Sabotage things for the sake of drama: Sure, it sounds like a crazy idea, but it happens all the time. We, as human beings, are not used to things being so easy. So, when they are, we panic and figure that there is something wrong with things being so... right. Samantha, an old friend of mine, was the queen of relationship sabotage. Her extremely sweet and loyal boyfriend was in a band with a female lead singer, who was also very sweet, but Samantha convinced herself that her boyfriend was after the lead singer. Eventually, he caught her snooping through his e-mails and cell phone looking for "proof" of some sort of affair. He eventually grew tired of her constant (and

unfounded) accusations and ended things. Fighting happens in relationships, but it isn't a requirement for a legitimate relationship.

Take on the wife or husband role:

The two of you have grown really close over the past few months. You talk about everything and feel extremely close, so when you decide to move half of your closet into his and stop sleeping at your own place altogether, that's fine, right? Wrong. Unless you and the beau make a conscious decision to move in together, allowing your significant other to have his or her own personal space is extremely important. Having your own free time is important as well. The "Where are you? Who are you with? What are you doing? When will you be back?" phone calls at 5 a.m. are not just inappropriate—they're crazy.

Move waaaaay too fast: I don't hate on sleeping with someone quickly; these things happen, and I figure if you feel that it's right, why not? (Forgive my slightly slutty advice; I have spring fever.) But a lot of happy relationships go to shit thanks to a bad case of impatience. Rushing everything from "I love you" to sexual experimentation may leave someone feeling pressured. Besides, saying "I love you" and having anal sex are much more satisfying when they happen naturally, not because you have an impulse to "take things to the next level."

Take it all too seriously: Just because you share a romantic connection doesn't mean the relationship needs to consist of gazing longingly into one another's eyes and whispering in each other's ears. Get off the couch and go out, have fun with one another—laugh. This may be the most important part of staying happy with each other. If you can't laugh during sex, you're with the wrong person.

Jackass of the week



KRT

Nick Lachey has never really had a decent reason for being in the media spotlight. Many may try to forget the dark days when he was in 98 Degrees, but somehow the image of Lachey in that skin-tight, white tank top that exposed his trashy sun tattoo on his bulging bicep is forever programmed into our brains. He's been trying to make a musical career by crooning shitty love songs that really just make us want to cry 'Uncle!' to make him stop. The only thing Lachey's career has gotten him is a brain-dead and whiny ex-wife, a TV show to prove that his life really is as lame as we thought and rumors that he's shacking up with every single girl who has ever been on MTV.

It's been a long time coming for Lachey to be Jackass of the Week, and since it was a bit of a slow week in dumb celebrity world, why not pick on him? Lachey first came into our world as an unassuming Ohio boy looking to make it big in the music biz. But the boy band trend backfired, which probably would have been the last we would have heard of Lachey if he hadn't met Jessica Simpson, the mother of stupid quips but, thankfully, not his child.

Lachey's embarrassing display of lameness on MTV's "Newlyweds" has been the height of his career, with him often staying at home or hanging out with his equally lame brother while Simpson went out and brought home the dough. Even better than that, we got to watch his marriage digress from romantic dinners to awkward conversations and silences with Simpson.

Lachey just won't quit though. After the announcement of the couple's divorce, Lachey publicly and voluntarily admitted that he would wear Simpson's shoes around the house as part of sexual foreplay. Talk about awkward. Now he's on his own, without the Simpson family's help or money, and this is the information he gives us. What a jackass.

— T. Breynne



Love us or hate us...

We'd love to hear from you. How to contact The Word:



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Tiffany Breynne - tbreynne@chroniclemail.com - (312) 344-8971

Mark Byrne - mbyrne@chroniclemail.com - (312) 344-8969

Ratings Guide

So, is that movie worth watching? That CD worth buying? Count the hearts in each review and use this handy chart to find out.

♥	Complete Crap
♥♥	Download It
♥♥♥	Pretty Entertaining
♥♥♥♥	Very Good
♥♥♥♥♥	Word Up.



Derek Strum



Tiffany Breyne



Mark Byrne

top five

Bombon Cafe: My favorite reason to use the Green Line. It has an extensive menu of tortas that are superior to any sandwich you'll find in the South Loop, including each one of Subway's sorry-ass six-inch specials. 38 S. Ashland Ave.

The Strokes and Eagles of Death Metal: If you're speaking to me after their show on Friday night at the Aragon, don't be surprised if I'm having trouble hearing you. It's not that I was standing too close to the speakers or that the music was too loud; it's just that tunes like "Reptilia" and "I Only Want You" performed live are likely to continue resounding in my ears until finals.

http://monkeywashingacat.ytmd.com: Nothing delivers reliable, cheap entertainment quite like looped footage of a primate scrubbing a feline in a bathroom sink—all set to "Benny Hill" theme music. Awesome.

Moses: Not the biblical prophet, but my buddy Tommy's dog. Whenever I'm outside the house smoking, I can always count on him to proudly look back at me while taking a dump in the yard. "Good dog."

That totally fucked-up thing I saw the other night: Oh, it looks like I'm out of room...

Wine: I usually prefer red, but I don't discriminate and accept white if it is offered. In times of woe and times of need, I know I'll always have my wine with me.

Apathy: Senioritis has struck me hard ... and I'm only a junior. I've never bought into ADD, but I have to attribute my lack of concentration and care to something. Either way, I love how much more free time I have when I don't care about anything.

Baseball season: I really don't need another distraction to make me even more apathetic, but nothing is better than just staring at the TV for hours and stressing only about the score. But really, I have nothing to worry about when rooting for the White Sox.

Tuesday nights at Horseshoe: Twenty-five cent beers and country-rock music with "gee-tars" and tattooed men singing "Gator Country" over and over. It's crowded and loud, but that's fine because I'm usually too busy guzzling the booze to make time for petty conversation.

Conan O'Brien in Chicago: I can't miss out on this rare opportunity to see the man in the flesh with his smooth red hair, awkward demeanor and wit. I get chill's just thinking about it.

New clothes: Every once in a while, H&M has something I like. In those events, since it has such great deals, I actually enjoy spending money.

Minneapolis: On the other hand, I never enjoy spending money on gasoline. But it's a necessary evil when it fuels my seven-hour trip north for a weekend with friends in the Twin Cities.

Recycling: And though I may be killing the environment with a road trip, at least I'm helping out in another department by putting my paper trash in the proper receptacles that can now be found around Columbia.

Fountains of soda: Speaking of putting things in the right place, take a package of Mentos and empty it into a 2-liter bottle of Coke. You won't be disappointed; I promise.

"24": And speaking of promises, there are very few things on television that I enjoy more than Jack Bauer promising people that he'll torture them if they don't answer his questions.

Calendar of Events

Monday

Yannick Murphy, author of *Here They Come*, will be reading from her book at Quimby's, 1854 W. North Ave. The reading starts at 7 p.m. and is free.

Tuesday

The 25th Annual Putnam County Spelling Bee, produced by Wicked's David Stone, opens at Drury Lane Water Tower Place, 175 E. Chestnut St. Tickets cost \$59.50 to \$69.50 and can be purchased at ticketmaster.com.

Human Beatbox Yuri Lane performs at HotHouse, 31 E. Balbo Ave., as part of the Beatbox Theater. The show starts at 8 p.m. and costs \$12 at the door, \$10 with a student ID.

Wednesday

Girlyman plays at Schubas, 3159 N. Southport Ave., with Scott Free. The show starts at 9 p.m. and costs \$10 in advance, \$12 at the door.

Etta James and The Roots Band play at the House of Blues, 329 N. Dearborn St. The 21-and-over show starts at 8:30 p.m. and costs \$45.

Thursday

In These Times presents The 1900s and Children vs. Children of Doom and Palliard at Hideout, 3154 W. Wabansia Ave. Free copies of the publication will be available at the show, which starts at 9:30 p.m. and costs \$10.

Dane Cook performs at Allstate Arena, 6920 N. Mannheim Road in Rosemont. The show starts at 7:30 p.m. and costs \$30 to \$100.

Friday

Metal: A Headbanger's Journey opens for a week at the Gene Siskel Film Center, 164 N. State St. The show starts at 8:30 p.m. and costs \$9, \$5 for Film Center members, and \$4 for School of the Art Institute of Chicago students.

New Orleans funk group Galactic plays at The Vic, 3145 N. Sheffield Ave. The doors for this 18-and-over show open at 8 p.m. It costs \$24.

Saturday

Chicagoan Edith Frost and The Zines play at the Old Town School of Folk Music, 4544 N. Lincoln Ave. The show starts at 8 p.m. and costs \$16.

Handmade Market makes its monthly appearance at the Empty Bottle, 1035 N. Western Ave. The market runs from noon to 4:30 p.m., and item prices vary.

Sunday

Spend an Easter Sunday brunch aboard an Odyssey Cruise. \$52 pays for a complimentary glass of champagne, live entertainment, coloring books and crayons, food, and an Easter Bunny appearance. The cruise boards at 11 a.m. and the ship sails from noon to 2 p.m. Call 888-741-0281 for more information.

Exposure



Erin Mash/The Chronicle

During the summer of 1999, the United States, along with allied forces, bombed Serbia's capital, Belgrade, in reaction to a genocide campaign in adjacent Kosovo. Seven years later, the city still lies in ruins. Federal buildings that were attacked during the bombing remain demolished, but the country has recently begun a minor reconstruction process. While this part of the city is still war-devastated, civilians continue to walk through this area of town to carry on their daily lives.

Online sports allow fans to play manager

Fantasy baseball bigger than ever in 2006 season

By Mark Byrne/Assistant A&E Editor

Ryan Carlton considers himself a huge sports fan. Though he enjoys going to baseball games, a few years ago he started playing fantasy baseball and found a new way to channel his passion.

Carlton, a sophomore film major at Columbia, is one of millions of baseball fans who play in online leagues. Carlton uses Yahoo Sports, which, along with CBS Sportsline and ESPN, hosts both free and pay fantasy sports leagues. Though the game could exist without the internet, it could not have reached its almost 18 million players without it.

Fantasy baseball is a way for sports fans to sit in the manager's chair and command the lineups of teams that they create. Each season starts with a draft, in which the members of a league, usually around a dozen people, build their teams player by player. As the baseball season goes on, the cumulative statistics for each baseball player awards his team points, and the most points give his team a win.

Ray Flowers, who is the vice president of operations for Fantasybaseball.com, as well as a weekly contributor to Sports Illustrated.com, said that fantasy baseball traces its origins to the 1950s, with "a couple of college professors sitting around analyzing stats." Before the widespread use of computers, statistical analysis was a time-consuming process.

In the late 1970s, journalist

Daniel Okrent organized the game with some friends at a restaurant in New York before he went on to become the first public editor at The New York Times. The restaurant Okrent and his friends were at, La Rotisserie Française, is the origin of the name for Rotisserie style, which is currently the most popular way to play fantasy baseball. This style uses five categories for the pitcher and hitters to determine the winner of each fantasy game.

According to Flowers, for more than a decade after Okrent started fantasy baseball, it was played only by a dedicated few who took the time to compile the necessary research.

"You had to pull out calculators [and] score sheets," Flowers said. "Now you don't have to spend six hours on a weekend compiling stats."

Sites like ESPN, Yahoo and CBS provide and apply the statistics for fantasy baseball players, which allowed the game to gain massive popularity. The Internet was also vital in that it allowed friends and strangers all over the United States to compete without leaving their homes.

"The Internet facilitated the opportunity for baseball fans all over the country to get together in one location," Flowers said.

Jim Gramlich, a sociology professor at Columbia, thinks that the Internet allows more than just cross-country interaction for



Mauricio Rubio/The Chronicle

Websites hosted by ESPN, CBS Sportsline and Yahoo offer baseball fans the opportunity to use real statistics to manage baseball teams.

baseball fans. Gramlich said that it also makes it possible for players to put on a poker face, and to act more aggressively or knowledgeably than they normally do.

"It's also an interesting context or venue for enacting different kinds of social identities," Gramlich said. "You can enact a different kind of social identity, or a sort of strictly controlled social identity that you don't really have the ability to control with face to face interaction."

Gramlich also agrees that more people play fantasy baseball now

that the statistical analysis has been provided for them.

"These people that do very sophisticated data analysis and statistical analysis have, perhaps unwittingly, provided a resource for baseball enthusiasts to play fantasy baseball," Gramlich said.

Though some play the game to win money, including about 330 players who compete in a national competition with a \$100,000 grand prize, Flowers thinks that most people just play fantasy baseball because it's fun, and it allows them to get involved in

the game.

Carlton said that he started out playing for cash with his friends, but now just does it because he enjoys the game.

"We played for money the first few years, but then we got to college and we couldn't afford to," Carlton said.

Flowers added that he thinks most people enjoy the bragging rights as well:

"I would say the majority do it to tell their friends, 'Yeah, I whipped your butt last weekend.'"

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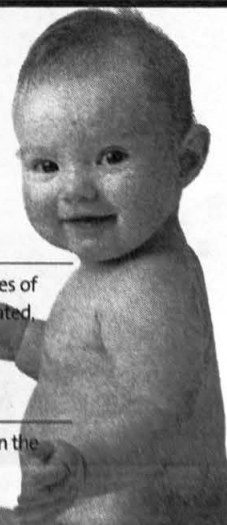
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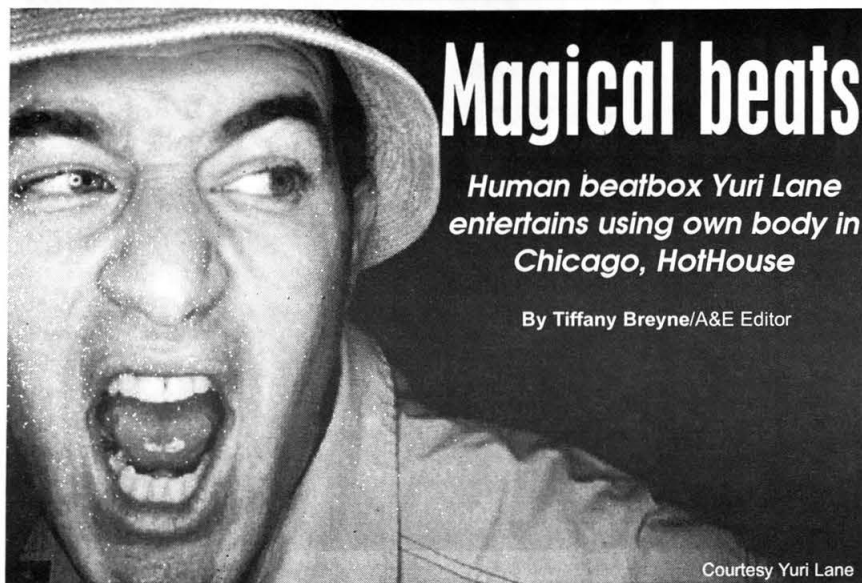
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Magical beats

Human beatbox Yuri Lane entertains using own body in Chicago, HotHouse

By Tiffany Breyne/A&E Editor

Courtesy Yuri Lane

Human beatbox Yuri Lane shows the many faces of his hip-hop performances.

While most people may think burping the alphabet is a cool talent, Yuri Lane is a step above the rest. Lane, also known as a human beatbox, is capable of producing multiple sounds and beats to create a force comparable to any multi-member band. While the hip-hop community has come to dominate a large portion of the music scene, beatboxing is a lesser known aspect of that, but Lane is doing his part in representing for Chicago with numerous shows and performances around the city. Lane performs solo and combines his beatboxing, acting and dancing talents to create a musical theater experience in his two shows, "From Tel Aviv to Ramallah" and

"Soundtrack City." Lane will be collaborating with other local musicians at the HotHouse, 31 E. Balbo Ave., April 11 for a night of beatbox theater.

The Chronicle: You're collaborating with other musicians at the HotHouse, but don't you usually perform solo?

Lane: Definitely. I love to be onstage by myself playing 15 different characters, providing my own soundtrack. I enjoy that, but I also really enjoy working with other people and feeding off their energy and their different style.

How did you get into beatbox performances?

I started out as a child actor, and then I was into hip-hop. I would repeat the sounds that were on the radio and make up sound effects like every little boy does, and I never stopped doing it. I think my previous background helped my development, because you use your diaphragm and you use your voice as instruments, and with beatbox it's really those two art forms. I had this epiphany I might as well put my talents in one show, one moment, and take beatbox in a different direction in terms of narrative—like making people laugh—but bring out mad skills and a beat.

When did you think you could make a career out of this?

Basically after I started touring the United States and doing live beatbox theater and being part of festivals, touring around different college campuses and Europe. But I realized I could beatbox in 6th grade math class because the teacher thought that I was a radio, and that's how it started. Then I began doing theater with beatbox, and that's when I started making money. But it took awhile. Now I'm a beatboxer and an actor, and I'm recording an album.

Where do you find inspiration for beatboxing?

I try to model myself a little bit like Mos Def, because he's an actor and an emcee, and to really bring out a whole personality [so] the world can key into that perspective of beatbox. The rhythms [and] the environment is different, the sounds you hear in Chicago; [I want] to bring that out to the audience and get people to listen to sounds of the city, listen to [their] surroundings. Beatbox is like magic—you can't see where it comes from. You can't imagine that [a person can make] the sound of a record or a trumpet or two turntables, or could make the three sounds at once. Beatboxing is trying to figure that out. I always try to develop a style and do sound effects that bring out different musical styles with hip-hop. It's different rhythms, so I try to listen to all types of different beats and then bring beatbox into that, and it's a challenge to my lips.

Where did you get the inspiration for your musical theater shows?

The message behind my beatbox theater is to get a sense of everyday life in the Middle East and see how

Israelis are human beings, get that humanity that you don't get in the headlines. "Soundtrack City" is about all the different neighborhoods; it was a show that started in San Francisco. I did "Soundtrack City San Francisco," "Soundtrack City New York," and now in Chicago. I want to do Tokyo, go there for a month and really study the sights and sounds and the people and do a show for them.

How do Chicago sounds compare to those other cities?

There are things that represent Chicago—there's the lake; there's Lincoln Park; there's the bar scene in Wrigley, which is so different than New York. So I think the type of people in Chicago—it's a Midwest feel.

How have you seen hip-hop progress over the years?

[I like] how we learn the rhythm of other nations and how they're finally bringing in good, quality hip-hop music. Ten years ago it was really cheesy. I think it's like anything. People criticize, "Oh let's go back to the golden age of hip-hop, the late '80s, early '90s," and I'm like, "That was a good time, but now we live in a world of hip-hop culture, where everything is hip-hop." I think that hip-hop is funny and should have a sense of humor, [but] the attitude toward women has a long way to go. There's only so many rhymes that can talk about smoking and rims and grills, those materialistic things. But I think we have a long way to go in terms of feminism and how women are portrayed in videos.

For more information on Lane visit www.yurilane.com.

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On July 20, 1969, Neil Armstrong did not step foot on the moon.

The National Aeronautics and Space Administration had the scene filmed in a Hollywood studio. Furthermore, an alien spacecraft did crash in Roswell, N.M., in June 1947, but it was covered up by the U.S. military, which also may or may not have planted explosives in the World Trade Center Twin Towers on Sept. 11, 2001.

These are all conspiracy theories, or beliefs outside the mainstream that attempt to explain otherwise inexplicable events ranging from the assassination of President John F. Kennedy or UFO abductions. While they may seem strange and paranoid to some, a growing community of professors, students, politicians and celebrities are examining this eccentric subculture.

ing illegal wiretapping and government agents to search the homes of suspected terrorists without a warrant appear to be ripped out of the pages of the darkest conspiracy theory plot.

"This makes conspiracy theories seem like the R-rated version of an X-rated reality," she said.

Conspiracy theories usually hang at the fringe of the mainstream because the beliefs

were intentionally blown up.

Sheen is not alone in his beliefs. James H. Fetzer, a professor of philosophy at the University of Minnesota-Duluth, conducts research and lectures across the country about the 9/11 terrorist attacks.

"We believe that the government has been deceiving the American people about 9/11 and using what happened to instill fear in

"They don't just work on people's fears, they also work on people's hopes."

"Conspiracy theories keep questions alive," said Jodie Dean, an associate professor of political science at Hobart-William Smith College in Geneva, NY.

Dean, who has also authored *Aliens in America: Conspiracy Cultures from Outerspace to Cyberspace*, believes this is an exciting time for the study of conspiracy theories because of the Bush administration's handling of the War on Terror and other major world events.

"It's weird for me to talk about this stuff right now in this political juncture because the reality of politics in the Bush administration so far surpasses the imagination of even the wildest conspiracy theorist," Dean said.

She pointed out how policies like allow-

expressed in them are so far away from what the status quo maintains to be true, Dean said. But that's not always the case.

On a March 20 radio broadcast of "The Alex Jones Show," actor Charlie Sheen commented that he does not believe the accounts of the 9/11 terrorist attacks as described by the 9/11 Commission and the Bush administration.

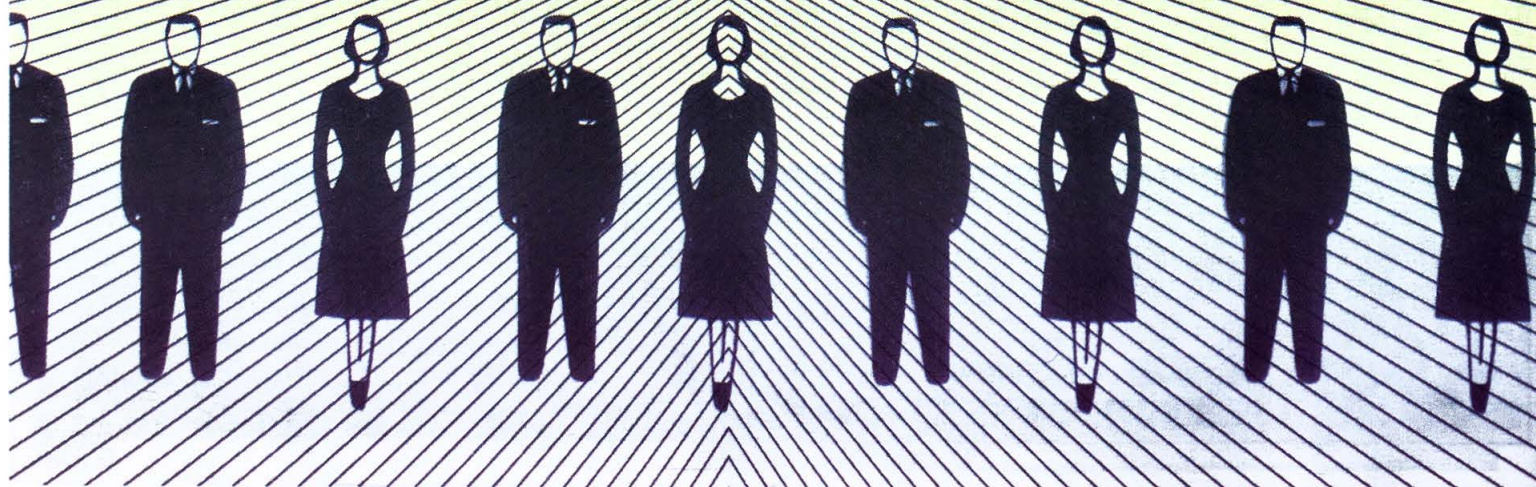
"It seems to me like 19 amateurs with box cutters taking over four commercial airliners and hitting 75 percent of their target—that feels like a conspiracy theory," Sheen said on the radio show. "It raises a lot of questions."

Sheen also commented that the collapse of the Twin Towers appeared to be a part of a controlled demolition and that the buildings

the American people and manipulate us for political purposes," he said. Fetzer is the co-chair of Scholars for 9/11 Truth, which is a non-profit organization composed of professors and students who believe the Bush administration has concealed the truth about what happened on 9/11. Fetzer believes that the terrorist attacks were planned by people within the Bush administration in order to gain support for domestic and foreign policies that might not have been passed. These policies include the Patriot Act and the war in Iraq, which Fetzer believes was waged to establish American control over oil fields.

But despite the amount of his research and evidence Fetzer claims he has to support

Story by Hunter Clauss
Graphics by Joshua Covarrubias



his argument that the Twin Towers were a part of a controlled demolition, he still faces a hardship that many conspiracy theorists encounter.

"The problem we have here is not proving what happened but getting through to the American people," he said.

Conspiracy theorist Kris Milligan said he has also dealt with this problem, but he doesn't find it as bothersome as Fetzer does.

"Some people do not take what I do seriously," Milligan said. "It doesn't bother me. The biggest problem I have is that I've got too much work to do and not enough money. Sometimes I do have trouble sleeping, but it's not from worrying about what people think of me or what somebody might do to me, but just trying to get the job done."

Milligan is the administrator and editor of the Conspiracy Theory Research List, a website that provides information on conspiracy theories with the hopes of inspiring research into them. He also co-authored the book *Fleshing Out Skull and Bones*, which looks into the involvement of various secret societies that may be influencing world events, and has written articles for magazines like *High Times* and *Paranoia*.

Milligan became partly interested in conspiracy theories when his father told him that secret societies were responsible for the Vietnam War. His father, who Milligan said was a former CIA agent, told him that these secret societies are also heavily into the drug trade.

"One reason he told me [this] was because this was the late '60s, and I was growing my hair long and smoking some marijuana, and so he was concerned about me," Milligan said. He had many conversations, and sometimes arguments, with his father over how the CIA was behind the drug trade. Even though Milligan was skeptical at first, he looked into what his father was saying.

But when Milligan's father would tell friends about his theories on the drug trade, they would reject them as conspiracy theories. This dismissal led Milligan to study conspiracy theories as a discipline like a subject taught in school.

"We're brought [up] thinking that we're very sophisticated and that conspiracy theory is something that old men who are concerned with bodily fluids deal with," Milligan said. "In actuality, conspiracy theory is all throughout our lives and is used by many groups for different agendas."

Dean also believes that conspiracy theories can be powerful tools in creating change. An example she gives is that of the Declaration of Independence, which includes a list of complaints that the American colonist had with the King of England.

"None of these complaints were true," Dean said. "Here's a conspiracy document that was articulating conspiracy theory in order to mobilize people. As soon as you recognize that conspiracy theories have this rhetorical structure, then you can do all sorts of things with them without making a claim of truth or falsity."

Dean believes the validity of a conspiracy theory is not the main goal. The real purpose is to raise awareness about unanswered questions.

But while conspiracy theories help rally people around a cause, Milligan believes that most people are unwilling to discuss the topics he invests

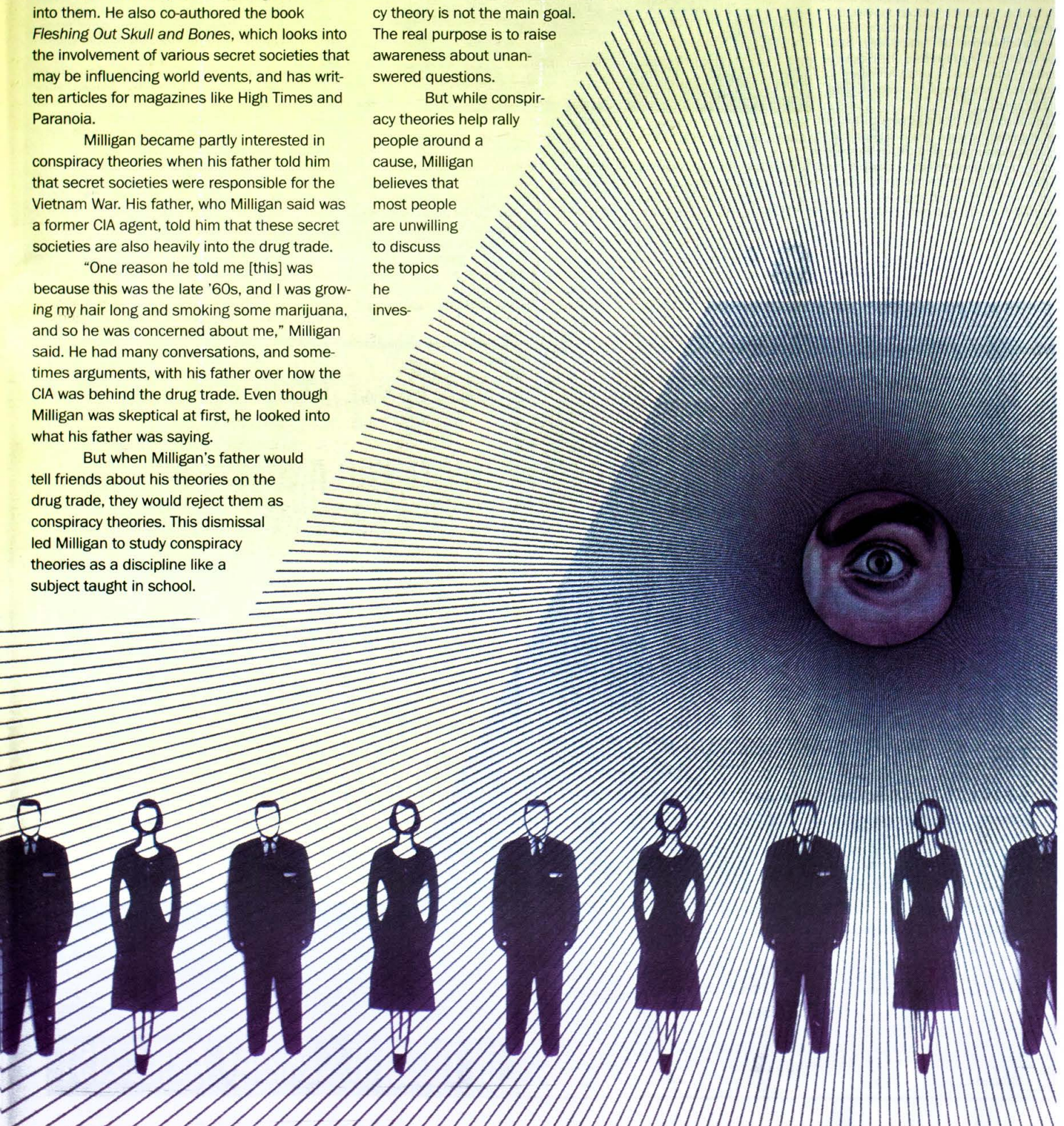
in. He mentioned that because of this he has been dismissed as a social outcast.

"It's frustrating to beat your head against the wall to try and tell people," he said. But despite these hardships, Milligan said that he would do it all over again.

"[Conspiracy theories] don't just work on people's fears," he said. "They also work on people's hopes."

Dean isn't surprised, however, that there isn't a mass push for change as a result of conspiracy theories questioning the establishment.

"There's always a gap between belief and action," Dean said. "This affects all of academia and all of media. At what point do the ideas that are being expressed affect policy or power? I don't think that's exclusive to conspiracy theories."



Andrew W.K. moves party from radio to big screen

Rock band the latest to join in on concert film trend with 'Andrew W.K.: Who Knows?'

By Michelle Castillo/KRT

Rock stars have always been larger than life. But thanks to the silver screen, that size is becoming literal.

On April 4 and 5, the band Andrew W.K. celebrated the release of their concert movie, *Andrew W.K.: Who Knows?* with a double feature—a movie screening in Hollywood's The Knitting Factory followed by a live keyboard performance by Andrew himself.

Andrew W.K.: Who Knows? and recent films such as *Coachella: The Movie*, *Neil Young: Heart of Gold*, *Dave Chappelle's Block Party* and the Beastie Boys' *Awesome: I Fuckin' Shot That!* add to the myriad of concert movies in recent release.

The concert movie has been growing in popularity as a medium for bands to share their music. Although concert movies traditionally have been used to immortalize live performances of bands, any band these days can try to record their experiences on film, from one-hit wonders to underground sensations to today's most popular bands.

The concert movie allows viewers to see what happens between stage performances. Often sharing anecdotes that show the band is more than guitars, microphones and amplifiers, concert movies allow audiences to make personal connections with band members, creating new fans and even more die-hard fanatics.

Despite having a solid fan base due to the success of Andrew W.K.'s 2002 single "Party Hard," the band didn't consider a concert movie until Andrew was approached by Music Video Distributors.



Courtesy R. Jayne/R.C.U.

Andrew takes a moment to rest from singing about partying. His band's new movie, 'Andrew W.K.: Who Knows?' is now out in select theaters.

The concept for the concert movie caught the band's attention because of the way the movie would showcase songs.

"[Music Video Distributors] decided that they would like to make a live concert DVD with [us]," Andrew said. "The director put together a script, which used about four years' worth of touring shot on video on various sources and various places. In total, it was about 300 hours of footage.

Their idea was to combine several clips from different shows of the same songs."

Movie theaters are also picking up on the concert film trend. Screenings are now being held all over the country for concert movies, and the bonding shared by sweaty concertgoers standing in the pit has been replaced by the comforts of surround sound and air-conditioned seating. In conjunction with the upcoming Coachella

music festival, *Coachella: The Movie* was showcased in 115 theaters nationwide. Bruce Springsteen screened the DVD of his 1975 concert in theaters, coinciding with his *Born to Run* 30th-anniversary box set. The last two concerts by Phish in Coventry, Vt., were broadcast in 54 select cities to an audience of about 400,000.

Seeing the success of concert-movie screenings, Andrew came up with the idea of coupling the screening with a live performance.

"Initially, we weren't going to show the movie," Andrew said. "I was really excited about not just showing a movie and not just performing live, but combining the two. People are going to be in that [mind-set] of processing information off of the screen. Then, when you snap it back to a live performance, it's a contrast between a live in-the-moment concert and a pre-recorded video. It's the best of both worlds for the audience."

Los Angeles will not be the first city to have the Andrew W.K. concert film screened. The movie was well-received in other cities, with the format of the on-screen and onstage performance proving to be a hit.

"We did some screenings in New York," Andrew said. "We screened the movie and then I performed a keyboard solo. Each night the crowd got more and more rowdy, just watching the movie. It became almost like a live concert environment. I thought, This was almost the same as far as the audience acts when I perform live! The screening is halfway between seeing a concert in a venue and watching it alone."

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IN THEATRES FRIDAY, APRIL 21ST

Spike, Denzel and Jodie give the 'inside' story

The stars and director of new heist film talk about challenges and mistakes

By Joe Neumaier/KRT

Throughout his 20-year career, Spike Lee has been considered outside of Hollywood, against Hollywood or angry with Hollywood. For his new film, *Inside Man*, the Brooklyn-raised filmmaker is working inside a typical movie genre—the cops-and-heist thriller—and giving it his own distinctive touch.

Topping his cast are two Oscar-winning actors, Denzel

Washington and Jodie Foster, as well as English actor Clive Owen.

Filmed last summer over 39 days in a variety of locations around New York City, including the Financial District, where most of the action takes place, *Inside Man* isn't lacking for some of the concerns that have marked Lee's recent films (*Bamboozled*, *25th Hour*, *She*

Hate Me). Wrapped around the story of a bank robbery and hostage-taking, the movie explores ideas about evil corporations and slippery morals of politicians and power-mongers.

Spike, it feels like you're no longer seen as the guy who riles up Hollywood.

Lee: I never really ever paid attention to that kind of stuff. I'm

just trying to move on and continue making films. I think this is a happy medium in which I found a project where I can sort of do my thing and make it in the studio system.

Denzel, this is your fourth film with Spike (after *Mo' Better Blues*, *Malcolm X* and *He Got Game*). Do you two have a verbal shorthand?

Washington: Yeah, we're pretty much ready to just get to it. Spike asked if I'd be interested, and I was finishing up doing Brutus in "Julius Caesar" here in New York, so I said, "I have a four-week window, so we gotta do it fast."

Lee: And I'd ask him how scenes would go, like "D, you think we got that one?"

Washington: "Yeah, yeah, we got it!" There was no time. And that was a good thing, actually. Because sometimes, it's like, "Think long, think wrong." And we just didn't have the money to take our time. So it's like, "C'mon, man, go, go!"

Lee: I think it's also great when you have actors who've also directed, because they know what you have to do. The thing about it is, I'm very lucky, when I get to working with people like Jodie, Denzel, Clive—that's like Phil Jackson when he coached the Chicago Bulls. It makes my job easier.

shady expert in political dirty deeds, and Denzel, you play an NYPD hostage negotiator. What kind of research did you do into your characters?

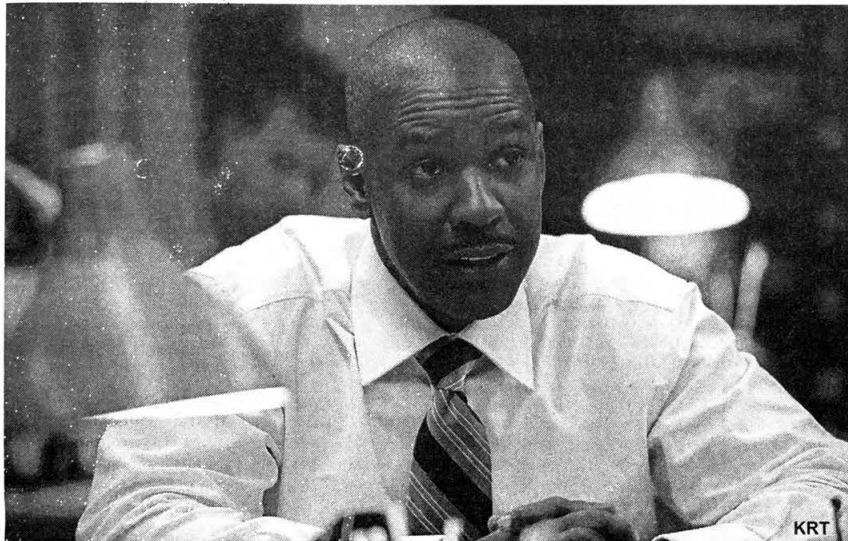
Foster: I always felt like my character, Madeline, owned a successful brothel 20 years ago, and now she works in a reputable arena, but she's brought the same immorality to it. I think there are people, in Washington especially, who know what has to be done in certain situations—people who don't have to talk very loud in order to assume power.

Washington: [Co-star] Chiwetel Ejiofor and I hung out with cops from downtown. And I didn't meet anybody in the detective office that wasn't a real New Yorker. I'm [now working] on a film in New Orleans, and some people have accents, some don't. But man, everybody in the detectives' office had that New York thing, you know?

Are there things any of you would change about any of your films?

Foster: I'll sometimes look at something in a film I directed and say, "Oh, man, that was stupid, and I held onto it for so long! Now look at it; it's bad!"

Lee: The one thing I would change is the rape scene in *She's Got to Have It*. There's no reason for that scene to be there other than my immaturity and naivete. I got called on it, and rightfully so. That'd be my do-over.



Denzel Washington stars in the new Spike Lee joint, 'Inside Man,' with Jodie Foster and Clive Owen.

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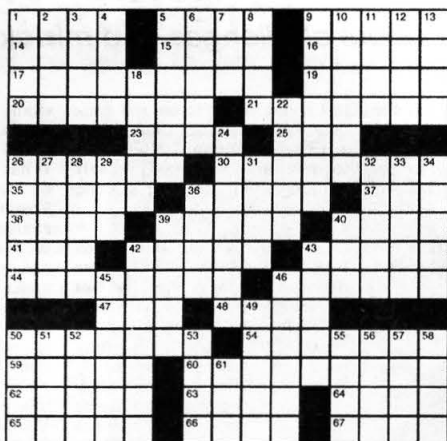
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 5 Acuff and Rogers
 9 Japanese dish
 14 Nondairy spread
 15 Lincoln and Fortas
 16 Go in
 17 Fixed
 19 Spy's garment?
 20 Three score and ten
 21 Movie texts
 23 Examination
 25 Female lobster
 26 Wished for oneself
 30 Remains after destruction
 35 Tears apart
 36 Baloney!
 37 Caspian, e.g.
 38 Actress Periman
 39 Flashy outfit
 40 Untruthful one
 41 Tolkien creature
 42 Characteristic
 43 Buck or Bailey
 44 Indifferent
 45 Wee
 47 Waikiki garland
 48 God of love
 50 Article of clothing
 54 Disheveled
 59 Stand by for
 60 Narrow backstreets
 62 Literary grouping
 63 British noble
 64 Pound of poetry
 65 E.A.P. part
 66 Back talk
 67 Oracle

DOWN
 1 Lids
 2 Away from the wind
 3 Producer Griffin
 4 Unspecified quantity
 5 Spoke wildly
 6 Compiles
 7 Tokyo coinage
 8 Concordes, e.g.



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4/11/06

Solutions



45 New York city
 46 Skin creams
 49 Do's and don'ts
 50 Plum variety
 51 Filled with wonder
 52 Chimed
 53 Lights out bugle signal
 55 Rams' mates
 56 Labyrinth
 57 Combustible pile
 58 Russian ruler
 61 Poetic pasture

to the nines

fashion@columbia



We spotted **Lindsey Rose, 22**, as she was leaving the C33 Gallery's "Shojo Manga: Girl Power!" exhibit. Rose, who is a fashion design major at the Illinois Institute of Art, decided to dress up as a gothic Lolita for a panel discussion on shojo manga, which are Japanese comic books with female main characters, that took place at the gallery.

"I normally wear the ugliest things I can find," Rose said, adding that she usually wears clothes she finds at thrift stores as opposed to all-black gothic attire.

Included in Rose's gothic Lolita outfit is a parasol she found at a toy store. Rose spray-painted the parasol black and is curious to see what happens when it rains.

Mauricio Rubio/The Chronicle

Out of My Head

by Scotty Carlson



HOROSCOPES

by Alicia Dorr



Aries (March 21 – April 20): There are crumbs on and in literally everything you own. It's so gross.



Taurus (April 21 – May 21): Your singing voice is almost the mating call of yetis in the Himalaya Mountains, but off-key.



Gemini (May 22 – June 21): You have arrived: You now have your very own horrifying bobble-head doll.



Cancer (June 22 – July 23): Birds will peck out your eyeballs this week.



Leo (July 24 – Aug. 23): Oh, way to go. Way to mother-effing go. Now there's no way they'll ever let you back into that Red Lobster.



Virgo (Aug. 24 – Sept. 23): Your name is written on the boys bathroom stall, and it ain't pretty.



Libra (Sept. 24 – Oct. 23): Put that thing away, you goddamned simpleton!



Scorpio (Oct. 24 – Nov. 22): While sailing around the world in pirate garb you will meet modern-day pirates—you know, the ones who pull over cruise ships' Anyway, they'll think you're crazy and leave you alone even though they have guns and you have a plastic sword.



Sagittarius (Nov. 23 – Dec. 21): This week you'll go through all the stages of grief, and while I'd like to send my condolences, I really don't think it's appropriate to mourn a zit.



Capricorn (Dec. 22 – Jan. 20): You have a pretty smile, but the rest of your face is mediocre. Good luck with that.



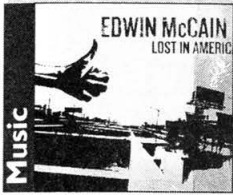
Aquarius (Jan. 21 – Feb. 19): This week a flock of sheep will cross in front of your el car on the way to school. You and everyone on the train will think they've gone bonkers, but there really was a flock of sheep.



Pisces (Feb. 20 – Mar. 20): Get a job. And comb your hair, hippie.

Reviews

♥ ♥ ♥
Edwin McCain
Lost in America



With a little bit folk, a little bit rock and a lot of Southern soul, this 10-track album is a pretty decent sixth effort for McCain and his band. The lyrics are real and the music is heartfelt. Highlights include the contemptuous "Gramercy Park Hotel," the mournful "Losing Tonight" and the hard-rocking "Babylon." — *J. Fischer*

♥ ♥ ♥ ♥
Stumbling and Raging
Edited by Stephen Elliott



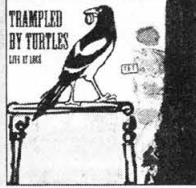
This compilation of politically themed short stories proves to be a delightful second helping to its predecessor, *Politically Inspired*. This edition includes works by Dave Eggers, Audrey Niffenegger and Sandra Cisneros. But conservatives beware, these snippets of fiction are more blue than red. — *M. Finkler*

Zero hearts
Family Force 5
Business Up Front, Party in the Back



"Hold up, wait a minute, put a little love in it / Doctor, doctor, I've got an emergency / It seems I'm head over heels, a case of L-O-V-E." Take these ridiculous lyrics, multiply them by 12 and add horrifyingly disgusting twangy punk-rock and you get Family Force 5. I regret wasting time listening to this album. — *T. Breyne*

♥ ♥ ♥ ♥
Trampled By Turtles
Live at Luce



For a hoedown equipped with bluegrass melodies straight from the cold waters of Duluth, Minn., this live recording supplies a toe-tapping treat. The fast fingers on the banjo will have any honky-tonk enthusiast wailing. — *M. Finkler*

♥ ♥ ♥ ♥
Bust
April/May



This month's Bust is loaded with hot, feisty bitchiness as usual. A favorite is "Stall Tactics," a persuasive column on getting all women to admit that they're pooping in public stalls. Because they are. An interview with Gretchen Mol on playing Bettie Page leaves something to be desired because she was interviewed by the director. Biased much? — *A. Dorr*

♥ ♥ ♥ ♥
The Libertine
Directed by Laurence Dunmore



Johnny Depp must have a thing for playing strange looking characters, but it's OK 'cause he does such a good job at it, and this movie is no exception. Based on the life of 17th century poet John Wilmot, the film combines sex, alcohol and great literature to make a touching and clever portrayal of a life that ended too soon. — *T. Breyne*

♥ ♥ ♥ ♥
Night Watch
Directed by Timur Bekmambetov



I hate sci-fi underworld garbage, but this movie was great. The art direction and computer-generated imagery combined with the use of the camera make it extremely entertaining. I originally worried about the three-hour length, but when it was over I felt like I was only in the theater for 45 minutes. It is *Lord of the Rings* meets *Blade*, but cooler. — *C. Kouri*

♥ ♥ ♥ ♥
Wonder Showzen
The complete first season



While furry puppets teach kids about chewing with their mouths closed on shows like "Sesame Street," the puppets on "Wonder Showzen" are more concerned about doing drugs and getting laid. This wonderfully demented parody of kid shows also incorporates children into some of the sketches with hilarious results. — *H. Claus*

♥ ♥ ♥ ♥
Rent
Cadillac Palace Theatre



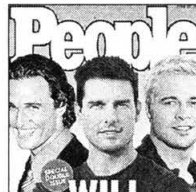
Everyone's heard how great this Broadway show is, but you must see it firsthand. The songs are catchy, the choreography is gorgeous and the musical is polished. This '90s-era musical inspires with its messages of love, community and dedication to what one believes in. And much like the real life this modern tale reflects, it is over much too quickly. — *J. Fischer*

♥
Fake Tanning



For some reason morons everywhere are getting fake tans. Do they not have any friends who can tell them that it doesn't work? Everyone I've ever known who fake bakes turns out looking like a creepy orange monster. Plus, if you use that spray-tan crap and it rains, you look like you're melting. — *H. Claus*

♥ ♥ ♥ ♥
People.com



When I need to get my celebrity gossip fix without paying the price of the magazine, this website is the place to go. I often check back more than once a day, because you never know what scandalous stuff might be going on. People.com does not fail to deliver the goods with its bullet-laden latest news section and intrusive pictures. — *T. Breyne*

Premium Blend

Taking a closer look at Chicago's local bands

Forty Piece Choir may have only six members, but their vibrant and ever-changing music evokes a much larger sound. The psychedelic rock group formed in Calumet City, Ill., nine years ago. The band focuses on topics of love, faith, hope and the like with their poppy guitar and keyboard mixed with the mature saxophone. Vocalist Dana Okon, guitarist Dan Dominiak, drummer Ryan Deyong, bassist Tim McCarthy, saxophonist Jim Vonish and keyboardist Jason Slade will be performing their last show with Deyong this month at the Double Door. Dominiak took time to discuss his inspirations after nine years of playing.

The Chronicle: How have you guys managed to maintain jobs and the band for nine years?

Dominiak: We've basically grown to nourish the fact that every faction of life is going to either work for us or work against us, and regardless, it's going to bring something to the band. The band's been around for nine years, so we [keep playing]. We rarely practice or ever play shows right now. We're just trying to set little goals for ourselves right now. And we're working on the fourth record. That's what we've been doing for the last four or five months.

What inspired you to start the band?

We've got guys that are married in the band with kids, and if you're an artist, especially a musician, you try to make the best of any given situation and make it creatively influence what you're doing. We don't really look at it as just music; we look at it as art. We're not doing anything that's, dare I say, radio-catered. We play a lot of different styles of music, and we don't really

care if we gain people or lose people. We're just doing something creative that is very positive. What we sing about lyrically is very positive, and I think it holds its own. I think some people really are attracted to that alone.

Do you think Chicago bands tend to make "radio-catered" music?

No, I think there [are] a lot of great Chicago bands. I think there [are] probably more creative bands than there are of the fabricated type. I think that holds strong with the Midwest in general. It's not like you're on the West Coast, and you have California where a lot more bands are fabricated like that because there's just such a vibrant entertainment industry. Then on the East [Coast] with New York and whatnot.

Why do you think that is?

I just think that this has something to do with the seasons. I guess you have your spring, summer, fall, winter, and I think that is a great environment for any kind of artist.

Do you draw from that?

I think that it teaches me personally; I think that just the seasons influence creative aspects. Summertime—you're out; things are vibrant; you feel really good and really positive and you're out and about. But when you have times like the fall, the colors change [and] visuals come into play. Going into winter you kind of hibernate—you're thinking a lot about yourself, reflecting on those changes. It definitely has a power on an artist's creative drive.

So what were the influences for the album you're working on now?

Forty Piece Choir



I think that people can expect pretty much a little bit of everything we've done in the past, but definitely with a new flare to it. In the past some of our music has been heavily influenced by psychedelic music, [and it] is represented there. I think now one of the heaviest influences that we're having, which is our songs are a little bit more simple, and they're a lot more influenced by people from the '50s, like Chuck Berry, Elvis Presley, Little Richard. That might be because we have a saxophone player in the band full time now; he kind of rounds it out really nicely. But it definitely has a modern edge to it. It's really exciting and really straightforward and upbeat, and a little bit more understandable for a person that may not have even seen us before.

—*T. Breyne*

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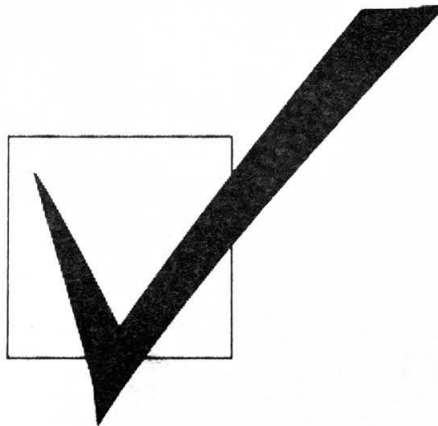
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Puritans, pizza and a City of God

By **Wendy Brayne**
A&E Editor

It may not seem like it, but Puritans are everywhere. The original Puritans, the ones that came to this continent full of dreams and ambitions to live the moral life that God willed them to and therefore founded America, the Land of the Free. Back in the olden days God's law was "the law," and the Bible was the Constitution. Most would say that America has come quite a long way since then, but in reality, today's Puritans are just a more modern version of their ancestors, with freedoms and rights that draw in people from all over the world. Up until this past semester, my naive and unassuming mind thought that these freedoms, and the people who took advantage of them, were of sane mind. That is, until I heard of the building of Ave Maria.

Ave Maria, Fla., also known as the City of God, is a 5,000 acre, \$400 million community thought up by Domino's Pizza founder and billionaire Tom Monaghan. The town is set to be ready in 2007 and boasts plans for a university and religious chapels within walking distance of every home—oh, and no cable, no pornography and no strip clubs. The town's website talks up many great features, using taglines like, "It is to be a true community where neighbors care about neighbors, friendships span generations and a sense of pride is felt by

every resident, student and worker." The only thing missing on the website is an acknowledgement that it is a town built upon the Catholic Church's standards. Despite the fact that Puritans were trying to escape Catholics, their lifestyle still reflected fundamentalist traditions. The website makes Ave Maria look like a quaint little town, but really it's my vision of hell.

The town is in its first phase of construction, and controversy is already brewing. Monaghan originally wanted to ban contraception of any kind in Ave Maria, but he must have forgotten that crazy law that says you can't deny people the right to protect themselves. He was shot down.

The point of Ave Maria is to separate the saints from the sinners, the moral from the immoral. The intention is to help people lead more faith-driven lives, but life in Ave Maria seems like it will be a dull world of Plain Janes and Joe Blows meant to keep people from the realities of society. Ignorance is bliss.

While much of the world is starting to catch up to America in terms of innovation and freedom, it seems as though America itself is constantly taking steps backward to Puritanism. One definition of Puritanism calls it a the "scrupulous moral rigor, especially hostility to social pleasures and indulgences." My own personal definition of a Puritan is a backward individual who finds joy in depriving himself

of life's pleasures, securities and rights in order to live a "moral" life. I'd rather be called a sinner than a Puritan any day. Give me contraceptives, give me porn, give me diversity of opinion and lifestyle; I can never accept or understand the limited lifestyle that Monaghan is seeking for Ave Maria.

I thought South Dakota's abortion ban last month was a painfully surprising decision that not only set citizens' rights back more than 30 years but showed that politicians really can use their powers for evil. After hearing about Monaghan's dreamland, my freedom-loving

heart wept. While there is nothing wrong with an individual's choice to live in Ave Maria, I wouldn't be surprised if President Bush announced tomorrow that all industrial jobs were banished and America was to restore back to hand-washing our dirtied aprons after every church session. For now, though, the best I can do to fight the backward ways of the country is delete Domino's from my list of pizza options, vow never to visit South Dakota and watch porn while society's saints disappear to their heaven on Earth.



AP

Paul Shriner, left, carries the cross and leads more than 800 people three-quarters of a mile to the construction site of the Ave Maria University Oratory near Naples, Fla., for the ceremonial laying of the Cornerstone on March 25 after celebrating the Feast of the Annunciation.

Katie Couric burnout

By **Alicia Dorr**
Managing Editor

Let me just preface all of this by saying there is a lot of really compelling, pivotal news going on in the world. Iraq, a country we are still at war in, is on the verge of its own civil war. A global terrorist, HIV/AIDS, is stalking from country to country, with nearly 40 million currently living with the virus. Here at home, a CTA train derailed on April 6.

So why in the world is it that every time I turn on the news, I see Katie Couric's face?

The fascination with the "Today Show" sweetheart turned CBS news anchor eludes me. Aside from a passing mention of the fact that she will be the first woman to go it alone on network newscasts, this should not be news. What is news, to me at least, is that this country's outrageous celebrity worship is actually strong enough to translate to the world of journalism. Who cares if our news is accurate? We want it to be entertaining! And orange from tanning, thin from over-dieting and smiling like a corpse that's been Botoxed to death.

I know there are plenty of people who think Couric is just peachy, and that's fine. But you cannot seriously say with a straight face that the "Today Show" is a viable news program.

But if news shows are the real issue, are there really that many people desperately tuning in to all this coverage because they are worried about the fate of CBS? Are Americans wringing their hands right now, wondering whether she will be able to handle the pressure, whether she can handle hard news?

CBS certainly isn't; it is gleefully waiting for the ratings to spike.

There are probably some people wringing their hands down at NBC, though. After all, they are losing their golden girl and replacing her with that horrifying ringleader from "The View." Just watch the crowds thin out as all the people with poster boards—a sure sign of a hard-hitting news anchor training ground—head over to "TRL."

I'm not saying that Katie Couric won't be a great hard-news reporter—I mean, Geraldo Rivera did it, right?

To some, Couric is the poster child of American media, and that's why everyone is yapping away about her move on network news, cable news, reputable newspapers, tabloids and office water coolers across the nation. To me, Couric is the poster child for the seventh circle of journalism hell, where shiny, happy people rule and commercials with Suzanne Sommers in 3rd world countries are the most accurate information we can find.

If you're still fuming because I made fun of her wretched tan, then I'll leave you with a short example of her current interviewing skills. Here are three questions she really, actually asked the new James Bond, Daniel Craig. Hopefully after reading these, at least, you'll understand why all this makes me want to poke myself in the eyeball.

1. What is your favorite thing to do when you have a day off?
 2. Where were you born?
 3. What's your favorite flavor of ice cream?
- And, as a little bonus, the follow-up on ice cream: Oh, come on. What's your second favorite?
- ...I'll just let that speak for itself.

Roamin' Numerals

61,000 lbs.

Record number of pounds of cocaine that Navy ship U.S.S. Gettysburg confiscated while patrolling the coasts of Central and South America. Working with the FBI, Coast Guard and other governments, the Navy beat a previous record of 42,000 pounds.

74

Number of bones discovered by construction workers near the World Trade Center site, on the roof of the Deutsche Bank building, which was being prepared for demolition. Of the 82 samples, 74 were confirmed to be human remains.

92

Age of a Hudson, Fla., man who beat his 81-year-old roommate. Deputies said Olin Holcombe beat Roland Cassanova multiple times with an aluminum cane until he was tasered at the Pasco County retirement home.

Choice Cuts

“

"It's sinful to read Playboy if there's no nudity."

A Jakarta 68H radio station caller commenting last week on the furor resulting from the publishing of Indonesia's first nude-free edition of Playboy magazine. Some vendors were afraid to sell the magazine because of the anger displayed by the Islamic Defenders Front, a group notorious for carrying out violent anti-vice raids in the past as well as protests.

”

Chicago, second to none

By **Jennifer Sapeala**
Managing Editor

Back in the day, Chicago was the hot shit. From Sam Cooke to the Blues Brothers, this city stood tall and prospered, and it continues to today. Despite amazing restaurants, music and art gracing nearly every square inch of Chicago, it continues to be called the "Second City," and some extremely talented locals pack up for New York City in search of greener pastures. While there is nothing wrong with heading to New York City, Chicagoans need to realize that there is a wealth of fabulousness in their own city—and to stop letting others put it down.

A few months back, New York Post gossip columnist and plastic surgery enthusiast Cindy Adams decided to rant about how much better New York City is than Chicago. She cited The Big Apple had "better" burglaries—whatever that means—and hordes of celebrities, while all we have is Oprah. Though Adams is obviously a babbling idiot (which New Yorkers would probably confirm), there are still some in New York City who'd agree that Chicago is lacking.

There's something about flying into O'Hare and Midway, hopping on the el and realizing that from south to north, east to west, Chicago is filled with hardworking people of all shapes, sizes and colors. We keep the bling to a minimum, usually stick with our given

body parts in lieu of plastic surgery and celebrate our inherent Midwesternness—and there's nothing wrong with that.

As National Public Radio's "This American Life" heads to New York City, it becomes more and more obvious that Chicago has a case of low self-esteem. Instead of sticking around and making Chicago an artistic mecca in its own right, many people assume that in order to find money and recognition, they need to take it to the Big Apple.

While New York City is a lovely place, its sprawling streets and skyline is imposing. The MTA may put the struggling CTA to shame, but the sense of community in Chicago due to its smaller size and people is astonishing. And it was on "This American Life" that someone said a few months ago, "Chicago is a magical place where there's a bar on every corner and the bridges sometimes smell like chocolate." New York City has no Lake Shore Drive, and our skyline is one of the most breathtaking in the world.

From our World Series champions, the Chicago White Sox, to the corrupt, yet fabulous Mayor Richard M. Daley, we don't have anything to beat ourselves up about. Instead of picking up 23 jobs in order to afford the cost of living in New York City, the Chicago community should stick together and realize that if we can make it work here, we can, in fact, make it anywhere.

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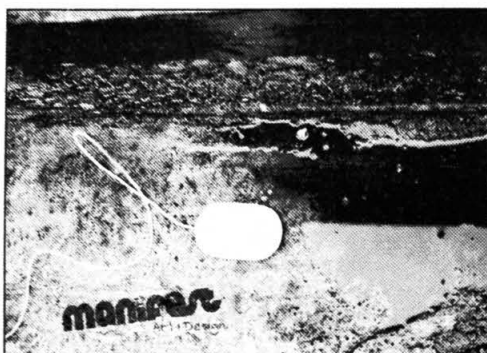
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COLUMBIA COLLEGE CHICAGO

manifest features: ArtWalk

May 12, 2006



BA/BFA PHOTOGRAPHY EXHIBITION, Month of May / 11:00am–7:00pm
Raw Space Gallery at University Center Chicago / 525 S. State St.

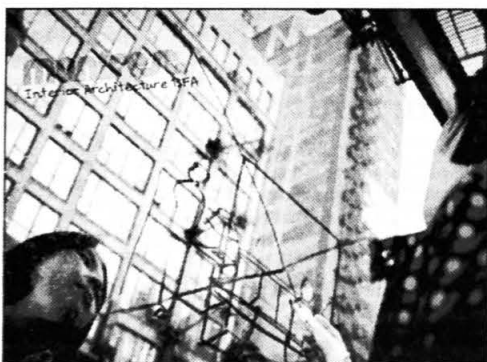
Graduating seniors in the Photography Department's BA and BFA programs present works from their final projects. Presented by the Photography Department.

MFA PHOTOGRAPHY EXHIBITION, Month of May / 9:00am–5:00pm
Glass Curtain Gallery / 1104 S. Wabash Ave. / 1st Floor

Master of Fine Arts candidates in the Photography Department present works from their thesis projects. Presented by the Photography Department.

I (HEART) TECHNOLOGY, May–June, 2006 / 11:00am–7:00pm
Raw Space at 2 E. 8th St.

I (Heart) Technology! transforms a once-empty storefront space into a multimedia feast for the senses. Print works, sound art, video projections and interactive installations, complete with a Podcast guided tour and a virtual gallery, can be found at www.iam.colum.edu/manifest. Presented by the Interactive Arts and Media Department.



SENIOR PORTFOLIO SHOW, May 12, 2006 / 11:00am–7:00pm
Conaway Center / 1104 S. Wabash / 1st Floor

Seniors in Advertising Art Direction, Graphic Design and Illustration present their bodies of work to the Columbia community and invited industry professionals. Presented by the Art + Design Department.

BFA INTERIOR ARCHITECTURE EXHIBITION, Opens May 12, 2006 / 11:00am–7:00pm
Hokin Gallery / 623 S. Wabash Ave. / 1st Floor

This showcase of senior Interior Architecture student work is the culmination of a yearlong capstone project exploring a variety of typologies. Presented by the Art + Design Department.

MFA INTERIOR ARCHITECTURE EXHIBITION, Opens May 12, 2006 / 11:00am–7:00pm
C33 Gallery / 33 E. Congress / 1st Floor

The culmination of a yearlong, two-component thesis, this exhibition focuses both on written documents and graphic representations of students' design resolutions. Presented by the Art + Design Department.



PRODUCT DESIGN @ COLUMBIA COLLEGE CHICAGO, May 12, 2006 / 11:00am–7:00pm
Hokin Annex Gallery / 623 S. Wabash Ave. / 1st Floor

Presented by the Art + Design Department

BFA FINE ART EXHIBITION, Opening May 12, 2006 / 11:00am–7:00pm
A+D Gallery / 619 S. Wabash Ave. / 1st Floor

This exhibition showcases the accomplishments of graduating BFA students working in Fine Art. Work will be presented in a wide variety of media, including painting, sculpture, printmaking, video and performance. Presented by the Art + Design Department.



Photography by Ben Reed, BFA Photography, 2006 / Art direction by Sarah-Eva Krianele

INTERARTS THESIS EXHIBITION AND PERFORMANCES, May 5–12, 2006 / 6:00–10:00pm
Iron Studios / 3636 S. Iron St.
Performances at 7:00pm on May 5, 6 & 12

Thirteen MFA candidates in Interdisciplinary Arts present their thesis installations and performances throughout this weeklong exhibition. Presented by the Interdisciplinary Arts and Media Department

ART OF THE LIBRARY, May 4–May 31, 2006 / 5:00–7:00pm
Columbia College Chicago Library / 624 S. Wabash Ave. / 3rd floor

The ongoing Art of the Library program presents its last show of the academic year, featuring the work of graduating students in a variety of disciplines. Presented by the Columbia College Chicago Library

FASHION COLUMBIA: THE EXHIBITION, May 12, 2006 / 11:00am–7:00pm
Conaway Center / 1104 S. Wabash Ave. / 1st Floor

Get a closer look at outstanding garments from the Fashion Columbia runway show, as well as other wearable art produced by students at Fashion Columbia: The Exhibition. Also on display are works in accessory/jewelry design, graphic design, photography, illustration, and a variety of other mediums.

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623 S WABASH AVENUE, HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

THE CONTEMPORARY CONDITION, March 6- April 21

The Contemporary Condition: Photographs of Our Time is an exhibit of undergraduate and graduate student photography which explores the state of today's society.

"The photographs in this exhibit were created to point and ask, plead even, for answers to questions as diverse as: do we really go so numb in front of an embarrassment of riches; can you image buying a brand new house that looks exactly like every house on the block; does anyone seriously believe that these plastic plants don't, in fact, make things worse; or are we that afraid of death that we feel compelled to turn corpses into dolls?

There is a certain disbelief at work here that only occurs when the filter of routinization is stripped away by seeing something freshly. And as with any revelation, there is a challenge: is this the way you want it? what are you going to do about it?"

- Curator, Paul D'Amato, Professor of Photography, Columbia College Chicago

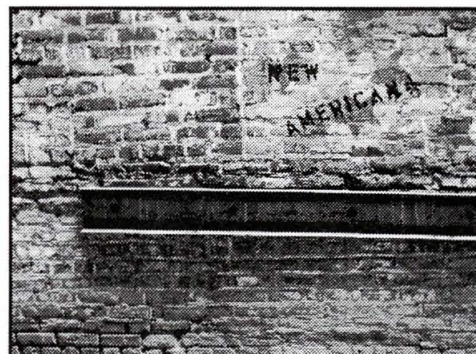


HOKIN ANNEX

623 S WABASH AVENUE, HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

NEW AMERICANA, March 13 - April 21

This open-call student exhibition explores and examines the New Americana. Many of today's ideals, ethics and climates can easily be identified as American. Definition can be drawn from consumerism, direct marketing techniques and fast foods to family values, sexuality, entertainment and environmental landscape.



C33 GALLERY, 33 E Congress Avenue,

HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

Shojo Manga! Girl Power! Power of Girl Comics, March 13 - April 26, 2006

Shojo Manga! Girl Power! is an internationally touring exhibition. The show includes more than 200 artworks from 23 artists who have contributed to the development of modern Shojo Manga (girl comics) in Japan since World War II. The medium reflects the evolution of the social roles of Japanese girls and women during this period. The exhibition also documents how the visual composition of manga mirrors the developments in Japanese aesthetics.

Shojo Manga! Girl Power! is curated by Dr. Masami Toku, Associate Professor of Art and Art History at California State University Chico.



GLASS CURTAIN GALLERY

1104 S WABASH AVENUE, HOURS: 10 AM - 5 PM TUESDAY, WEDNESDAY AND FRIDAY AND 10 AM - 7 PM ON MONDAY AND THURSDAY

LO ROMANTICO: CHICAGO'S LATINO/A ART, April 7-May 5, 2006

Reception: April 13, 5-7 pm, featuring a performance by Robert Karimi, funded by the Latino Cultural Affairs Office of Columbia College Chicago.

Columbia College and the Glass Curtain Gallery are proud to present Lo Romántico: Chicago's Latino/a Art. Curated by Jesus Macarena-Avila, cofounder of Polvo, the exhibition features works by emerging artists from the Latino/a arts community of Chicago.

Lo Romántico, or "the romantic," refers to a practice of immigrants who romanticize their heritage due to cultural displacement or nostalgia. Ranging from comical manipulations to specific cultural examinations, the exhibit explores and challenges Latino/a "high" and "lo" art aesthetics through a wide range of media.

This exhibit will run in conjunction with the International Latino Center of Chicago's 2006 Latino Film Festival. Columbia's Latino Cultural Affairs Office will also present a series of panel discussions and lectures. For more information call Ana Maria Soto at 312.344.7812.



lo romántico

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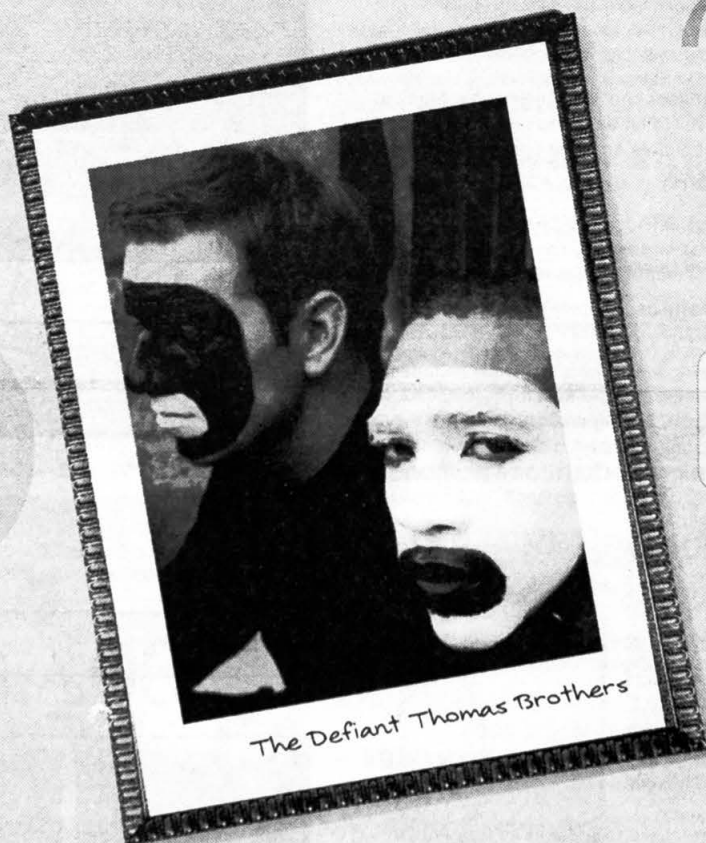
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The art of disability on display

Cultural Center exhibit focuses on work of the disabled

By Allison Figue
Staff Writer

There's art. There's art therapy and then there's art therapy turned art exhibit, which is the case in an upcoming Chicago event.

The Chicago Cultural Center, 78 E. Washington St., is showcasing "Humans Being: Disability in Contemporary Art" as part of the citywide festival Bodies of Work: the Chicago Festival of Disability Arts and Culture, which runs from April 20 through April 30 and aims to raise awareness about artists with disabilities.

The exhibit showcases the painting, photography, drawing, installation, graphic novels and sculpture of artists with spinal cord injuries, cerebral palsy, mental illness, hearing or vision impairments, orthopedic conditions and developmental disabilities, to name a few.

"Traditionally, disability has been seen as something that only affects the person with the disability—that it's not a cultural experience," said Riva Lehrer,

artist and co-curator of the exhibit. "I thought it was absolutely essential that the show sort of centralized the topic of disability as a serious area of inquiry."

Through word-of-mouth and Internet searches, Lehrer sought out individuals who use art as a therapeutic outlet to express their feelings and gain strength in dealing with their medical conditions. She found nearly 150 people, but narrowed the exhibit down to fewer than 30.

One of the selected participants, Stephen Lapthisophon, is

"It's more meant to unsettle the viewer so that then they are moved to a place that touches something in their own experiences."

—Stephen Lapthisophon, vision impaired artist

a vision-impaired artist who said a lot of his work relates to blindness and trauma in disability. He prefers to use metaphors in his work so it does not have

an explicit persuasive message directed at viewers. Lapthisophon's work consists of a wooden ramp installation set up at the entrance of the exhibit.

"A lot of my work plays on this kind of dance between everyday life and art events, but it's arranged to disrupt the environment," Lapthisophon said. "It's more meant to unsettle the viewer so that then they are moved to a place that touches something in their own experiences."

Artist Karen Jayne is the mother of a chronically ill 12-year-old girl. She uses art to allow others to understand the viewpoint of someone living under such circumstances.

"I think what's great about [the exhibit] is that it brings you into the view of the person and their experience on a much different level than you could ever experience just seeing the person or even talking to the person," Jayne said.

Lehrer said one artist in the

exhibit paints by holding a brush in her teeth.

"When you see the paintings [it's] almost inconceivable," Lehrer said. "If I hadn't seen her do this I just completely wouldn't believe it."

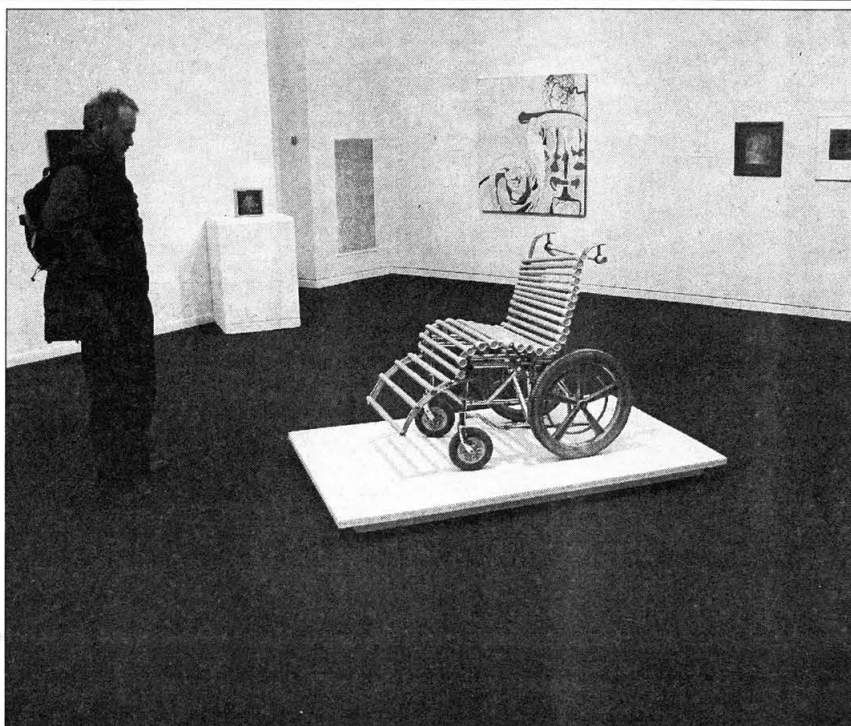
Neil Marcus, a wheelchair-bound artist who draws figures in motion, said much of his work is inspired by his own actions. He uses the different way he moves as an asset for his art.

"My work says a lot about movement," Marcus said. "The

way I move is the way I paint."

Many of the artists feel that showcasing their work may be a way of recognizing disability in contemporary art. Artist Jennifer Justice said she believes the curators have created an exhibit that does just that—something she thinks, is a step in the right direction.

"Humans Being: Disability in Contemporary Art" runs through June 4, free of charge at the Chicago Cultural Center.



Mauricio Rubio/The Chronicle

Leigh Moffat, a visitor of the exhibit, studies 'Lounge Chair,' a piece by Harriet Sanderson made of a discarded wheelchair refitted with new steel and walking canes. The piece is part of 'Humans Being: Disability in Contemporary Art' at the Chicago Cultural Center, 78 E. Washington St.

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Salon:

Program aims to 'cut out' abuse

Continued from Back Page

"It's very hard for an abused woman to take that first step," Patterson said. "While it is good if a woman is able to get out of her home and to a hospital or a police station, it's certainly not an easy thing to do."

The logic behind setting up a support system for abused women in hair salons is the unique bond that women often share with their hair stylists. It is a line of communication that isn't usually found in casual social situations, outside perhaps the man and his bartender.

Patterson said that this relationship is why the Cut It Out program is such a good idea. "Typically, you'll trust the person doing your hair very much," she said. "So having information available at hair salons is good. If they can be empowered to help abused women, chances are high those women will then seek out the next step to getting out."

Natalie Smith, a hair stylist and owner of Langtree Salon, 1360 W. Belmont Ave., said she has also experienced this stylist-customer connection.

"You wouldn't believe how deep the relationships get,"

Smith said. "I have a lot of customers who have been coming to me for years. I've watched their kids grow up, and I feel very close to them."

Smith said it makes sense that a program like Cut It Out would be successful.

"Whether we're aware of it or not, hair stylists are very involved in clients' lives," she said. "I think that any of the stylists that work here would feel compelled to say something if one of their clients looked like they were being abused, whether they had gone to this training program or not. It's just a part of that closeness you get out of doing someone's hair. People

will talk about the positives and negatives of their relationships a lot."

The program challenges the basic stereotypes about domestic violence. Jeri Linas, assistant

"Abusive partners often use verbal or psychological tactics to isolate a victim from a method of support"

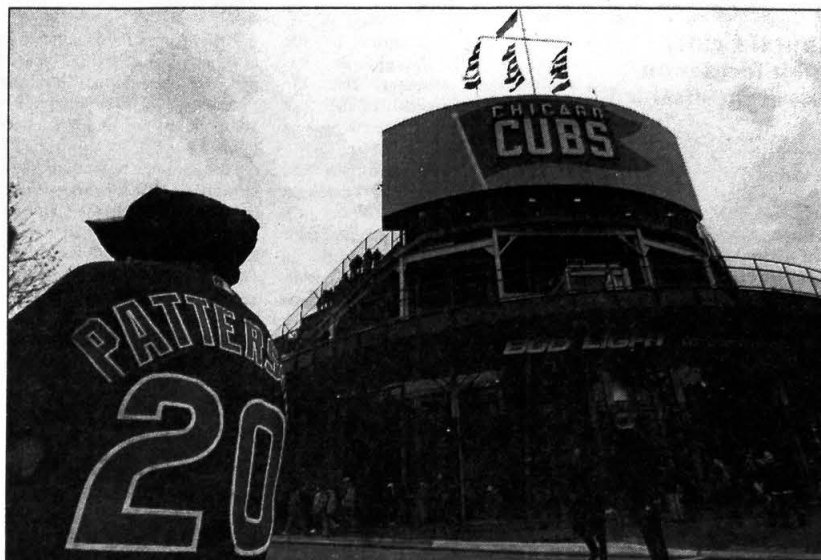
—Jeri Linas, assistant director of the Mayor's Office on Domestic Violence

director of the Mayor's Office on Domestic Violence, said that there is more to abuse than what is shown on television.

"The assumption is that all domestic abuse is physical," Linas said. "But a lot of times, seeing signs of abuse isn't as easy as spotting a bruise. Abusive partners often use verbal or psychological tactics to isolate a victim from a method of support."

Linas said abusive partners may use money or the presence of children in the relationship to discourage women from seeking support. A unique tactic of intim-

New seats, old stadium, same team



Erin Mash/ The Chronicle

The Chicago Cubs unveiled the team's new Bud Light Bleachers on opening day, April 7, to a sellout crowd. Even though the renovations increased the stadium's capacity, many fans showed their support standing outside trying to keep warm on the 42 degree spring day.

idation is often used in same-sex partnerships, Linas said.

"When abuse happens in a gay or lesbian relationship, and it does, the abuser will use the threat of 'outing' their partners, whose families or social circles may not yet know they are gay, as a threat to keep them from leaving or seeking help," she said.

Because salons are often seen as social centers in communities, Linas said it adds to their appeal in the fight against domestic abuse.

While the program has been called successful elsewhere, it may have its work cut out for it in raising awareness in Chicago. Smith said that she would be very interested in the program

but had not heard of it before, and neither had Sharetha Holmes, a stylist at Yehia Salon, 529 S. Dearborn St.

"It sounds like a great idea," she said. "I feel like the bond I have with my clients is very personal. I'm a spiritual person. The way I see it, if you allow me into your hair then you also allow me into your head."

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Chatting with strangers

Local nonprofit
attempts to create
public debate

Seth Stauffer
Staff Writer

Whether it is on public transportation, in a restaurant or even standing on a sidewalk, people in America tend to keep to themselves. Kristin Millikan and Lisa Lee, however, have a mission to change that.

The nonprofit group Public Square runs Café Society, a program designed to open dialogue between people to speak their opinions, according to Lee and Millikan, director of Public Square and coordinator of Café Society, respectively. Through Café Society, small groups of people simply meet once a week at various coffee shops around Illinois for hour-long conversations on specific topics.

"Often times we're afraid of talking about issues that people have very strong opinions about for fear of offending or not being an expert," Millikan said.

Café Society uses facilitators like Cassie Fennell and Samantha Johnson to lead the discussions and engage participation. The two are well-suited for it: Fennell is an anthropology Ph.D. candidate at the University of Chicago, and Johnson works at the Field Museum's Center for Cultural Understanding and Change.

People involved in the weekly talks have articles on the topic e-mailed to them before the meeting so that they are better informed about the issue.

"Getting people to talk is not the answer," Lee said. "It's the challenge."

Organizers said they hope to keep the discussions limited to a group of about six people. They said that any more could either make the talks too chaotic or allow for one person to dominate the conversation.

Participants have heard about Public Square or Café Society through a number of different ways, like fliers, e-mails or posters.

Regulars often attend



Mike Sendra/The Chronicle

Leo Herzenberg (left) and Oswald Lewis, engage in a discussion at Valois Restaurant, 1518 E. 53rd St. Valois served as a meeting place for Café Society's weekly discussion groups, which are open to the public. These public debates generally last about an hour and take place throughout Illinois.

these talks each week, according to Fennell and Johnson. Fennell said that age was the most glaring point of diversity she saw, with people in their 20s possibly talking to people in their 70s during the discussions.

Each meeting tends to differ in public response and participation. One particular discussion took place recently in Chicago's Bucktown neighborhood about a controversial law passed in South Dakota effectively banning abortion.

The talk covered issues like people taking abortions into their own hands, and the economic factors and enforcement policies of the new law.

At one meeting, Fennell started off by asking participants Michael Paraand and Aaron Sarver what they thought about the topic of abortion regulation.

The two had varying points, from the morality of abortions to the legal repercussions of the new South Dakota law.

Despite the differing opinions expressed at the meeting, the point of the meetings

isn't really to agree. For example, Fennell, spoke about how abortion and reproductive rights will play out in the court.

"It doesn't look like it's going to be an all or nothing issue," Fennell said.

Not all of the meetings are about such charged issues. At a March 30 meeting, participants Leo Herzenberg, Oswald Lewis, Sheila Hori and Bill Browning discussed political parties.

The four each relayed personal experiences with politics including early memories of the Great Depression and life during the presidency of Franklin D. Roosevelt.

These kind of conversations are just the first steps in what Lee hopes might be accomplished through Public Square and Café Society.

"If the people of this country really thought about what it was to live in the United States, the face of this country would change," Lee said.

Public Square can be contacted through its website, www.thepublicsquare.org or through the Illinois Humanities Council at (312) 422-5580.

Scouts: More than 300,000 attend Jamboree

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America, said at the briefing that the Defense Department's support of the Boy Scouts and Jamboree have nothing to do with religion and that Scouts contribute over \$1 million each year in permanent infrastructure improvements at Fort A.P. Hill.

"About half of the resources that the armed services devote to the

Jamboree are really to showcase themselves," Davidson said. "This is a two way street—this isn't all giving by the military and taking by the Boy Scouts."

Davidson said approximately 40,000 Boy Scouts and troop leaders attend the Jamboree and about 300,000 people visit over the 10 days that it is held. He said the event has had nearly a 25 year history at Fort A.P. Hill and the next Jamboree is scheduled for 2010 to coincide with the Boy Scouts of America's 100th anniversary.

Last year's Jamboree was plagued by difficulties as four scout leaders were electrocuted pitching a tent and hundreds fell ill due to intense heat. The

Occupational Safety and Health Administration released a report after the event stating that it would have cited the Boy Scouts of America for a workplace-safety violation if the leaders who were killed had been employed by the Scouts.

Bill McDonnell, Virginia Attorney General and Eagle Scout, said at the briefing via conference call that he is personally offended by the ACLU's lawsuit and if the ruling is upheld, it will have a negative cultural and economic impact on the state.

McDonnell said that it is estimated that the 2005 Jamboree in Virginia brought in \$17 million to Caroline County and the surrounding areas as a result of the Boy Scouts.

Gateways lead students into art

Organization has served millions through art programs

By James Ewert Jr.
Assistant City Beat Editor

Since art education is not mandatory at schools in Illinois, the job of exposing children and students to art is often left up to the communities.

Even as art continues to drop on many schools' priority lists, there is still an organization that keeps it at the top—Urban Gateways.

Tim Sauers, producing director at the Chicago-based Urban Gateways, said the organization started in 1961 because children in Chicago did not have access to the arts.

"It was a group of South Side Hyde Park women who started contracting with the Lyric Opera and the Chicago Symphony Orchestra and busing kids to go see performances," Sauers said. "From there it expanded to in-school programs and then into a national model a few years later."

Urban Gateways offers an extensive list of programs and workshops in all art disciplines and contracts performances for schools ranging from dance and music to comedies and plays. The organization has served around 10 million

children since it began, according to Sauers.

Sauers said Urban Gateways sets itself apart from other art education programs by customizing each of its programs to a school's individual needs, working with the instructors and artists.

"In some schools we are the only arts provider, and in other schools we enhance what's going on there already," Sauers said.

Urban Gateways' programs are currently in about 250 schools across the Chicagoland area, and about 900 schools have hosted performances that were contracted by the organization.

The 45-year-old organization incorporates the help of more than 170 artists and 15 full-time staff members. Its \$2.3 million annual budget is funded through program fees as well as contributions from individuals, grants, foundations and corporate supports.

"Right now, with such heavy mandates on reading and math scores, a lot of arts have been cut throughout the city," Sauers said. "Our best work is when we can stay in a school for a long period of time and have an impact over time, but finances change so much within schools we're not always able to do that."

Meta Minton, director of public information for the Illinois State Board of Education, said the state doesn't mandate art because it

would rather leave the decision on art's priority up to the community. She said if the community values art education, it often volunteers time and money to support it.

"When you're [on] a school board, and you're facing tough times, unfortunately one of the first areas they cut back could be arts or music," Minton said.

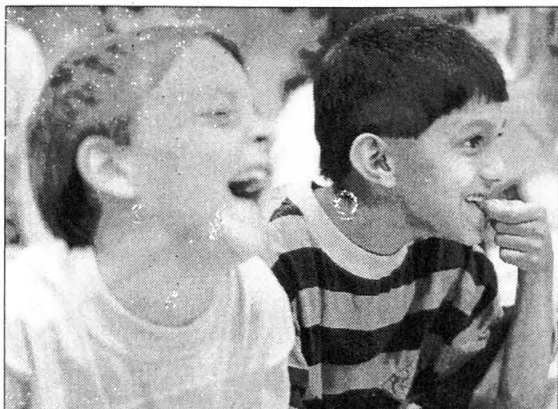
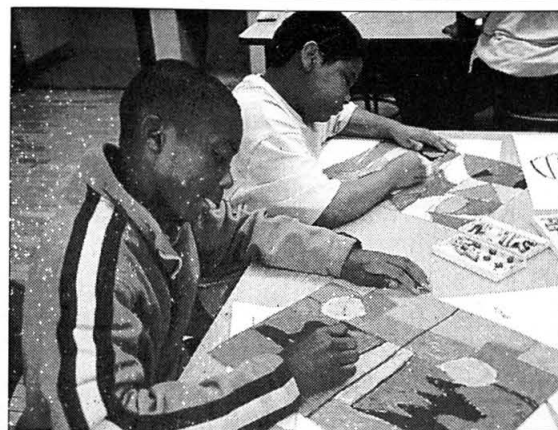
She said just because art is not mandated by the state does not mean that the state does not value it.

Carol Ann Stowe, director of the Joan and Irving Harris Center for Early Childhood Education at Columbia, said more schools are beginning to use teaching artists like those at Urban Gateways because of budgetary constraints.

"A lot of schools have eliminated their art teachers, and what's happened in the place of art teachers is that teaching artists have come into the schools," Stowe said.

Stowe, who teaches The Role of Art in Childhood Development class at Columbia, said there has been substantial research over the past decade saying that children actually perform better in academic subjects if they are having quality art experiences on a regular basis.

"In some cases the kids are experiencing higher quality art with teaching artists, but in other cases teaching artists don't understand childhood development," Stowe said.



Photos courtesy Urban Gateways

Urban Gateways has worked with millions of students throughout the past 45-years in an effort to help keep art a priority within schools and communities.

Darfur: Rallies planned across America

Continued from Back Page

shaky peace accord was signed by various factions of the rebel groups and the government in early 2005. Despite the accord, fighting in the Darfur region has continued.

After several rebel attacks in 2003, the government started forcing Sudanese conscripts from other parts of Sudan to fight the southern and eastern parts of the country.

The Sudanese government is also accused of supplying Arab militias, known as the Janjaweed, with weapons, vehicles and the backing of government troops to engage in a "scorched earth" policy, under which entire villages are burned to the ground. Although the Sudanese government denied any

involvement with the Janjaweed, Steidle said that along with photographic proof of the militias working with government soldiers, the Janjaweed themselves openly admitted to him that they have government backing.

Steidle, who completed his obligation in the Marine Corps after four and a half years and served as a monitor for the African Union/European Union peace-keeping group from 2003 to 2004, spoke for almost two hours. He explained his involvement in Darfur, the current conditions in the region as well as a brief historical context of that started the conflict.

Although he was initially in Sudan for 13 months, the last six were in the Darfur region. After a month he was given permission to start photographing the burned villages and scores of corpses in the region. Within his first day of shooting, he encountered more than 200 wounded people sitting

under a tree. Among them was a 1-year-old with a bullet wound in his back.

"This was my introduction to photography," Steidle said. "And it was like this every day for the next six months."

"[The displaced Sudanese people] deserve a chance not to live in fear of rape and murder."

—Brian Steidle, former UN/EU monitor to Sudan

Despite his diplomatic immunity, he still had to lie to the Sudanese government officials, saying he wouldn't show the photos outside of the country. He also had tear gas bombs dropped in front of him if it took him too long to photograph.

According to Steidle, more than 400,000 people have been killed since 2003, and more than 2.5 mil-

lion have been displaced.

"That's like displacing the entire population of Miami and the surrounding area," Steidle said.

Doctors Without Borders, a non-political, international aid agency, said more than 2 million people were forced out of their homes.

John Olson, the president of the Northwestern University Amnesty International chapter, said that he heard Steidle speak at a conference in Santa Fe, N.M., in 2005. He said that Steidle gave a longer presentation in Chicago and that he was happy about the turnout.

"This was our biggest event of the year," Olson said. "I wasn't disappointed."

Along with presenting slides of his photography, Steidle showed video clips of displaced Sudanese describing the attacks on their villages and family members who died from Sudanese military and Janjaweed strikes. Many of the survivors have been victims of torture and gang rapes. These clips

and photographs are being compiled for a documentary called *The Devil Came on Horseback* which may be shown on a U.S. cable station like HBO.

Also, he said two rallies sponsored by the Coalition to Save Darfur are going to be held simultaneously in San Francisco and Washington, D.C., on April 30. The Chicago chapter is going to hold a rally in Federal Plaza, 230 S. Dearborn St., on May 1.

Steidle urged people to send paper or electronic postcards to the White House, senators and U.S. representatives. He hoped that the White House would receive 1 million post cards. Steidle also said his campaign was not anti-Bush; rather, he said that it was to get the public to react to the Darfur crisis and let the administration know that people are talking about it.

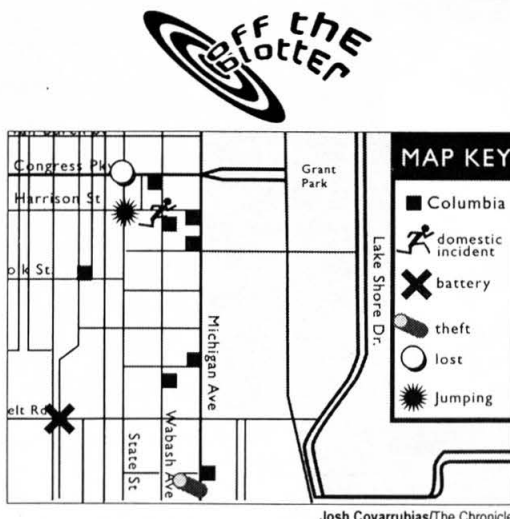
"[The displaced Sudanese people] deserve a chance not to live in fear of rape and murder," Steidle said.

Rough exit

On April 1, police responded to a domestic dispute at an apartment complex at 618 S. Wabash Ave. A 44-year-old woman said she was pushed after she refused to leave the apartment during a verbal altercation with a 37-year-old man. The woman fell and injured her right foot. She refused medical attention, and police gave both parties a domestic incident notice.

Groups scuffle over frequency

A 33-year-old man told police that he and his five co-workers encountered a group of 10 people at a parking garage, 1200 S. Clark St., on March 29. The group accused the victim and his five co-workers of stealing their radios. The victim denied the theft. Someone then smacked the victim's upper lip with a blunt object. He took a second hit on his left ear. The offenders fled and the victim was treated at Hines VA Hospital and released. The police are reviewing video surveillance for possible leads.



Josh Covarrubias/The Chronicle

Tenant buglarized, suspicious man seen prior

A 37-year-old man and a 58-year-old man arrived at their condo at 1918 S. Michigan Ave., on March 28 to find their door pried open. Among the stolen items were a Compaq Presario computer, Canon printer and a coffee-maker. A witness then approached the reporting officer and told him about a suspicious man who attempted to gain entry into the building earlier in the day. The witness said the suspect appeared to be 30 to 32 years old, about 6 feet tall, thin and wearing a puffy, tan coat. The witness later saw the suspect exit the building with a bulky package and leave in a white Lincoln Towncar driven by another unknown male.

Turnstile jumper

Police observed a 34-year-old man jump a turnstile at the Harrison Red Line stop, on March 31. Police arrested the man as he tried to board a Red Line train. The man was taken to the police station for processing.



Erin Mash/The Chronicle

Kamal Yehia straightens Taliah Ehrhardt's hair at Yehia & Co Hair Design, 529 S. Dearborn St., on April 7. Stylists at the salon take part in the Cut It Out, a program that aims to detect warning signs of abuse among clients.

Salons take a cut at domestic violence

Program trains hair stylists to recognize signs of abuse

By Sam Libretti
Associate Editor

Mostly people are probably familiar with the routine that victims of domestic violence should follow: Get out of the abusive environment, get the proper treatment and call the police.

But for many abused women, those options aren't as simple as they sound, and victims are often left unsure of where to turn. However, a program that has been successful in other cities has just been launched in

Chicago, giving victims a safe haven and providing the first stop on their way out—their local hair salon.

The program, called Cut It Out, offers free training to hair stylists and other professionals in the world of cosmetology on how to deal with clients who are victims of domestic violence. It started in Alabama in 2002 in cooperation with the hair care company Clairol Professional and the National Cosmetology Association. Lauren Perry, a Cut It Out spokeswoman, said the program has been able to take off in new cities because of its success and its goal of incorporating salons of all sizes and price ranges.

"This is an important issue

and a bright new way of attacking it," Perry said. "The hair care professionals that we've brought this program to have been excited about being part of such a positive cause."

The program was launched in Chicago in February, with a training session at the 10th District Chicago Police station. The next session is scheduled for April 24 at the South Shore Cultural Center, 7059 South Shore Drive. The sessions typically show videos to instruct stylists about how to recognize warning signs of abuse and about what to say and what not to say when women confide in them.

Perry said that the point of the training program isn't to make

hair stylists experts in domestic violence counseling. Rather, it instructs stylists on how to listen and respond to the women who voice their problems and tells them how to encourage abused women to seek out the proper channels of support.

One of those channels in the Chicago area is the Chicago Abused Women Coalition, an organization that provides shelter and support to women having trouble leaving an abusive situation. Stephanie Love-Patterson, the interim executive director of the coalition, said that the Cut It Out program is a good way for women to get on the road out of abuse.

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Audience exposed to Darfur genocide

Former Marine speaks of human rights crisis in Sudan

By Eric Kasang
Assistant City Beat Editor

Former UN/EU monitor Brian Steidle stood before an audience of 110 and bluntly spoke about the result of a missile packed with nail shrapnel:

"It looks like [the people's] backs have been shredded by a cheese grater," Steidle said.

While slide images of mutilated bodies, both living and dead, flickered on the projection screen above him, Steidle neither hyperbolized nor sensationalized; he directly spoke about the genocide in Darfur, a region in eastern Sudan.

For Steidle, a former Marine who spoke at Northwestern University's Lincoln Hall, 357 E. Chicago Ave., on April 4, urging people to take action in the United States is as important as exposing them to the Darfur crisis. He also spoke about documenting the crisis with still photography and video.

Northwestern law professor Thomas Geraghty, who introduced Steidle, said one of the biggest problems with this crisis is getting countries to do something about it.

"There doesn't seem to be any firm resolve from the United States and the international community [to deal with the problem]," Geraghty said.

Geraghty also said that people should get involved with non-governmental organizations like Amnesty International.

Although rebels in the south of Sudan have been clashing with governmental troops in the north for basic rights and necessities, a

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Scouts appeal for funding

Lawsuit over funding from government back in court

By James Ewert Jr.
Assistant City Beat Editor

The battle over government funding of the National Boy Scout Jamboree continued last week as oral arguments were heard in an appeal of the 2005 federal court ruling that discontinued federal support of the nearly 70-year-old event.

A Chicago district court judge ruled last year that the Department of Defense violated the Establishment Clause of the

U.S. Constitution by providing millions of dollars worth of funds and services to the Boy Scouts of America for its Jamboree, held every four years in Fort A.P. Hill, Va.

Ed Yohnka, spokesman for the American Civil Liberties Union of Illinois, said the litigation started as a challenge to a whole range of governmental funding activities, the Jamboree among them.

"The government should be neutral when it comes to religion and providing particular benefits based on religion," Yohnka said.

Yohnka said the group's mandatory oath makes the Boy Scouts a religious organization

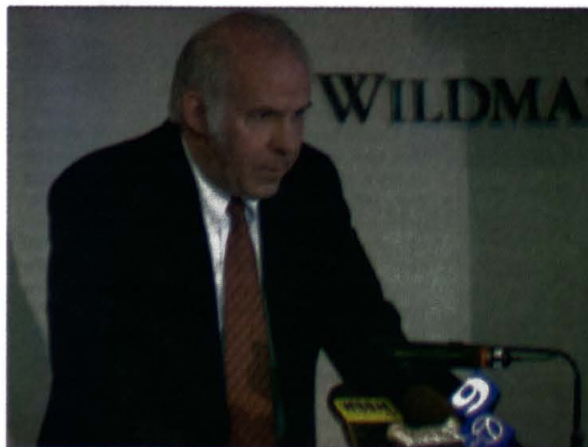
because it forces Scouts to pledge a "duty to God".

"The Scouts are free to do that as a private organization," Yohnka said. "What they're not free to do is enjoy this incredible government benefit and still keep these discriminatory requirements in place."

Although the Boy Scouts of America are not named in the lawsuit, representatives for the organization held a media briefing last week before arguments were heard to outline the organization's case for appeal.

George Davidson, national counsel for the Boy Scouts of

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Mauricio Rubio/The Chronicle

George Davidson, national counsel for the Boy Scouts of America, said last week at a media briefing that the Scouts will appeal even further if a 2005 decision to end government funding of the National Boy Scout Jamboree is upheld.