

4-17-2006

Columbia Chronicle (04/17/2006)

Columbia College Chicago

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Columbia College Chicago, "Columbia Chronicle (04/17/2006)" (April 17, 2006). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/674

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Union wins legal battle, vote

By Jim Jaworski
Assistant Campus News Editor

After a long legal battle, Columbia staff members have won the right to form a union.

A recent federal ruling on a contested union vote fell in favor of pro-union staff members, officially opening the door for organizing a union.

On October 14, 2004, staff members voted on whether or not to form a union, with the majority casting a ballot against it, 138 to 158. Sixty votes were not counted because Columbia challenged their legitimacy. This sparked a battle between the United Staff of Columbia College, a collection of pro-union staff members, and Columbia officials that went all the way to Washington, D.C. The National Labor Relations Board, an independent federal agency that oversees relations between unions and employers, ruled against Columbia, declaring most of the votes valid.

On April 11, nearly 19 months after the original vote, 42 of the disputed ballots were opened after the legal dispute had finally been settled. Those votes ended up being overwhelmingly pro-union,

See **Union**, Page 11

Durbin drops by



Kelly Bryan/The Chronicle

Democratic U.S. Senator from Illinois Dick Durbin stopped by Columbia's new Convergence Newsroom in the 33 E. Congress Parkway Building, on April 13 to talk about issues concerning college students. Students had the opportunity to meet with Durbin and ask questions.

Columbia tuition rising, but still under national average

By Amanda Maurer
Assistant Campus News Editor

Students may find themselves digging a bit deeper into their pockets to pay tuition next year, since it will be rising again.

Columbia's board of trustees decided in December that overall tuition will be raised 4.75 percent, the same amount as last year. Tuition will climb nearly \$740, to a yearly total of \$16,328. Changes have also been made to the tuition refund schedule.

Mark Lloyd, vice president of Marketing and Communications, said the college first determined the additional amount that the school would need each year. This number included the money to pay yearly increases, including personnel and benefit costs, and to pay for higher heating and electricity bills. Administrators used that figure to work backward and calculate how much more each student would need to pay.

"I think the college's position has been reasoned and reasonable

in view of the fact that the cost of doing business goes up for us as an institution every year," Lloyd said.

Vanessa Torres, president of Columbia's Student Government Association, said that while she doesn't like the tuition increase, she understands it is necessary for the college.

"Personally, I think that the increase is non-threatening," Torres said. "I don't like it, but I know we have to have it."

See **Tuition**, Page 11

Workload adjustment will be effective in fall

Faculty to have more time for careers

By Jim Jaworski
Assistant Campus News Editor

Columbia officials are working out the final kinks to kick off a faculty workload readjustment plan next year.

In an effort to give full-time faculty members more time to work on their careers outside of Columbia, administrators have approved a proposal to reduce full-time classroom work to a maximum of nine credit hours a semester.

"What I think we're doing is the responsible thing to do," said Steve Kapelke, provost and assistant vice president of Academic Affairs. "This is long overdue."

The plan will be implemented over the span of two years, giving the school enough time to adjust to the change. Currently, most full-time faculty members teach four classes a semester. For the 2006-2007 academic year, full-time faculty will have their classroom hours reduced for only half the year. Some instructors will be required to teach four classes in the fall and three in the spring, and vice versa for others.

"It will take some time," said Paul Chiaravalle, associate vice

president and President Warrick L. Carter's chief of staff. "It's going to have to be phased in to have time to adjust to it."

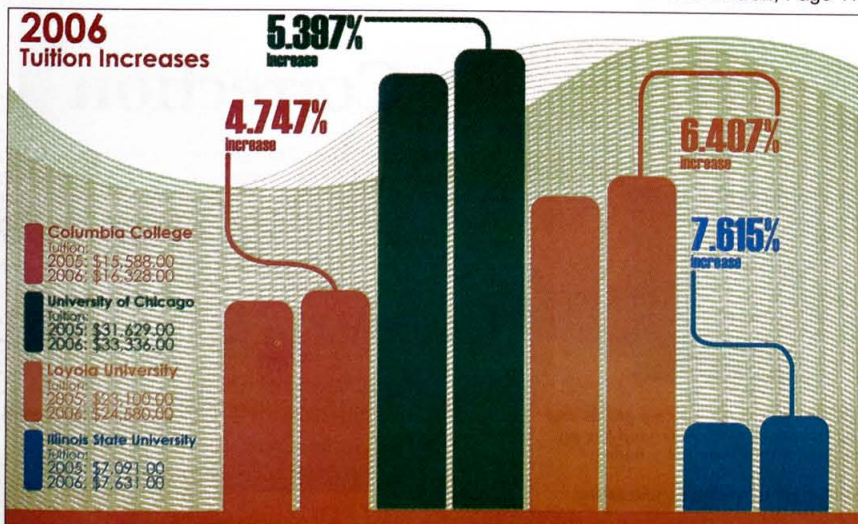
Full-time faculty members are not having their total workload reduced as a result of the plan, and pay rates for teachers will not change.

One of the primary reasons for the adjustment is to give teachers an opportunity to dedicate more time to their professional lives outside the classroom. Having instructors who are active in their fields has always been one of Columbia's strongest marketing tools, and this plan is intended to reinforce that.

"What we're doing is not only in the interest of the faculty members, but also for the students themselves, because it actually makes the faculty more productive and makes them better teachers," Kapelke said. "It enables them to spend more time preparing for their classes and individual time with students."

Columbia will need to hire more part-time faculty members to compensate for the reduced amount of classes for full-time instructors. The plan will cost about \$900,000 for the first year of implementation and roughly \$2 million for the second year.

See **Workload**, Page 11



Josh Covarrubias/The Chronicle



Mix-ing up romance

By Jeff Danna, Editor-in-Chief

Flirting, for music geeks like myself, can be awkward. But it's in my nature to express my feelings for a certain someone through song, either my own or someone else's.

So when I developed a crush on someone recently, I became frustrated because my instinct was to make a mix tape, which is, as record collectors know, the ultimate statement of a person's affection.

Even non-music geeks understand that every mix has some intention behind it. We've all made mixes before: for road trips, for friends, for those long, boring commutes to work. But the mixtape I was creating in my head was different. It wasn't just a gift; it was a way of subtly manipulating a person's emotions. It was diabolical.

I struggled to restrain myself from pouring my heart into an hour-long analog collection of my favorite songs of the moment. I tried to think of a better way to express interest in my crush, I had to consider why a mix tape is such a powerful statement.

First of all, notice I said mix tape, not mix CD. There's a significant difference. Making a mix tape requires a good amount of effort (if you can call transferring pre-recorded music to a cassette effort). The person making the mix must listen to the tape in its entirety while recording in order to make sure the songs don't exceed the cassette's time limit. Plus, should the mixer make a mistake or choose to replace one song with another, the reworking can be

tedious.

When compiling a mix CD, most of the work is done electronically. A computer alerts the mix-maker if he's exceeded the available time on the disc, and the songs can be burned in a matter of minutes rather than the hours it can take to record a mix tape.

Sure, the recipient probably doesn't care one way or another. But the process of making a tape certainly makes the tape's creator feel like he didn't spend two-and-a-half hours locked in his room with a bottle of wine and a stack of LPs on a Friday night for no reason.

And even though most twentysomethings probably don't own cassette players that would allow them to listen to the generous gift, this is merely an opportunity for the mixer and the object of his affection to bond. All he has to do is invite the woman over for dinner, pop the tape into his cassette player and, voila!—a romantic evening with mood music.

OK, so I'm probably romanticizing this situation way out of proportion. A record collecting obsession is probably a red flag for any sensible woman looking to strike up a relationship. But seriously, this is how music geeks think.

Giving a mix tape isn't merely a hostile act, implying that the recipient has poor taste in music and listening to the magical tape will alter her worldview. It's a means of establishing an emotional connection through meticulously chosen songs. That's not to say the songs on the tape must carry subliminal messages of love, but they

should reflect the mix-maker's personality.

That way he and the recipient cannot only discuss their mutual admiration for a more mainstream artist on the tape like, say, Smokey Robinson, but he can also explain why the more adventurous music of, say, Sun Ra resonates with him on a spiritual level.

Again, this is probably just wishful thinking on my part. But I do believe that music provides such opportunities for bonding.

That's why, after much debate, I went ahead and made the tape. My goal was to provide an overview of my musical tastes without including any hidden romantic messages. What I ended up with was an eclectic mix of free jazz, blues, country, girl-group pop and even some obscure punk rock. It was a work of personal, postmodern art.

I never gave it to her. Instead, I ended up listening to it, enjoying how John Lee Hooker segues into The Wipers and bop trombonist J.J. Johnson sits comfortably alongside Neil Young.

Once again, I proved to myself that my flirting skills aren't up to par, even when I'm trying to attract the attention of someone who might actually appreciate a laboriously compiled mix tape. Perhaps on some level I never intended to give the girl the tape as a sign of affection. Maybe I was just dying to subject someone new to the simple pleasures of my recently purchased Shangri-Las record.

—jdanna@colum.edu

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City Beat

Announcements

Lunchtime Drum Circle

For those looking for something to do during lunch, drummer Chris Paquette will be performing at the Hokin Gallery of the Wabash Campus Building, 623 S. Wabash Ave., during the monthly Lunchtime Drum Circle Series. The event will run from noon to 2 p.m. on April 18. For more information call Sharod Smith at (312) 344-7188.

Poetry Reading

Poets Harryette Mullen and Jean Valentine will come to Columbia on April 19 and perform a poetry reading from 6:30 p.m. to 8 p.m. The event will be held in the Ferguson Theater in the Alexandroff Campus Center, 600 S. Michigan Ave., and is free. For more information call David Trinidad at (312) 344-8139.

Big Mouth

On April 20, students will have an opportunity to participate in the Biggest Mouth, a collegewide talent competition that gives students a chance to win up to \$500. The event will be held from 6 p.m. to 10 p.m. in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave. For more information call Sharod Smith at (312) 344-7188.

Student Dance Performance

On April 20 and 21, Columbia's dance students will perform self-choreographed pieces. The event is free and open to Columbia students. It will be held in the Dance Center, 1306 S. Michigan Ave., from 8 p.m. to 10 p.m. For more information call the Dance Center Box Office at (312) 344-8300.

Correction

In the April 10 edition of the Chronicle, a photo caption on page 7 incorrectly stated that the alumni panel discussion was held by the Society of Professional Journalists. The event was co-sponsored by the student chapters of the Radio and Television News Directors Association and the Society of Professional Journalists.

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

How the tuition increase affect you?



"It won't impact me much because I don't pay for school—my parents do."

—Stephanie Serine, junior, film and video



"It'll affect me because I'm a serious student. I don't want tuition to go up. Education shouldn't really cost anything."

—Kelly Rigik, junior, graphic design



"I think [tuition's] too expensive to begin with."

—Jessy Williams, junior, art and design



"I would probably make sure my grants and everything are taken care of—and beg my grandparents for even more money."

—Mike Nelson, freshman, journalism

Veteran faculty member appointed interim dean

Instructor takes top post for Liberal Arts and Sciences

By Hayley Graham
Campus News Editor

Columbia recently appointed Dominic Pacyga, a faculty member in the Liberal Education Department who has taught at the college for 25 years, as the acting dean of the School of Liberal Arts and Sciences.

Pacyga will be taking the place of Cheryl Johnson-Odim, the current dean of the School of Liberal Arts and Sciences, who is stepping down after this year. He will serve for the 2006-2007 academic year, which will be the first time in 30 years that he will not be teaching.

While serving as interim dean, Pacyga, a noted Chicago historian, will be working to finish his sixth book. In 2001 he co-edited *The Chicago Bungalow*, which is a book about the social history and architecture of bungalows.

Tom Nawrocki, a faculty member in the English Department and old friend of Pacyga's, said Pacyga is an excellent choice for acting dean.

"The thing about Dominic is that he is passionately dedicated to Columbia, because he's been here for so long and knows the student body very well," Nawrocki said.

Alton Miller, associate dean of

the School of Media Arts, has known Pacyga since he was the press secretary for Mayor Harold Washington. Miller said Pacyga is a recognized resource for the city's history and urban affairs because he is both street-wise and scholarly, two qualities not easily found in a person. Despite being a well-respected historian, Miller said Pacyga is very down to earth.

"He is going to continue a tradition of being very accessible to faculty and very accessible to students, so this glass wall between the suits and the student body and faculty is not going to exist with him," Miller said. "I think that will be one of the big assets of having a person like Dominic around."

The Chronicle recently sat down to talk with Pacyga about his work and Columbia's liberal arts and sciences.

The Chronicle: What got you interested in Chicago history and urban history?

Pacyga: When I was an undergraduate at [the University of Illinois at Chicago] I was also working at the stock yards, and I wondered why there had been very little written about Chicago neighborhoods and Chicago ethnic groups. So I wrote a paper my senior year. Then I went to graduate school and I started working on my dissertation and that's what got me interested.

During your time at Columbia how has the school changed?

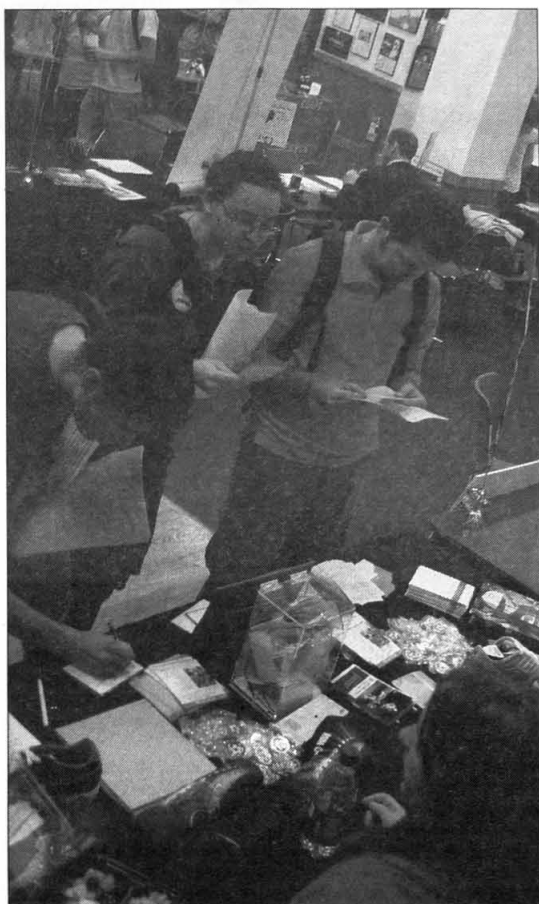
I've seen it change tremendously. When I came here we had just purchased the 600 [S. Michigan Ave.] building, and we had I think about 1,800 students. And now we have what, 14 buildings and over 11,000 students? We have a much larger curriculum of liberal arts and sciences. We have majors, which we did not have before, and we have expanded our faculty in the liberal arts and sciences. Not just the Liberal Education Department, but the other departments in the School of Liberal Arts and Sciences as well. Also, the school's reputation has just exploded in the last 10 to 15 years, so that we are now a well-recognized national institution.

What about the Liberal Education Department?

[When I joined] the Liberal Education Department in 1984 there might have been six faculty—now we're pushing 20. Range of courses, types of courses, the preparation has increased phenomenally. The faculty is better than ever, [and] it's more prepared. I'm very proud of the Liberal Education Department. I am very proud of the major they created—the Cultural Studies major—which is very successful. I think it'll continue to grow as the college continues to develop into a very important institution.

See Pacyga, Page 9

Job Fair



Mauricio Rubio/The Chronicle

Elio Reyes, Kim Tice and Jordan Schear (left to right) visit the Nike booth at Columbia's job fair on April 13 in the Wabash Campus Building, 623 S. Wabash Ave.

Killstar launches Columbia artists

Music business helps students get exposure

By Jenn Zimmerman
Staff Writer

To Columbia music business majors Ken Haton and Michael Samm, the idea of starting a music business seemed simple. They realized that they could be more successful in the industry by working together.

After Samm introduced Haton to another Columbia student, Jon Linton, Killstar Entertainment

Group was born. The three students coordinated the business in hopes of putting new music out to the public.

"A lot of the things we wanted to do we felt we could do ourselves," Haton said.

Through Killstar the three work as booking coordinators for bands. By talking to different restaurant and club owners, they try to book shows or venues for the artists they represent.

"We can actually claim four artists right now," Samm said.

Columbia artist Taven Johnson, a sophomore music management

major, and All Things Lucid, a Columbia band, both work through Killstar, along with Host Echo, a New York band, and Rebecca F and the Mey Meyes.

However, Haton claims that Johnson will be the business's main focus for now.

"For me and Mike, we like the idea of working with more than one act, but we don't want to out stretch ourselves and spread our efforts thin," Linton said. "So basically we look for a really unique kind of charismatic sound that we have serious confidence in."

Currently, they are working to get Johnson's name out to the public, Haton said.

"He's like a Motown version of the hip-hop industry," Haton said. "He's like a hip-hop singer mixed with Pharrell."

Johnson believes Killstar is giving him exactly what he needs in order to further his career. In the few months Johnson has been working with the group, press kits, booking shows and ideas for new song tracks have been in the works.

"Career-wise it has been the most rewarding it has ever been for me," Johnson said. "I've been able to get more music and more emotion from them. There are no limitations with them, and that's why I like them so much."

Drawing inspiration from rat-packers like Dean Martin, Johnson's music has a blues feel, which he labels as "new hip-hop."

"It is like Pharrell or The Neptunes," Johnson said. "It is a different sound of hip-hop; it is hip-hop-based, but it's a whole new branch of it."

The tracks include rapping over jazz with saxophones and trumpets booming in the background.

Haton, Samm and Linton seemed surprised at how successful they've been in getting the music they want, like Johnson's, out to the public.

All three are in their mid-20s, still in school and relatively new to the music scene. But because they have been introduced to

bands through classes at Columbia and have been able to develop their own personal contacts in the industry, Haton believes the business is just in the beginning of its potential success.

"We have had very good reactions," Haton said. "I think everyone has taken it seriously, and we have proven ourselves. There are a lot of avenues we can be let into just through people we know. Something is going to bite soon."

Carolyn Albritton, Haton and Samm's Record Deal Strategy professor, agrees that what Haton already has is what he needs to succeed in the music business.

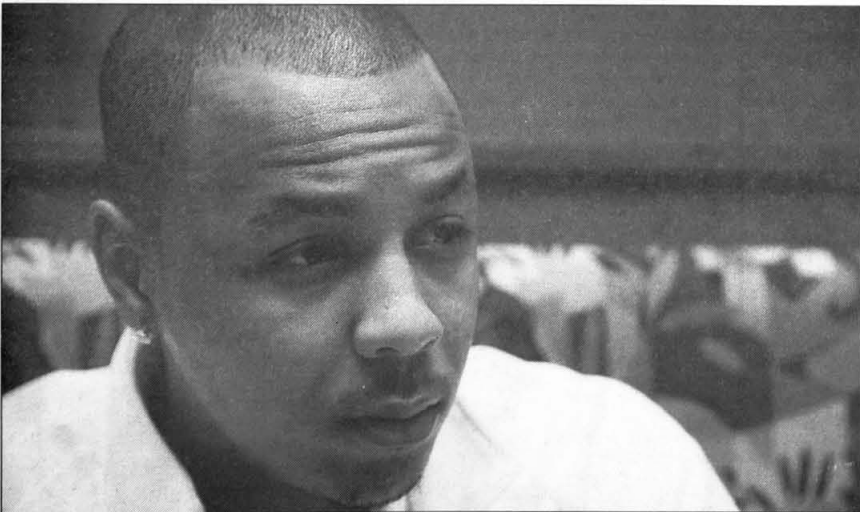
"He would make a great manager because he is intense [and] excited," Albritton said. "He has everything an artist would need."

Albritton has been teaching at Columbia for four years. Prior to teaching she was a manager for famous Chicago comedian Bernie Mac for six years. Albritton believes that Haton is doing what it takes to help his company and Johnson succeed.

"As you hang together you learn from each other," Albritton said about the relationship between Haton and Johnson. "As long as him and the artist are thinking together and support each other they will succeed."

For Johnson this couldn't be truer. By working through Killstar, Johnson said that Haton, especially,

See Killstar, Page 9



Dan Ciskey/The Chronicle

Taven Johnson, a sophomore music management major, is a hip-hop artist working with Killstar Entertainment Group, a promotion company run by Columbia students.

Frequency 32

Television Department
Columbia College Chicago

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

ENTERTAINMENT

Manifest

Columbia College's ultimate arts festival for students by students. Check out Manifest 2005 highlights. Watch closely some of your classmates are even featured.
MWFSu: 1:00p TTRSa: 5:30p

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 TTRS: 1:00p

SPIT

Poetry is taken to a completely different level. Check out poetry with an eclectic touch from two of Chicago's hottest artist, DeWolf and M-Reld.
MWFSu: 1:00p & 7:30p

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

NATIONAL LAMPPOON NETWORKS

MWFSu: 8:00p - 11:30p
www.nationallampoon.com

ZILO

TRSa: 8:30p - 10:30p
www.zilo.com

AFFILIATE PROGRAMMING

f tv

Podcasting

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

getonthe**Frequency**.com
or
The iTunes Music Store and search for "Frequency TV"

Interested in volunteering for Manifest? Contact:

Frequency TV

Columbia College Television Dept.
312.344.8509
frequency@colum.edu

-Maria Abraham	-Danielle Corches	-Aron Gent	-Yu-Ting Hseuh
-Sarah Anderson	-Jessica Correa	-Maria Gigante	-Matt Jencik
-Hettie Barnhill	-Jack Edinger	-Sivan Gur-Arich	-Dan Koentopp
-Andrew Breen	-Skye Enyeart	-Colleen Halloran	-Onrie Kompan
-Howard Henry Chen	-Devon Ford	-Chris Hefner	-Jennifer Kowalewski
-Ai Lene Chor	-Andrew Francisco	-Emily Hoskins	-Melissa Lawrenz

The Weisman Committee would like to congratulate the

2006

Weisman Award Recipients

-Aimee Lee	-Cecil McDonald	-Ben Reed	-Brian Torney
-Shawn Renee Lent	-Deborah Guzman Meyer	-Claudette Roper	-Johanna Wawro
-Zach Litwack	-Casey Murtaugh	-Dan Schwarzlose	-R. Scott Whipkey
-Elisabeth Long	-Robert Noble	-Mardy Sears	-Josh Winegar
-Katie Mahalic	-Thomas Peyton	-Brandon Sorg	-Margaret Wright
-Curtis Mann	-Robert Polonsky	-Chandra M. Stapleton	

47 ——— [projects funded]
9 ——— [majors represented]
\$81,000 ——— [awarded to students]

The Weisman Scholarship awards matching grants of up to \$4,000 to give Columbia students an opportunity to continue and finish their projects. For more information on eligibility and deadlines for the 2007 awards, please visit www.colum.edu/weisman

The Music Center of Columbia College Chicago

1014 S. Michigan at 11th St.

C o n c e r t H a l l E v e n t s

Monday April 17

Lingua Musica in Concert
12:30 PM

Kat Keers Senior Recital
7:00 PM

Tuesday April 18

William J. Kenny Senior Recital
12:30 PM

Wednesday April 19

Student Jam with Corky Siegel
12:30 PM

Classical Guitarist Ivan Trinidad Flores in Concert
7:00 PM

Thursday April 20

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

Dr. Billy Taylor Workshop
1:30 PM

Matt Mullen Senior Recital
7:00 PM

All events are free. For more info: 312.344.6300

SESSIONS/

For more details and information about these events, visit www.colum.edu/sessions or call 312-344-7280.

Get the **inside scoop** on specific **careers**, what industry professionals **look for** in **portfolios**, and how to **present** your work. Most Session events are **informal** and often followed by an **opportunity** for students to ask **questions** and/or **show their work** for feedback.

April 21st @ 11 a.m.

PRESENT: The layout, sequencing, and presentation of your portfolio are nearly as important as the work itself. Join two experts who will discuss how to put together print and book based portfolios that will make strong and lasting impressions on potential employers.

April 21st @ 2 p.m.

The Actor's Portfolio: A discussion with casting & talent agents from film, television and theater. The focus of the conversation will be on what materials the actor needs to present him or herself when auditioning for a casting call.

April 24th @ 12 p.m.

Public Relations- Uncharted Territories:

Join a conversation with public relations professionals that will explore the possibilities that portfolios may offer to demonstrate accomplishments and skills to prospective employers.

April 25th @ 3 p.m.

Concept to Presentation- Product Design:

Come talk with pros in the field who will answer your questions, be available for those who want their work reviewed, and advise you on how your samples can develop into high-caliber professional portfolios.

PORTFOLIO ADVISORS/

About to **graduate**? Want some one-on-one **advice** on what's working or what's not in your **portfolio** before you **hit the pavement** in search of work? Or perhaps you are looking for **information** about how to **present** yourself and your portfolio. We've got just the **pros** for you . . .

-Art and Design-

Chesebyn Amato, Tom Bachtell, Sharon Potech, Dave Weik

-Fiction Writing & Poetry-

Garnett Kilberg-Cohen

-Film, Video & Television-

Jacque E. Day, Paul Hettel, Kelly Luchtman, Dan Rybicky

-Interactive Arts and Media-

Ian Campbell, Jon Krusell, Laura Watral

-Journalism-

Mara Tapp

-Marketing Communication-

Wendy Lalli, Hadji Williams

-Music and Theater-

Ed Hoke, Laurie Lambert, Jamie O'Reilly

-Photography-

Francine Gourguechon, Caroline Juhlin, Antonio Perez

-Radio-

Michae La Crosse

Visit www.colum.edu/portfolio/resources_advice.htm for more information about each of the portfolio advisors listed above. For an appointment, sign up online or contact Emily Easton at eeaston@colum.edu. Portfolio advising is available for advanced students and recent graduates up to six months out.

PORTFOLIO CENTER/

WWW.COLUM.EDU/PORTFOLIO/

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Columbia

COLLEGE CHICAGO

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Prizes

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How to enter:

Check your College E-mail inbox

(...@myoasis.Colum.Edu) and you will find an invitation to participate in the survey. Click on the link provided, complete the survey and hit 'submit'

Your response will help the college determine what is working and what is not working at this institution.

Thank you in advance for completing this important survey.

PLEASE NOT THAT THIS SURVEY IS FOR FRESHMEN & SENIORS ONLY

Theater teacher offers education, entertainment

Instructor enriches Chicago comedy scene

By Allison Riggio
Staff Writer

Brian Posen is a busy man. He is a full-time professor in Columbia's Theater Department. On top of that, he teaches at The Second City. As if that weren't enough, Posen recognized the one thing missing from Chicago's improv scene—musical sketch—and started a group.

Posen's sketch comedy team, The Cupid Players, can be seen performing every week at the iO Theater, formerly the Improv Olympic, 3541 N. Clark St. The group's show, "Cupid Has a Heart On: A Musical Guide to Relationships," features Posen on the piano every Saturday night at 10:30.

"As a director, as a producer, he just has an amazing eye for sketch comedy and improv," said Kimmie Companik, Posen's former student at The Second City. "He finds the strengths of a group, and he's able to use those in developing a show."

Hired out of graduate school to teach at The Second City, Posen said he was given the opportunity to experiment in one of its theaters with productions of various styles and forms. Roughly six years ago, he developed the idea for what would

become The Cupid Players, he said.

"What would happen is every scene, sketch, written satirical vignette moves to song," Posen said. "What would that be? There was no musical sketch back then, nothing like it. So I said, 'I'm going to try it.' [The Cupid Players] came out of a little experiment."

Set to reach the three-year mark in June, "Cupid Has a Heart On" is the longest running sketch show in the iO Theater's 25-year history, Posen said.

According to Megan Flanagan, a spokeswoman for The Cupid Players, the show has sold out the theater's roughly 150 seats on many weekends. All of the sketch and song material was created by the cast under Posen's direction, she said.

Posen said The Cupid Players makes him happy.

"I just love being with those guys and performing with those guys."

Posen's nonprofit theater company, Lukaba Productions, is The Cupid Players' parent company. He started Lukaba Productions, which he aptly refers to as his "baby," to be the umbrella over both The Cupid Players and The Chicago Sketch Comedy Festival, which he also started.

The Chicago Sketch Comedy Festival has grown significantly in



Courtesy Brian Posen

The Cupid Players, started by theater instructor Brian Posen, perform at iO Theater, 3541 N. Clark St.

its young life, Posen said. It began five years ago as a gathering of 33 sketch comedy groups, which performed over several days to about 2,000 viewers.

"This year, our fifth year, we had 94 sketch comedy groups—over 800 artists—coming into the forum; 124 shows in eight days," Posen said. "We [had] over 9,000 patrons in those eight days. It's going well. I'll keep going until they tell me not to go anymore."

According to Jill Valentine, executive director of the annual event, The Chicago Sketch Comedy Festival is now the largest sketch comedy fest in the nation.

As if his schedule isn't already packed, Posen still teaches improvisation classes full time at The Second City. Companik said he is

the reason she chose to be a teacher at Act One Studios, as well as The Second City.

"I think if I had any other teacher I wouldn't be doing what I am now," Companik said. "He has given me such a love for the art form."

Though he may have a hectic schedule, Posen said trying to balance all of his work is worth the effort.

"[Columbia works] around my schedule," Posen said. "I've got the best life."

Valentine, who works with Posen full time on the Chicago Sketch Comedy Festival, is also an ensemble member of The Cupid Players. After working with Posen for nearly seven years on various projects, she said she thinks he is able to manage all of his work because he

loves what he does.

"He is always running here and there," Valentine said. "He not only teaches and directs and he does little projects here and there, but he'll also grab a cup of coffee with someone that's interested that just moved to Chicago [and is] new in the city. He may look like he loves what he does, [and] it's because he does."

As many Columbia faculty and students might agree, teachers who currently work in their professional fields can almost always offer the best training.


"I know there's a lot of people out there that do it for the money and that do it for the fame," Valentine said. "He does it because he loves it—because he really believes in the educational enrichment of the comedy community."

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Killstar: Music business highlights student

Continued from Page 3

has been able to set him up with new and bigger contacts to further his career.

Recently Johnson has worked with rapper T.I.'s manager and Snoop Dog's assistant manager because of Haton's connection.

Also, he has shows booked even though he has only been working with Killstar since February.

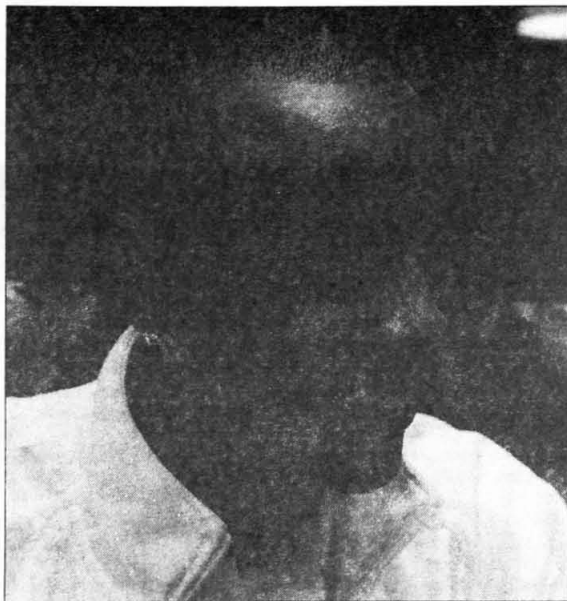
On May 10 and 20, Johnson will be performing with Host Echo and another Columbia band, Ash in Pensacola, which Killstar helped organize.

When it comes to Johnson, the group is working on what it can do to build up his success. Putting together his website, making business cards, booking shows, formulating business plans and constructing press kits are all in the works to get Johnson's name out to the mainstream, Haton said.

Although he is the group's main focus, it is still working with other bands in order to build-up the business side of the company and further expand the music genres it represents.

Samm said Killstar has been putting together electronic press kits for the band Ash in Pensacola, to help the band get their music out to the public.

The press kits, which are being filmed and edited by Samm and Linton, are designed to showcase each band's music. Killstar films the band's shows and blends the



Dan Ciskey/The Chronicle

Solo artist Taven Johnson, a sophomore music management major, will perform with other Columbia bands in May.

footage with interviews of band members. It then sends the finished products out to venues to get shows.

When it comes to the future of Killstar, they all have high expectations in their company, which was just started a few months ago.

"For now we just want to prove ourselves to Chicago," Haton said. "We can kind of at the end of this year see what we have done with these artists and look at how far we have brought them at this point in time."

Linton also thinks about what

comes next.

"We are going to expand the business based on its success," Linton said.

They work from Killstar's MySpace page, www.myspace.com/killstarentertainment, and the three plan on expanding the company to work with more than just music.

These goals include adding a fashion line under the name and putting together fashion and music shows, Haton said. But they ultimately hope Killstar will be a name that more artists will want to work under.

Pacyga: New interim dean stresses stronger core education

Continued from Page 3

What are you plans for the School of Liberal Arts and Sciences while you are serving as the acting dean?

I think there are various initiatives that we have to maintain. I think the maintenance of those initiatives [such as] our classes abroad, our relationship with other schools, [and] the continued refinement of the general education requirements ... are important. I hope that we can continue to expand our full-time faculty and continue to offer a large amount of classes that students are asking for and students are interested in taking. I think it'll be a year of working on those various initiatives that Dr. Johnson-Odim has already created, and she's done a wonderful job. I hope that I can step into her shoes and keep it going.

Some Columbia students don't feel that they need a liberal education ...

They're wrong; it's really wrong. How can you be an artist without being able to write? How can you be an artist without being able to place your art into the larger context of culture? Art is a really complicated issue. Artists really have to be rooted in their culture in order to impact on the present and our

future. Art goes across generations, and without knowing where we've come [from] it's very difficult to know where we're going. How do you become a good artist unless you know what artists have gone through and done before? How do you identify trends if you can't even name them? Students who think they can just become artists soon find, I think, that they are not rooted enough in their culture to actually create wonderful art. So what we try to do here in the School of Liberal Arts and Sciences is give them a firm foundation and give them those tools so they can become good citizens and good artists and good journalists and good arts management people. Liberal arts and sciences help create a well-rounded individual who can compete in the marketplace.

What do you think is in store for Columbia and its liberal education?

Liberal arts and sciences are the core of the college. What's in store for Columbia, as a whole, is to grow further. And if the themes of the 2010 proposals are followed I think this place will continue to be an exciting and energetic and important school not only in the city but in the nation. And I think that the liberal arts and sciences are very, very crucial to making that happen. Students need to taste these other disciplines. And if Columbia is going to be the best student-centered fine and media arts school in the country, it has to provide a well-rounded approach.

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Union: Union, Columbia to begin collective bargaining soon

Continued from Front Page

37 to 5, bring the total tally to 175 to 163 in favor of forming a union.

"It's been a long time coming," said Michael Bright, an administrative assistant in the Film and Video Department and member of the US of CC organization committee. "It's very satisfying. This will demonstrate to the staff that you can change things, that you can put yourself on the line, step up and make some significant changes."

Columbia's response

After the ruling and the new count, Columbia was just about out of legal options. A few hours after

the disputed votes were counted, an e-mail was sent from the office of Columbia president Warrick L. Carter to all faculty and staff members declaring that Columbia's staff now had a union, essentially calling an official end to the long legal struggle.

Besides the e-mail, Columbia officials had little to say about the decision.

"The college will respect the decision that the NLRB has made and will, of course, respect the results," said Steve Kapelke, provost and vice president of Academic Affairs. "The staff has decided that collectively it wants a union, and the college will abide by that decision."

New Local to be formed

The union will be with the Illinois Education Association, a chapter of the National Education Association, the largest union in the nation. Columbia staff members will form their own local in association with the IEA. All staff members, even those who voted

against organization, will begin to pay annual dues of \$256.50 for full-time employees and \$141.25 for part-time employees. The IEA will provide staff members with various services including legal assistance for job-related issues, liability insurance and grievance assistance. P-fac, the part-time faculty union, is also with the IEA.

"We're very pleased, obviously," said IEA organizer Tom Suhrbur. "It's been a very long wait. We're looking forward to representing and bargaining [for Columbia employees]. This is very exciting for everyone."

The need for organization came from Columbia freezing the staff's pension plans, among other issues, said pro-union staff members.

"We wanted to protect our benefits," said Joan McGrath, an administrative assistant to the chair in the Film and Video Department and member of the US of CC organization committee. "We were seeing some people being forced out of their jobs and reorganized out. I guess the college is going through a transition from a family-oriented place of business to a more corporate one. There was a lot of change and upheaval."

Other issues include job security, pay equity and workload, McGrath said, adding that a union will lead to a much more satisfied staff that can serve students more effectively.

Some pro-union staff members stressed that the desire to form a union was not about displeasure with the college.

"I have to say I think Columbia is one of the best places to work in the city, but beyond that, there is nothing wrong with having a voice in your own [workplace]," Bright said. "We have a College Council, we have all these committees—staff never had a voice like that."

Neither side will give a date when they can meet to start discussing a collective bargaining agreement, but union officials said it could be many months before they can begin meetings with school officials.

"[The work] starts immediately, and it's going to be a lot of work," McGrath said. "It's going to take awhile, I would think."

The process can take some time because the newly formed local will have to find more staff members to begin forming committees. McGrath said at least four committees need to be established before they can begin collective bargaining.

Some staff against change

Not all staff members are happy with the outcome of the vote, however. Laura Levitt-Gamis, an administrative assistant to the chair of the Television Department, said she feels that a union is not necessary because Columbia treats its employees well compared with other employers and that the school runs smoothly already.

"It's been a long time coming. It's very satisfying. This will demonstrate to the staff that you can change things, that you can put yourself on the line, step up and make some significant changes."

—Michael Bright, administrative assistant, Film and Video

"A lot of times the unions will empower the organization, in this case the college, to make certain decisions that are unilateral that will affect all departments when, in a place like Columbia, all the same rules can't necessarily apply to all the different departments, [like between] the academic departments and the support staff," Levitt-Gamis said. "Yes, [a union] empowers you for certain reasons, but in this situation I think it is not a necessity."

Organizers said they are conscious of the fact that a large number of staff members voted against organization.

"We want to reach out to a lot of people who had doubts about the union and let them see the benefits of having these rights," McGrath said. "We still have a lot of work to do to get everyone together on this."

Legal history

The legal conflict arose after Columbia officials claimed 60 of the 358 ballots from the original vote were invalid. Some should not be counted, the school claimed, because some staff employees were also part-time faculty members and were already part of a separate union.

Columbia also said some other staff members were in a supervisory position and were therefore ineligible to be unionized.

Without the disputed 60 ballots, the union would have lost 138 to 158.

The majority of the disputed votes came from tutors who were also part-time faculty members; 24 from the English Department's writing center and 12 from the Science and Math Department's learning center. Columbia argued that the tutors were "dual-function" employees covered by the collective bargaining agreement with P-fac, the part-time faculty union.

Pro-union staff members cried foul, claiming Columbia officials had tainted the vote by disqualifying the 60 voters. The US of CC then brought the case to the NLRB's Chicago office to get the disputed votes counted. The regional office of the NLRB ruled against Columbia, declaring the disputed votes valid.

Columbia appealed the decision to the head office of the NLRB in Washington, D.C.

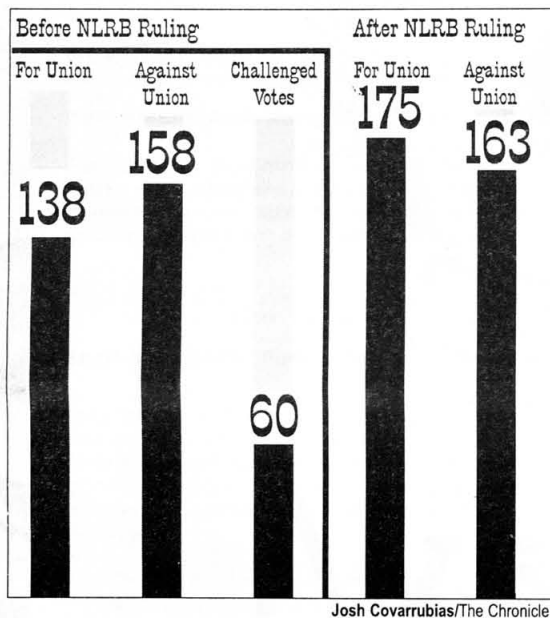
The NLRB disagreed with Columbia's assertion that some disputed voters were "dual-function employees" and therefore invalid. The ruling stated that the tutors were not dual-function employees because they have "separate and distinct employment relationships" for each job. The NLRB said that the tutors have to apply for each position separately and tutoring is not a requirement for teachers. In addition, tutors are paid at a drastically different rate than instructors, earning hourly wages while instructors are paid on a salary basis per class.

Columbia also argued the disputed staff members do not spend at least 50 percent of their time tutoring, making them primarily instructors. The NLRB responded by stating it does not take such time matters into consideration as long as the employees perform similar duties to regular workers in the same position and demonstrate that they have "substantial interest in the working conditions of the unit."

With the ruling, 36 votes were declared eligible and had to be counted.

As for the argument over employees in supervisory positions, the NLRB ruled that Columbia had not provided satisfactory evidence that some employees held managerial positions which would have made them ineligible. As a result of the ruling, the six voters were declared eligible.

As for the final 18 ballots, both sides agreed that those voters were in supervisory positions and therefore ineligible.



Tuition: Dropped class price reduction policy to change

Continued from Front Page

The 9.5 percent increase over the last two years comes after a tuition freeze from the previous two years. Before that, Columbia experienced yearly increases between 8 and 12 percent, Lloyd said. Had it not been for the freeze, Columbia would have become increasingly unaffordable for many students, he said.

Tim Bauhs, executive director of Student Financial Services, said the tuition increase will translate into students taking out larger loans.

Mark Kobacik, a junior audio arts and acoustics major, didn't know about the increase and said he was shocked to hear tuition was rising. He said he thinks that administrators should have told students about the tuition increase. He will have to apply for a larger loan this fall.

"I'm sure it's going to affect me in the long run, when I need to pay off my loans," Kobacik said.

Administrators said they understand the increase could make it more difficult to pay for college.

"There's not a student at

Columbia or in the world that wants a tuition increase because of the pressures that they face," said Mark Kelly, vice president of Student Affairs. "This presents challenges for students—and they are very real."

Kelly added that as tuition increases, so will the number of scholarships available for low-income students.

Compared with other schools in the area, Columbia's increase percentage is low. Lloyd said that the school wants tuition increases to

"I'm sure it's going to affect me in the long run, when I need to pay off my loans."

—Mark Kobacik, junior Audio Arts and Acoustics major

remain under the national average. According to The College Board, a nonprofit college information organization, tuition at four-year private colleges went up 5.9 percent last year, to a yearly average of \$21,235.

Other local and private schools' tuitions show this is true. The University of Chicago's tuition will go up 5.4 percent next year and Loyola University's will rise 6.4 percent.

Ahmed Nasheed, a financial

counselor at DePaul University, said he didn't have an exact percentage, but said that tuition increases their average 3 to 5 percent each year.

Tuition at state schools such as the University of Illinois at Urbana-Champaign and Illinois State University will increase—about 9.5 percent and 7.6 percent, respectively.

Although the percentages are greater, the dollar amounts are less because tuition at these schools is a lesser amount. U of I students will face an increase of around \$660 and Illinois State students will pay \$540 more.

Columbia's increased percentage won't be the only tuition change. The college's tuition reduction policy has been modified.

During previous years, students who dropped classes after the first few weeks paid a certain percentage of the tuition depending on how long they stayed in the class. If they dropped the first week, they weren't charged anything. If they dropped the second, they would pay 20 percent of that class's cost.

Starting this fall, that policy will be altered. Students will now have until the second week to drop classes without having to pay for them. However, if they drop the class during the third or following weeks, they will be charged in full.

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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 imagine 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

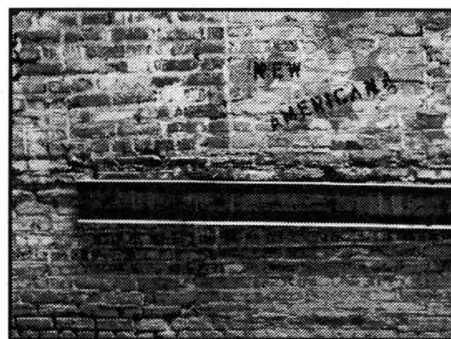


HOKIN ANNEX

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.



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

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.



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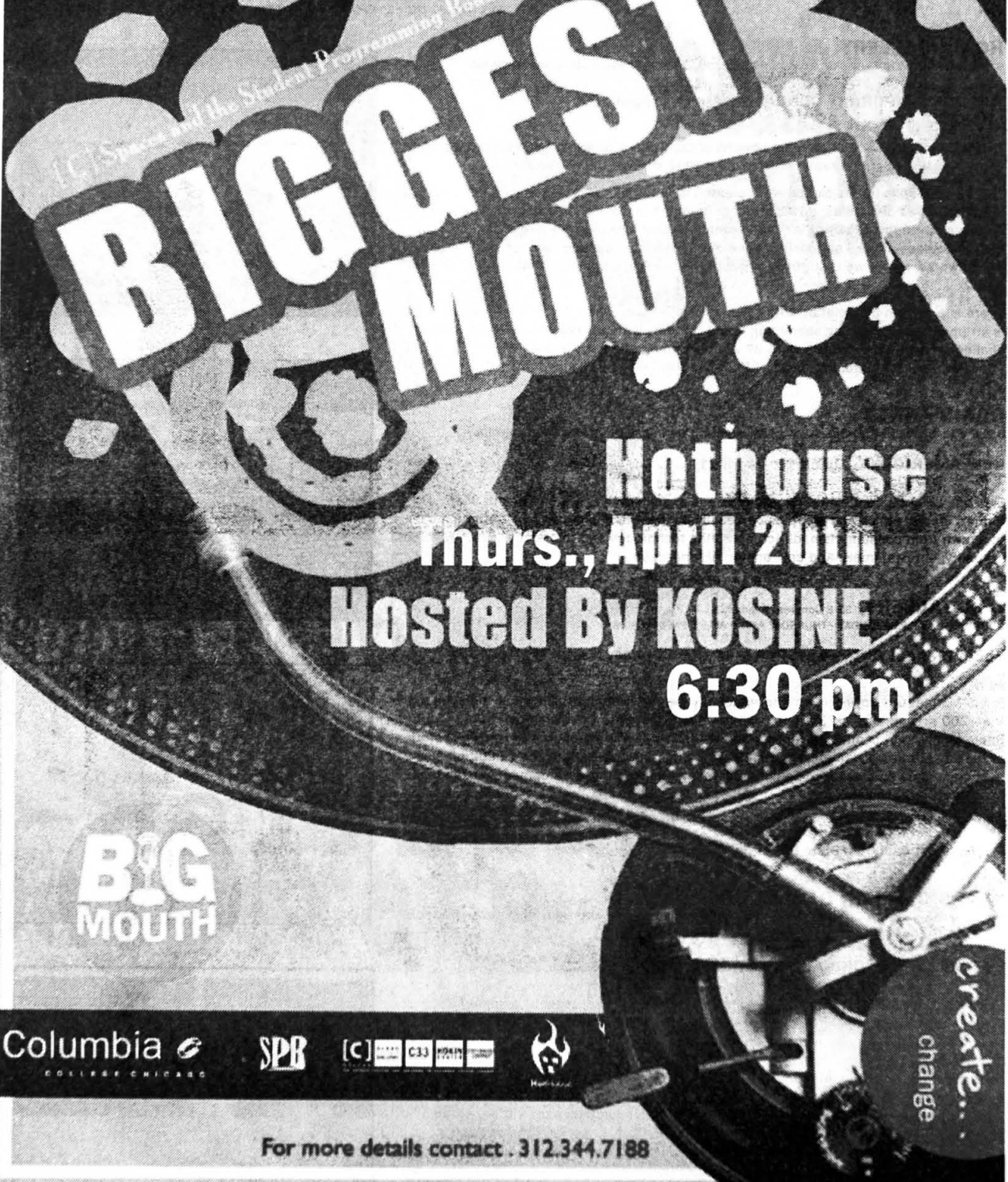
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














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AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

BUILDING THE CHICAGO SKYLINE

page 8





On Point.
by Tiffany Breynne

Under Oprah's spell

I realized the other day that I think about Oprah on a daily basis. It's not intentional, and it's not in a creepy, "I wonder what's she's wearing right now" sort of way. I just think it's almost unavoidable because she's always in my face. From magazine covers to book scandals, Oprah is soaking up that shit like toast soaks up butter.

I've always yo-yoed between liking Oprah and despising her. The liking part is when I think about the great things she's done for people like donating time and money and uncovering the dirty little secrets of America's poorest schools and want-

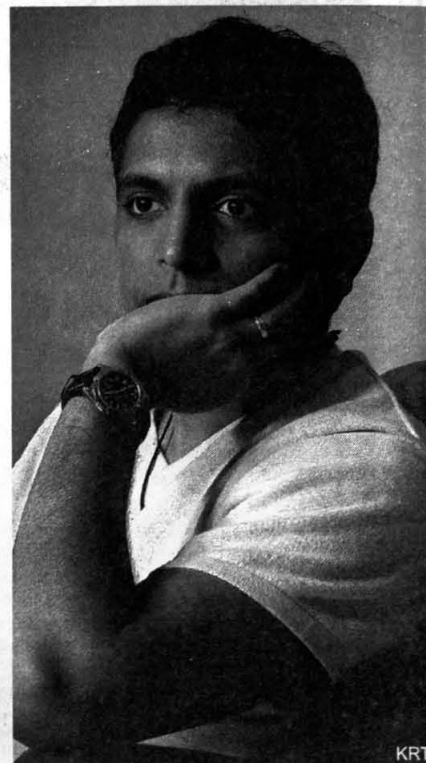
ed felons. The despising part is when I actually watch her show. My sister bought the 20th anniversary DVD package and made me watch about five hours of it, and by the end, I wanted to claw my eyes out and stick Q-Tips in my ears to the point of deafness. Oprah's show is really just an hour-long puppet show, and the audience and guests are her little minions who follow her with doe-eyed admiration. But still, I am in awe of her.

One day I even had the opportunity to meet her in person. I believe it was the summer before my junior year of high school, and one of my closest friends and I were driving over to another friend's house when we spotted a huge crowd of people and some cameramen gathering on a neatly manicured lawn. My friend slowed down, and like a cue on a TV show, another friend walked over to the car and said that Oprah's Book Club had made a surprise stop by some fan's house. We parked the car, got out and, to our pleasant surprise, there was Oprah! There she stood, in all her glory, the woman who rules

the world, from the children of Africa to the slums of Chicago to Jennifer Aniston's heart and home. Oprah isn't just a woman, she's an empire.

My friend and I gathered around Oprah like she was some kind of gravitational force and all of us suburbanites were star-struck, falling into her vortex. Cameramen pushed us aside as she talked to the older women who were drooling all over themselves, but alas, I managed to scooch my way to the middle and get a picture with the woman herself—as shown above. The sad thing is that my friend stood right next to me and instead of asking someone else to take a picture of the two of us with her, I just shoved the camera her way and told her to get one of me and Oprah.

What was I thinking? One of my best friends, the person responsible for me even being at that place at that time, and I couldn't even think to let her in on some picture of a woman who really couldn't care less about me. Really, I should have made Oprah take a picture of me and my friend. But unfortunately I wasn't that smart. I was in that same trap that all of her show's guests are in and got tied up in the web woven by a self-made American icon. Man, I'm getting the willies thinking about it. So instead, I'll sit here and ponder what might be on Oprah's mind right now.



KRT

M. Night Shyamalan has had this coming for a long time. His number was finally up, though, when we turned on the television and saw him in a commercial trying to get us to switch to American Express. It was a pretty spooky commercial because it made allusions to all of his films. It's always awesome to see celebrities pat themselves on the back.

But just when I thought he couldn't be any more annoying, I picked up the latest Vanity Fair, and lo and behold, our little friend Shyamalan was in an ad for the same credit card company, which depicted him reading a spooky story to a little child. Or at least it looks spooky with all of the dark shadows in the room. He's probably reading the child Ayn Rand's selected love letters or one of Judy Blume's later books when all she wrote about was blowjobs.

Most of Shyamalan's movies have been major snoozers. For example, the alien invasion in *Signs* has to be the worst alien invasion ever. Those aliens pulled quite the boner when they decided to invade a planet that is 70 percent water—a substance that gives them deadly allergic reactions in which they dissolve faster than a bag of Pop Rocks. It's also worth pointing out that human beings are also largely water-based, so why would these aliens want to harvest their gross alien babies in our insides when they disintegrate in water? Way to go, morons.

Unbreakable was a bit contrived for this comic book dork, and *The Village* was equally lame, but it at least had Sigourney Weaver in it. She's pretty in a withered-looking way. Overall, though, *The Village* looks a lot better than Shyamalan's new movie, *Lady in the Water*, which isn't as sexy as it sounds. It's about some bedtime character that comes to life. Way to rip off *Cool World*. Why isn't that brought up in the American Express ads?

—H. Clauss



Below the Belt

Creep out

After a long-winded discussion about sexuality in one of my classes, many of my female classmates and I came to the conclusion that there are far too many creep-outs in this world, and we need to put them in their places.

We've all been there: hollered at on the train, drooled at while sitting at the bar and even, in some cases, groped in public. What is it that makes certain men (sorry, boys, but I have yet to be hollered at by a lady) think this sort of behavior is appropriate?

As I circled my neighborhood looking for a parking spot after a late night at work, I found myself petri-

fied on the walk from the car to my apartment. While I don't subscribe to the whole "the city is big and scary" bit, I do buy into the women as victims of violence and abuse bit, and it's really not a bit at all.

What is it about who we are as sexual and, more importantly, human-beings that says we can be treated with disrespect and disregard? Do these creeps expect "Hey girl, your booty is

lookin' fine. Do you have a man?" to get them some action?

"Oh, I'm sorry, baby; I do have a man. But maybe I should leave him because you are oh-so polite and charming! Let's go screw!"

I would hope that anyone in his right mind would know better. So if it's not a real pickup attempt, what is the deal with the catcalls and up-and-down looks? What's the point?

"We've seen too many pornos," a male friend of mine said. "We think it's going to be that easy to get a woman to sleep with you."

Another male friend said that many men think that women will like the attention and maybe give

them the time of day. Both deny "hollering," though, saying that it's not really their style.

It's humorous to think that while women are labeled as "crazy" for being straightforward and approaching men, guys seem to think it's acceptable to yell across the street about someone's tits.

"It would be pretty sweet if a girl hollered about my ass on the street, but it would depend on what she looked like," my friend Matt said. "If she was hot, I would stop and talk to her." But many guys are uncomfortable being put in such an objectified position—a position historically occupied by the ladies.

Everyone checks out everyone else: I look at hot girls and boys all the time. But shouting things, especially inappropriate things, to someone is likely to make that person feel uncomfortable, and in some cases, threatened. Sure, if a completely gorgeous person stopped us on the street to admire our beauty, it would be pretty flattering, but it seldom works that way.

Yelling to a woman about her body isn't making you any more of a man, and it isn't going to get you laid. Being respectful is a turn on and will most likely get you further than cat-calling like a moron.



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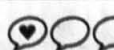
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Tiffany Breynne - tbreynne@chroniclemail.com - (312) 344-8971

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



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Pretty Entertaining

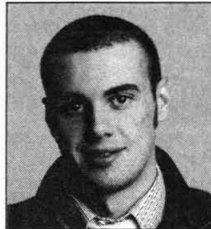


Very Good



Word Up.


Alicia
Dorr

Hunter
Clauss

Mark
Byrne

top five

Graduating college: I'm sorry, faithful teachers, but if I have to listen to one more of you yapping on about how I was two hours late or how you had to wake me up in class and I burped really loud because of it, I'm going to let a bird peck out my eyeballs.

The Shining: I watch this every night while I'm going to bed. Why? Because there's a kid in it who says he talks to an imaginary friend named Tony ... who lives in his mouth ... and has ESP. I know—the facts in that sentence just get funnier and funnier.

Ross Perot: I miss that saucy bastard like hell. Whatever happened to rich space aliens running for president, anyway? Now all we have are boring rich humans.

Grouphug.us: There are few things that give me as much joy as going to an actual website where I can read about people who are loads crazier than I am. It's sort of how I used to feel about the people on "Ricki Lake" and "Judge Judy"—not to mention the hosts of those shows.

Drinking beer in Grant Park when it's really nice out: Not that I've ever done that, or anything. Or plan on doing it in the very near future. Heh.

"The Prisoner": Patrick McGoochan's super-mod television show from the 1960s is too awesome for words. McGoochan plays an MI6 agent who decides to retire. Unfortunately, he is gassed and kidnapped and wakes up in the Village, a small town in which everyone is referred to as a number. Seriously, check it out.

El Gato Negro: This bar has a reputation of being a hot spot for transsexuals. I've written articles about transsexuals before, so I wasn't afraid of them. However, I was frightened by the number of creepy, old men sitting by themselves.

Facial disfigurements: For a long time I was worried about surviving a horrible car wreck with a facial disfigurement, but now I think it would be cool if I had a jagged scar running down the side of my face. Then I could claim I got into a fight with a grizzly bear in the Amazon, which has been my lifelong dream.

"The Venture Brothers": The second season of this animated show is due to come out soon. My favorite character is Dr. Girlfriend, a transsexual villain who dresses up like Jackie O and has a voice deeper than the Grand Canyon.

Knife fights: See *Facial disfigurements*.

New ties: No matter which thrift store I visit, there is always one sure thing: They have an awesome tie on sale for about \$1. Yes, there are hundreds of stupid ones with Mickey Mouse at the bottom, but there is always a nice, classy striped one, and if you look hard enough, you won't leave empty handed. Needless to say, I have a lot of ties.

Parking tickets: I also have a lot of parking tickets, and I'm pretty sure the upcoming baseball season will yield many more. Since I live close to Wrigley Field, I need a little sticker to prove to the cops that I'm not some schmuck from the suburbs. I really should just get a residential parking pass already. I don't enjoy fines.

Beer: I do enjoy beer. And on April 15, I enjoyed lots and lots of it.

April 15: Because as we all know, April 15 is Tax Day. It's also the night Lincoln was shot and the morning the Titanic sank. And, it's my birthday. So it's a pretty exciting day.

Turning 20: Actually, come to think of it, it's just another day—just one more day I drink more.

Calendar of Events

Monday

Floetry plays at the House of Blues, 329 N. Dearborn St. Doors open at 7:30 p.m. Tickets cost \$27.50 to \$30. 18 and over.

Bloodyminded, Sick Llama, Cotten Museum, Is. Crippled Insectual and I Love Presets play a 21 and over show at the Empty Bottle, 1035 N. Western Ave. This free show starts at 9:30 p.m.

Tuesday

"Sexual Boundaries," a panel discussion on issues concerning sexual education, takes place on the 2nd floor of the dorms at the 18 E. Congress Building. Discussion starts at 7 p.m.

Kill Hannah, Shiny Toy Guns and Clear Static play an all ages show at the House of Blues, 329 N. Dearborn St., at 6:30 p.m. Tickets cost \$17.

Wednesday

Jonathan Safran Foer, author of *Everything is Illuminated* and *Extremely Loud and Incredibly Close*, will make an appearance at the Film Row Cinema, 1104 S. Wabash Ave., at 1:30 p.m. This event will also include a stage adaptation of selected scenes from *Extremely Loud* performed by the American Place Theatre group.

Thursday

Rhett Miller and the Believers play an 18 and over show with Garrison Starr at Park West, 322 W. Armitage Ave., at 8 p.m. Tickets cost \$17.50.

Friday

A double feature of *Hairspray* and *Desperate Living* will be playing at Film Row Cinema, 1104 S. Wabash Ave., at 7 p.m. This free screening is presented by Columbia Cannibals and Q Force.

Silent Hill, starring Radha Mitchell and Sean Bean, opens in theaters.

Saturday

Kung Fu Rick, Damnation Ad, Holy Roman Empire, Righteous Jams, (Lone) Wolf & Cub and Tower of Rome play an all ages benefit show for Punk Planet magazine at the Metro, 3730 N. Clark St., as apart of the Interruptions In Corporate Quality Fest. Doors open at 5 p.m. Tickets costs \$13.

Sunday

NicaROCKua, a benefit show for the Working Bikes Project, hits the Hideout, 1354 W. Wabansia Ave. The lineup includes the Sprinkles, Jitney, Avagami, Abraham Levitan and Bret Gand Is Dead. A potluck starts at 6 p.m. Show starts at 7 p.m. Tickets for this 21 and over event cost \$10 or \$5 if you bring food.

Exposure



Kelly Bryan/The Chronicle

Jeannine Valentino weaves crosses out of palms for churchgoers on Palm Sunday, April 9, 2006, outside Old St. Patrick's Catholic Church in the West Loop. Valentino learned to make palm crosses 48 years ago from a boyfriend, and said the most difficult step in making them is the twist for the horizontal part. She said it's "like a universal joint on a car." If it weren't for that little twist, the cross couldn't say together.



Sculptor Walter S. Arnold's studio includes a wide collection of gargoyles that grew from a childhood fascination.

Driving down Bartlett Road in Elgin on his way home, Walter S. Arnold passes by a series of new housing developments that have popped up over the years on old farmland.

"I've noticed that some people don't want to be different," Arnold said. "Those people are not like my clients."

Arnold knows what it's like to be different. Being a sculptor and stone carver, he dabbles in a variety of projects, one of which

includes creating gargoyles for clients around the world.

"Gargoyles sort of reside right on the edge between reality and fantasy, between human and animal," Arnold said.

Arnold's wife, Fely, is also a fan of gargoyles and jokingly calls herself "Mrs. Gargoyle."

"They're cute," she said. "You don't have to be pretty to be cute. You can be cute and ugly."

For Arnold, these mythical protectors from evil have been a

childhood fascination that he has made into a career. Growing up in Hyde Park, Arnold would ride his bicycle around the University of Chicago and spend hours looking at the different gargoyles perched on top of buildings.

Arnold loved the imagination and creativity in the gargoyles and wanted to replicate that in his own art.

Working from his studio in Elgin, Arnold carves and sells his gargoyles to a wide variety of

buyers. He is currently working on a batch of gargoyles for a client in Dallas, a project that ranges from \$6,000 to \$7,000 total.

But Arnold also sells casts or replicas of his gargoyles at a lower price on his website. Some casts, such as his "Green Man" gargoyle, have been so popular that it has been shipped to 14 countries, from Turkey to Colombia, his wife said.

Arnold also works on restoring pieces that have become damaged over time. He is currently working on a cracked gargoyle from Bowdoin College in Maine. The large stone creature, about 5 feet long, has fallen apart right around the neck, which is most likely due to water freezing inside the stone, Arnold said.

Arnold did not go to school to learn how to restore or even carve stone pieces. At 16 years old, he dropped out of high school to attend the University of Illinois at Chicago thanks to their early admissions program. While he was there, Arnold took only art history classes and didn't pre-occupy himself with general education courses. When he had finished taking all the art history classes he wanted to take, he left UIC without graduating.

After his brief stay at UIC, Arnold traveled around the country and built up experience by working on multiple projects. When he was 20, though, Arnold received an apprenticeship in Pietrasanta, Italy, where he continues to work because of the availability of large marble slabs suitable for carving.

Arnold attributes his success to his website, www.stonecarver.com,

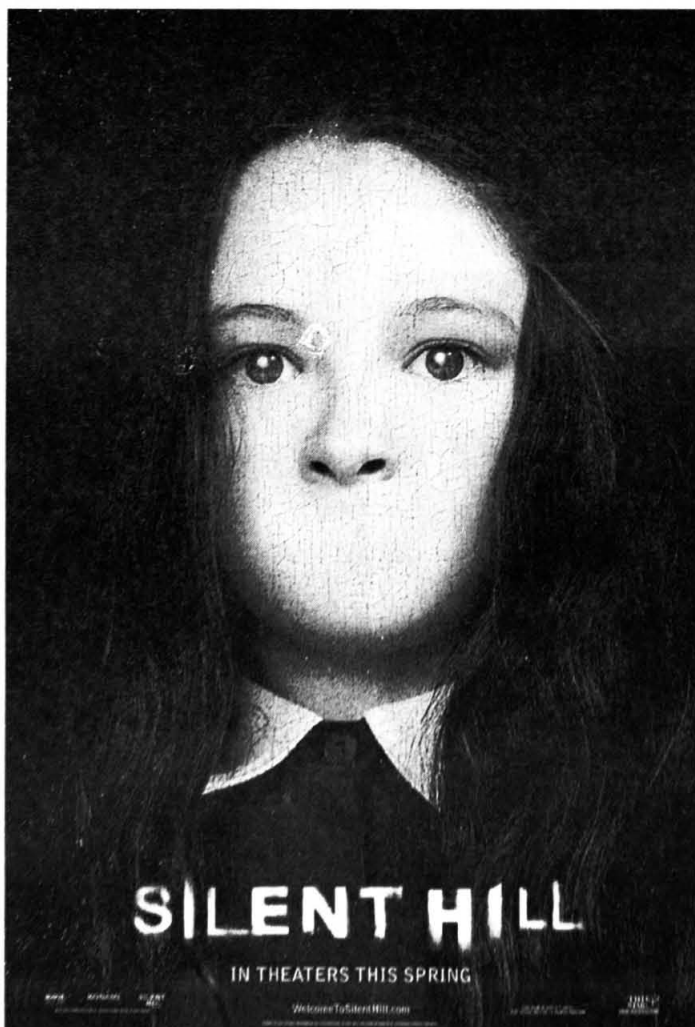
which he started in 1994. "I was the first sculptor with the first personal website," he said. "It probably brings in about 80 percent of my clients."

Aside from gargoyles, Arnold carves fireplaces, classical statues, fountains and other pet projects. He is also currently finishing up a restoration of art deco panels for the Chicago Board of Trade building. There are about 10 different projects that Arnold is working on, and each one is different.

"I love going back and forth between completely different things, from working on a very strict, fine classical piece where everything is drawn and measured, and doing a gargoyle," he said.



Arnold also sells casts of his gargoyles (above) for a reduced price. He also restores these stone creatures, like he is currently doing for Bowdoin College in Maine.



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IN THEATRES FRIDAY, APRIL 21ST!

Saves The Day back from ledge with new album

'Sound the Alarm' sees band getting back to loud, fast roots

By Sam Libretti/Associate Editor

The last two years have been rough for emo pop-rockers Saves The Day. Their last album, *In Reverie*, was their major-label debut and was released by Dreamworks shortly before it went under. The band was dropped. When they reconvened to write new material, one of the band's original members, bassist Eben D'Amico, left for undisclosed reasons.

These events all left a lot for Saves The Day singer/guitarist Chris Conley to deal with, and his aggressive mood comes blasting through on the group's latest album, *Sound the Alarm*.

The album sees the New Jersey-based Saves The Day returning to the fast-paced rock that fans will find reminiscent of the group's first release, 1998's *Can't Slow Down*. This may not be so surprising with the knowledge that *Sound the Alarm* was produced by Steve Evetts, who produced *Can't Slow Down*, as well as albums for Dillinger Escape Plan and Lifetime, one of Saves The Day's biggest influences.

After losing their major label deal, the band funded *Sound the Alarm* on their own and recorded it in a self-made studio. It was during the mixing and mastering process that Saves The Day finally returned to the independent label where they got their start: Vagrant Records.



Saves The Day (Manny Carrero, David Soloway, Chris Conley and Pete Parada) return to Vagrant Records with 'Sound the Alarm,' an album dark in theme and fast as hell.

Conley's lyrics are still laced with bitingly descriptive analogies, but even by Conley's standards most lyrics on *Sound the Alarm* are darker than they ever were before. On "Shattered," he sings, "I took a wrench to my chest / Cracked all my ribs / Let the blood run over my hands," and one might be worried about him if his songs didn't have a

catchy, pop-infused sound even when they are frantic and louder than ever.

Saves The Day have been known to change musically with each new album, and their last was certainly a departure from the basic emo rock on 1999's *Through Being Cool* and 2001's *Stay What You Are*. And now, the light, almost trippy sound

that was so prevalent on *In Reverie* has been thrown out the window in favor of crunchier guitars, faster drums and thicker bass.

Guitarist David Soloway shines on *Sound the Alarm*. He has allowed himself to explore the possibilities of including classic rock-inspired guitar solos in songs, with positive results. D'Amico's

replacement, former Glassjaw bassist Manny Carrero, handles the low end well, making it easy to forget that the popular D'Amico is gone, save to wonder whether his bass lines would have been as thick. Carrero plays well with drummer Pete Parada, who joined the band just before the *In Reverie* sessions and plays the drums like he is afraid someone is going to take the kit away from him.

Death and loss seem to be the overall themes on *Sound the Alarm*, with songs like "Shattered," "Eulogy" and the album's menacing closer, "Hell Is Here," which features lyrics with apocalyptic overtones. On no fewer than three songs, Conley begs "please" for something or another, which, despite a possible intent for consistency, does get a little redundant. But Saves The Day are at their best with their backs to the wall and with no label support. Even with a shakeup in their members and a limited amount of money they still manage to crank out 13 songs full of enough energy to keep even casual fans listening.

'Sound the Alarm'
by Saves The Day
Vagrant Records



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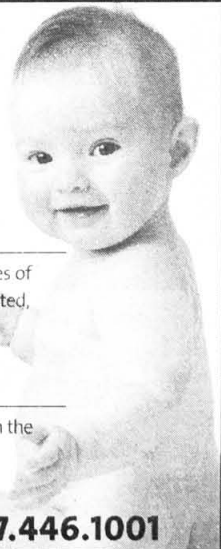
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If you do not have the option to vote for your department, then no one is running and you may write yourself in as a candidate. Write-in candidates must submit their name and information to Dominic Cottone, 1104 S. Wabash Suite 100 D, by 5 pm Fri. 4/28.



City on the rise

Story by Mark Byrne

Graphics by Joshua Covarrubias

Three new buildings will rev

Driving in from Wisconsin or the northern suburbs on Interstate Highway 94, there's a long turn, and around it Chicago's skyline rises into view, led by the three-pronged silhouette of the city's tallest buildings. Even for out-of-town folks, it's a recognized form, the undulating line of buildings, broken first by the John Hancock Building, then by the Aon Center, then finally peaking with the Sears Tower before the silhouette trickles down into the South Side.

But in the next few years, Chicago's patent silhouette will not look so familiar. With the addition of two new residential skyscrapers along the Chicago River and the possibility of a third, city residents will need to welcome almost 1,000 new luxury condominiums—and an entirely new idea of what Chicago looks like.

On opposite sides of the Chicago River, the Trump International Hotel and Tower and the Waterview Tower, which also has a high-end hotel, have both sold almost three-fourths of their condominiums despite the three years of construction that are left. Currently in the design stage are the Aqua Tower and Fordham Spire, which will both see completion a year later. Though some praise the buildings for paving the way for more residential skyscrapers in Chicago, others, like Chicago architect Joe Valerio, think they are unimpressive, although he claims that the city's architectural landscape thrives because of its contrast.

"The real vitality of Chicago is not that we have this cohesive Parisian or Washington, D.C.-like environment where everyone respects what everyone else is doing," said Valerio, a partner at Chicago-based Valerio

Dewalt Train Associates. "We have all these works of architecture where the buildings are shouting at one another, and there is a constant argument about what the aesthetic would be. And I think that's where Chicago's vitality comes from."

If not more vitality, Chicago will certainly gain height from Donald Trump's most recent venture, Trump Tower, which broke ground at the former location of the Sun-Times building, 401 N. Wabash Ave., in March 2005. The building is set to be taller than every one except for the Sears Tower and was designed by Skidmore, Owings and Merrill, the firm behind the three of the four tallest buildings in Chicago. Adrian Smith, a partner at the firm and a lead architect for the Trump Tower, describes the new condominium and hotel as "the pivotal piece between the Loop and North Michigan Avenue."

"We're trying to fill in that piece of the river that's void," Smith said.

From a design standpoint, Smith describes Trump Tower as a symbolic connection between the classical Wrigley Building to the east and the modern IBM Building to the west, in terms of both material choice and structure. The form steps up on three levels, each one set at the height of a nearby building, which Smith said will create visual continuity without stealing the spotlight.

"I think it's going to be a component of the skyline, but it's not going to have the impact that something 2,000 feet would have," he said.

Smith said this knowing that at one point, it would have been quite another case. Prior to the 9/11 attacks in New York, Trump Tower was being planned to reach that height and take over as the world's tallest building. Smith explained that he and those involved in the project recognized the risk in holding that title, and decided against it.

"It was a conscious effort not to be a [terrorist] target," Smith said.

Right down the street from the Trump Tower is the site of another building that could have the kind of impact that Smith speaks of.

The Fordham Spire, which was just given city approval to be built at 420 E. North Water St., will spiral 300 luxury condominiums up to 2,000 feet by 2010 if all goes as planned. The design is by Santiago Calatrava, the Spanish architect behind the Milwaukee Art Museum.

Shortly after announcing the design, which will be located near Navy Pier along Lake Shore Drive, it is reported that more than 800 people contacted the developers to purchase a condominium.

Smith thinks that Trump was influential in demonstrating the demand for new luxury condominiums in Chicago, which inspired the developers of the Fordham and Waterview buildings to follow suit.

"I think that Trump Tower opened the eyes of the developers to say that something this large can be profitable," he said. "Now, the question I have is, Can the other developers who are planning buildings make a similar leap? In the case of Fordham, they'll have to make a significant leap to afford that building."

Smith estimated that about 75 percent of the condominiums in Trump Tower have been sold. Almost directly across the Chicago River, another rising skyscraper is having the same luck.

Waterview Tower, 111 W. Wacker Drive, is set to be completed in 2009. The new building will feature more than 200 high-end condominiums, as well as a hotel on the lower levels.

According to Dorrie Freiman, the director of marketing and sales for Waterview Tower, the condo units are already about 60 percent sold. She notes two types of buyers coming into the new building.

"[Many buyers] are moving from the suburbs," Freiman said. "They are going to be empty nesters in a few years. And then we have people who are 'snowbirds.' They've moved to warmer climates during the winter, but because their family and grandchildren are here and their roots are in Chicago, they buy a second residence here."

Freiman added that the people buying



mp Chicago's skyline

condominiums in Waterview Tower are not investors; they are owners who are interested in living in the new building.

Doug Garofalo, the owner of Garofalo Architects, thinks people are moving into the city from the suburbs because they are realizing that it is a great place to live.

"Chicago is just this amazingly livable place right now," Garofalo said. "It's pretty incredible that way. It's just a really easy place to live for such a big city."

Garofalo is also a professor at the University of Illinois at Chicago School of Architecture. From a design standpoint, Garofalo said that he finds Trump Tower to be a bit "bulky" but likes the way some new buildings compliment the original architecture.

"There are a lot of good contemporary buildings finally starting to come on board here [in Chicago]," he said. "Even as soon as five, maybe eight years ago, I don't think I could have been as positive about that."

Garofalo pointed out he thinks that architecture is "back in the limelight now," citing the new student center at UIC, the Millennium Park design and the addition to the Art Institute of Chicago.

Valerio is not so sure. "The best architecture—the architecture that really is memorable—winds up being cultural commentary," he said. "It says something about who and what we are at the moment in time that we're at."

Concerning the Trump and Waterview Towers, Valerio thinks they are simply not memorable. He's not impressed with the Fordham Spire, either.

Though Valerio did praise Calatrava's newest project in New York, a residential skyscraper that resembles a bunch of large, precariously stacked boxes, he thinks that the Fordham Spire comes across as being an "unambiguous, positive-thinking, '60s view of the future."

Valerio can find plenty of things that he dislikes about the new skyscrapers, but

he agrees with Garofalo in his appreciation for how the city looks as a whole, specifically in the way buildings contrast each other.

"The one thing I will say about all of these buildings being done in Chicago is that they are wonderfully undisciplined in the way they ignore one another," Valerio said.

Smith said that he thinks most urban architecture is being advanced in places like Dubai and China, where there is a massive need for housing, and consequently, a need for new buildings. As for current trends, he couldn't find any.

While Smith thinks modern architecture is "all over the map right now," he is confident that his design for Trump Tower embodies that modern spirit, and he thinks that is what people wanted.

"Trump [Tower] is going to be one of the best buildings in the city," Smith said. "It's the first one that has really stepped out there and said, 'I want to be a modern building.' I think that approach worked in the market. I think there was a desire for that. Whether that translates into a lot more desire or not, I don't know."

Garofalo thinks that modern architecture is on the right path and is confident there will be plenty in the future to help move it along.

"I wouldn't mind if it continues almost as is," Garofalo said. "In other words, we see more and more contemporary works by some of us younger folks, but I can't complain; we've built a lot. And there's another young generation coming along who is pretty darn talented."

And Garofalo would know. He's teaching some of them.



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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.

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Mauricio Rubio/The Chronicle

Listen and lose

iPod plays scapegoat to bigger problem of loud music, hearing damage

By Tiffany Breyne/A&E Editor

In the age of the iPod, paying for music downloads and sporting the nearly invisible (but immediately recognizable) thin, white headphones have never looked so chic. But lately iPod and other MP3 players are getting a different kind of attention; these products are receiving much of the blame for irreversible hearing damage caused from too much loud music. Critics are stating that the music players are responsible for the damage because of their loud volume options, and Apple is even involved in a California law suit from one unhappy customer who claims that listening to an iPod is the reason for his hearing loss.

In an effort to help individuals control how loud their music will play, Apple made new software available on March 23 that allows owners of iPod Nanos and fifth-generation iPods—the newer versions with videos—to set up a maximum volume on their players. This new software will work only when used with headphones or the iPod Radio Remote.

While iPod and iTunes spokesman Tom Neumayr refused to comment on whether the lawsuit and other complaints had to do with the new software update, he said that many factors are involved in hearing loss and no two situations are the same.

"There's no single volume setting that's appropriate for everyone," Neumayr said.

Dr. Brian Fligor, program director of diagnostic audiology at the Children's Hospital Boston and instructor in otology and laryngology at Harvard Medical School, points out that the connection between hearing loss and loud music is not new. In 2004, Fligor researched and published a paper on CD player output and is now researching MP3 players. He said that more people nowadays are listening to MP3 players than they ever listened to CD players in the past, making it seem as though the ear damage is the cause of the players themselves.

Based on the research he's done so far, Fligor has found that CD players have higher decibels, or units of sound intensity, than MP3 players, specifically iPods. The large number of people experiencing intense levels of volume is the factor that has made hearing loss such a prevalent matter.

"It's the topic du jour," Fligor said.

Ear care professionals state that the average decibel level that can be handled for up to eight hours without causing damage is 85, which is about as loud as a vacuum or hairdryer. The American Speech-Language-Hearing Association issued a study stating that iPods can produce decibel levels up to 125, which according to the National Institute of Health, is as loud as a motorcycle or fireworks. Fligor said that the study is missing a final step though, and is therefore incorrect. The loudest decibel levels an iPod can reach are between 100 and 106, Fligor said.

In 2002, France took a step toward hearing loss prevention by legally limiting the decibel level of iPods to 100, singling out the Apple company among many other MP3 manufacturers. Fligor doesn't think that this limit is an effective way to handle hearing loss prevention.

"It's silly to single out Apple, because all the other [manufacturers] are just as culpable," Fligor said. "Apple just happens to be king of the hill. If someone chooses to purchase a system that has a volume limiter on it, and it's packaged in such a way as to say, 'This is a safer device,' you just turn it all the way up to the maximum, saying, 'It's got a limiter on it; that means it's got to be OK.' The problem is, at the maximum level—at 100 decibels—you can only listen for 15 minutes before it starts to overexpose your ear."

Hearing damage isn't just about the volume of a noise; it's also about the amount of time that volume is kept up. Fligor compares listening to music to being in the sun: Just as staying in the sun too long can cause sunburn, listening to loud music too much can cause ear damage.

Fligor has a few suggestions for MP3 users to help prevent ear damage. Keeping the volume at 60 percent of its maximum capacity is still loud but it won't do damage, and limiting headphone use to one to two hours a day will also help. Fligor also said that in noisy situations, such as riding the el, headphones that actively block outside noises are more effective and safer than simply turning up the volume.

iPod owner Andrew Wilson doesn't have either of the iPods compatible with

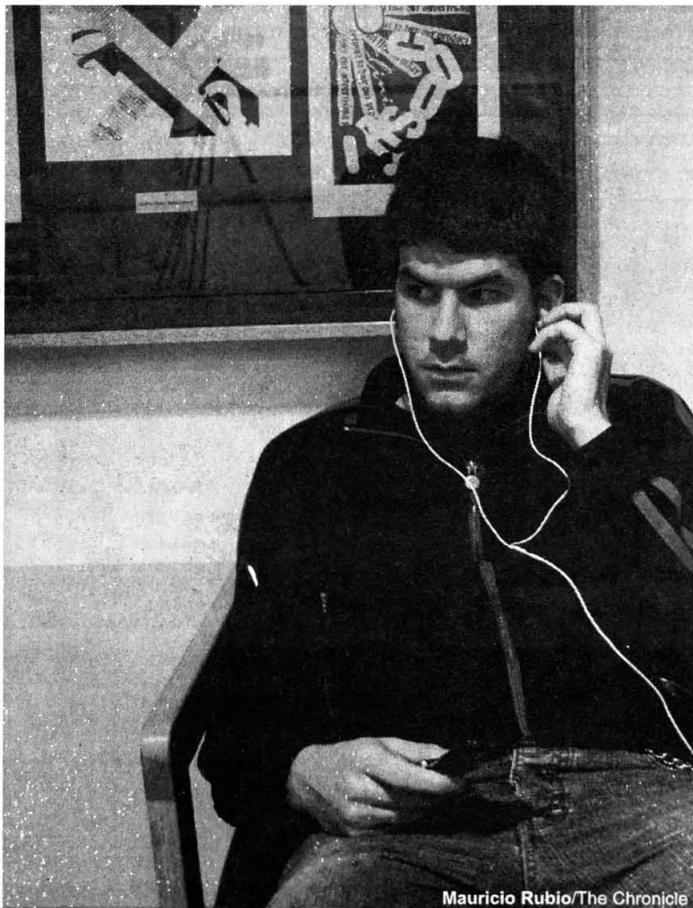
the new software, but even if he did, he's not sure that he would use the volume control.

"I think it's more for parents and their kids," Wilson said. "I don't think it's practical. An iPod is supposed to go with you everywhere, so say you're on the el or something—different situations you might need it to be louder."

Wilson said that he probably doesn't take hearing loss seriously enough and

that most people don't. This is Fligor's biggest concern since hearing loss is an avoidable situation.

"Hearing loss itself is devastating to the person who has to live with it because it begins to cut you off from general communication with people," Fligor said. "That's what makes us human—being able to interact with people around us in a meaningful way."



Mauricio Rubio/The Chronicle

MP3 players like the ones Chicagoans Vern Stephens (upper left) and Carlos Garcia use are commonly played for long periods of time, which experts warn can cause ear damage.

Singer Pink colorful as ever

Singer takes stab at 'stupid girls' with new album

By Jim Farber/KRT

"In the '50s, women were supposed to just smile and stay in the kitchen," said Alecia Moore, better known as the pop singer Pink. "Now, we're supposed to just smile and run around and look sexy. The big difference is, instead of men telling us to do this, we're telling it to ourselves."

If all this sounds like a teaser for an "Oprah" episode on women's self-esteem, welcome to the new world of Pink. The always outspoken star (who hardly shies away from wearing sexy duds herself) has gone from singing about her own issues on her first three albums to addressing what she sees as our screwed up society on her fourth album, *I'm Not Dead*, which came out April 4.

"I'm just more aware," Pink said. "There's so much happening in the world, so many reasons to take the blinders off."

Which explains why her album includes an acoustic protest song called "Dear Mr. President," which critiques not just Bush's war in Iraq, but his view of children, education, the homeless,

gay people and abortion rights.

But the song that has gotten the most attention so far is the single "Stupid Girls," which addresses what Pink calls "the porno-paparazzi girls"—those ditzzy dames who shop at Fred Segal in L.A. for T-shirts barely big enough to cover their stomachs, drop star names and dance to 50 Cent videos instead of doing something meaningful with their lives.

It's impossible to hear this ditty without thinking of names like Paris, Lindsay and Mary-Kate—especially since they're directly lampooned in the song's video. Still, Pink asserts that "it's only the media who've gotten caught up in [which celebrities the song is about]. The public got the message."

And that message is that it's considered cool to be dumb these days.

"There's just not a lot of smart, sexy women out there," Pink said. "I don't even think these girls I'm talking about are stupid. I think they act that way because that's how to make money."

It only seems to prove the song's point that it hasn't struck as deep a commercial chord as Pink may have wished. It only got to No. 13 on Billboard's Hot 100 Song list. Last week it dipped to 31. She cheekily alludes to how she needs to pull off a comeback album with her *I'm Not Dead* title. Her previous album, *Try This*, sold only 700,000 copies. Its predecessor, *Missundaztood*, moved 5 million.

Pink says she's not to be fazed, though.

"I had my goals for [Try This]," she said. "It was respected critically. I got my Grammy, and I got a break as well. I got to go home and see my dogs instead of being on tour."

Pink said she's not ready to give up on her generation just yet—no matter how much ridiculous behavior and apathy she sees around her.

"There are still a lot of smart, [angry] kids out there who are not taking this crap," she said. "So there's hope."




Pink's fourth album, *'I'm Not Dead,'* criticizes politics and the women she describes as 'porno-paparazzi girls.'

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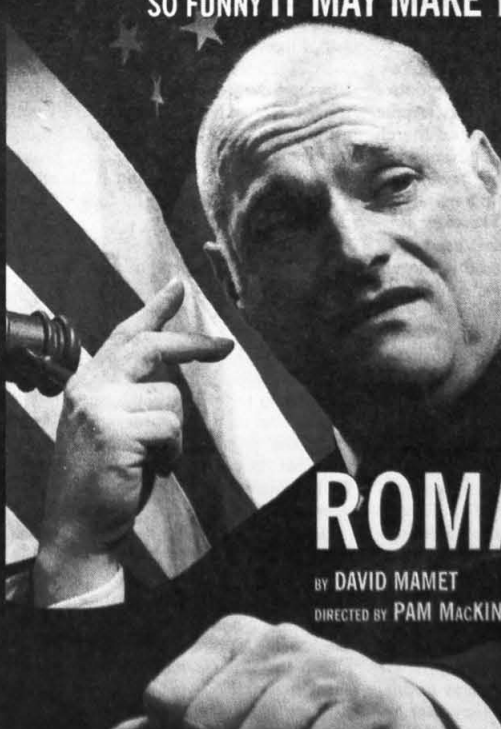
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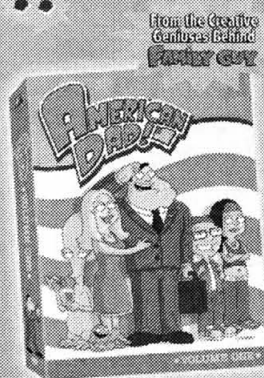
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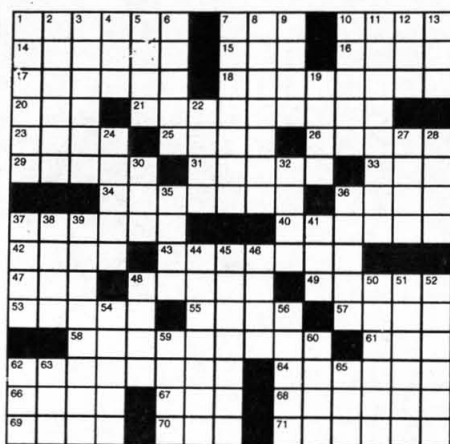


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23 Auction off
25 Soft shoes
26 Frock
29 Get the check
31 The Divine Miss M
33 Earl Grey, e.g.
34 "The Dance" painter
36 Ring loudly
37 Smooth, even style in music
40 Craving
42 WWII losers
43 Knife or fork
47 Full hairpiece
48 Determination
49 Muslim holy city
53 Belle of the Old West
55 Marceau, e.g.
57 Mend socks
58 Charcot's medical field
61 Consent to
62 Approximate calculation
64 Ethnic
66 Related by blood
67 Quaker pronoun
68 Slip by, as time
69 Muscle twitches
70 Pro vote
71 Restraining rope
- DOWN
1 Bear witness
2 Volcano opening
3 Run rings around?
4 Frequently, in poetry



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4/21/06

Solutions



- 5 Kind of dunk
6 Coffeebreak hr.
7 Otherworldly sessions
8 Wooded tracts
9 Singles
10 Come up again
11 Dashboard counter
12 Contribute
13 Deli loaf
19 Assistant
22 Asian desert
24 Tibetan monks
27 Bodies of water
28 Shaker filler
30 Do lacework
32 Asian holidays
35 Duty assignment
36 In a stack
37 Statutes
38 Way out
39 Humongous
41 That man
44 New Testament book
45 Visual spell
46 Verne's captain
48 Bongo or conga
50 Islamic leader
51 Trouser fold
52 Rack element
54 Bridle straps
56 White heron
59 Pro ___ (in proportion)
60 New Haven school
62 Wolf down
63 Travel on snow
65 Cool dude

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Vicky Pavlovic, a junior studying media management, likes to shop at Guess and H&M but said she really just goes places that she can afford. "I like to wear what I feel comfortable in," Pavlovic said.

She also said that her mood plays a part in what she wears each day.

On this 70-degree day in April, Pavlovic is wearing a skirt from Guess, which she says she got for 50 percent off.

Mauricio Rubio/The Chronicle

Out of My Head

by Scotty Carlson



this cartoon © scotty carlson, 2006. <http://www.cafepress.com/thepool>

horoscopes
by Alicia Dorf

Aries (March 21 – April 20): You'll be one crazy son-of-a-bitch this week, and it will be totally typical of you.



Taurus (April 21 – May 21): Your freestyle career will end this week when you rap in front of an entire group of people about the deodorant cakes under your arms, and they don't find it at all amusing.



Gemini (May 22 – June 21): Remember when your mom said that if you kept making that face it would stay that way? Well, it did.



Cancer (June 22 – July 23): You will figure out a way for people to eat smiles today.



Leo (July 24 – Aug. 23): You should go to Vegas. You look like you need a break.



Virgo (Aug. 24 – Sept. 23): I predict painful oral surgery in your near future, the likes of which only B horror movies could document.



Libra (Sept. 24 – Oct. 23): You will lose your wallet this week and have to barter with a 7-year-old to get it back. That sucks for you, but it's reeeally funny for everyone else.



Scorpio (Oct. 24 – Nov. 22): I don't think when people say you shouldn't drink until the afternoon they actually mean "after noon."



Sagittarius (Nov. 23 – Dec. 21): You want to write a book, but I can only think of one thing you could write about. It will be called, *Being a Dummy*, for Dummies.



Capricorn (Dec. 22 – Jan. 20): While reading a *Choose Your Own Adventure* book you will make the wrong choice and actually, physically, be transported to the Planet of the Apes during their unevolved years. They will hoot and holler and then eat your brains.



Aquarius (Jan. 21 – Feb. 19): You will become the new face of TrimSpa this week, which only sucks because it means you will have to forfeit your personality.



Pisces (Feb. 20 – Mar. 20): You will go on to found the best Port-O-Pottie business ever, and you will make lots and lots of money. Of course, all your money comes from shit and that pee smell. Hope you can sleep at night.

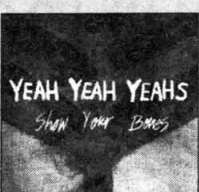
Reviews

♥ ♥ ♥ ♥ ♥
Liars
Drum's Not Dead



A peek at this album's track list: "Be quiet Mt. Heart Attack!"; "Let's not Wrestle Mt. Heart Attack!"; "The Wrong Coat for Mt. Heart Attack!"; "It's All Blooming Now Mt. Heart Attack!"; "Drum and the Uncomfortable Can!"; "The Other Side of Mt. Heart Attack!"; etc. If you're not intrigued to buy it yet, I don't understand you. — *M. Byrne*

♥ ♥ ♥ ♥ ♥
Yeah Yeah Yeahs
Show Your Bones



Show Your Bones differs from the band's first album, *Fever to Tell* in two ways: it's more produced and has a bit less screaming. This album departs from the band's normally visceral sound, yet it allows Karen O to showcase her absolutely beautiful set of lungs. — *J. Ewert*

♥ ♥ ♥ ♥ ♥
Anti-Crew
The Progressive ...



This hip-hop duo keeps up the beats and the variety throughout the CD while still maintaining the group's individual style. With uplifting lyrics and response rapping galore, this album crosses between old school '80s rap vibes and new, innovative techno beats. These catchy songs foreshadow a mature progression to come. — *T. Breyne*

♥ ♥ ♥ ♥ ♥
Motley Crue: The Dirt



When people recommended I read this, I was skeptical. If you want to hear the raunchiest, most insane stories of sex, drugs and a little bit of rock 'n' roll, this is the book to read. You're not hardcore unless you live hardcore, and these boys sure did it. — *J. Sabella*

♥ ♥ ♥ ♥ ♥
Smithsonian
April 2006 Issue



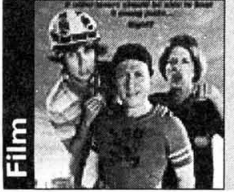
Don't let the playful lemur dancing across this issue's cover fool you. It's filled with danger and mystery, including a deadly ballgame, a place that may be ancient Ithaca, a tomb with questionable remains and a little-known tale of how San Francisco's 1906 earthquake nearly took down the U.S. economy. Front to back, a fascinating read. — *J. Fischer*

♥ ♥ ♥ ♥ ♥
Esquire
May 2006 Issue



Esquire never mailed me my April issue, so I'm probably bitter, but May's issue just isn't cutting it. The main article about Dave Chappelle is a regurgitated version of every other story about him lately, the 2006 car guide might as well have been in another language for all I care and Mel Gibson's creepiness is old news. — *T. Breyne*

♥ ♥ ♥ ♥ ♥
The Benchwarmers
Directed by Dennis Dugan



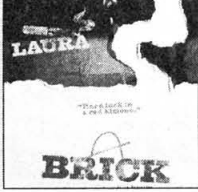
For those hoping for another film featuring the creative genius of Jon Heder (*Napoleon Dynamite*), this is sure to be disappointing. Heder, Rob Schneider and David Spade star in the flick about three losers who overcome odds and win baseball games for the sake of nerds. Looking for the best parts? Stick with the trailer. — *A. Maurer*

♥ ♥ ♥ ♥ ♥
Brokeback Mountain
Directed by Ang Lee



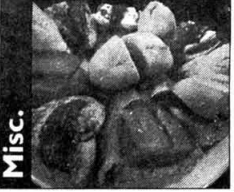
The movie that got everyone and their mother cracking jokes about homosexuality is finally out on DVD. The special features are a bit typical and include stuff like how the movie was made and blah, blah, blah. Sadly, there are not enough scenes of Jake Gyllenhaal naked and making out with Heath Ledger. Now that's a special feature! — *H. Clauss*

♥ ♥ ♥ ♥ ♥
Brick
Directed by Rian Johnson



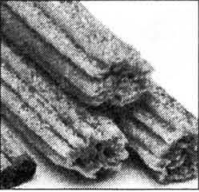
This modern film noir follows California high school student Brendan as he tries to find out the nitty-gritty details of his ex-girlfriend's death. The characters use ridiculous (read: sweet as hell) slang that keeps the audience on its toes throughout the whole movie. *Brick* may not be the must-see movie, but it's definitely in the top 5 to see at the theater. — *T. Breyne*

♥ ♥ ♥ ♥ ♥
Cafe Iberico



Cafe Iberico, 739 N. LaSalle St., specializes in tapas and is a great place to hang out for light meals and a couple of drinks any day of the week. Its specialty drink is Sangria. If you are looking for an inexpensive place with a great environment and crowd, this is it. — *L. Esquivel*

♥ ♥ ♥ ♥ ♥
Maxwell Street Market



Every Sunday at Canal Street and Roosevelt Road you can find amazing churros, Latin tunes and goods galore. I found a sweet vintage bike for ten bucks and a bunch of Playboys from the early '60s. The Playmate boobs of today just aren't the same. — *J. Sabella*

♥ ♥ ♥ ♥ ♥
The Strokes at the Aragon



An excited yet nervous cheer erupted from the crowd as The Strokes' lead singer, Julian Casablancas, stumbled to the microphone April 7 at the Aragon. But he deserves a lot of credit. Even though no one could understand a word Casablancas slurred between songs, The Strokes rocked the house despite their frontman almost being too wasted to stand up straight. — *J. Cagle*

Premium Blend

Taking a closer look at Chicago's local bands

Local indie-rock group Probably Vampires manages to take '60s influences like The Doors and British Invasion and translate them into impossibly catchy but mature music. They overlap intricate percussion, boppy keyboard, random organ playing and simple lyrics to make songs that are impossible to sit still to. Keyboardist Dan Smart, percussionist Rob Jensen, vocalist Matt Ostrowski and bassist Jon Ozaksut knew each other in high school and guitarist Henry Bianco later joined the group while at the University of Illinois at Urbana-Champaign. Jensen recently transferred to Columbia this past semester. Each group member took time to fill out an e-mail describing who they are and what they're up to nowadays.

The Chronicle: How would you describe your music to someone who's never heard you before?

Smart: In terms of metaphor ... I'd say that we sound like rough sex, justice, lasers, 16th century British poetry and the moon ... all at the same time. Now, doesn't that just make you want to come out to a show?

Probably Vampires is kind of a misleading band name; it seems like you guys would play heavy or dark music.

Smart: The name was basically created to satisfy the two-headed desire that most of us in the band had [to] let everyone know that we were a loud and in-your-face kind of band that wasn't about to treat its audience delicately—ergo, the vampires part—while at the same time assuring everyone that under no circumstances do we ever take our music too seriously—ergo, the probably part. The marriage of those two concepts is basically a large part of what this band is about. We ... do not dwell on how to solve the world's problems through music. At the same time, we're totally

serious about what we're doing.

How would you guys describe your shows to someone who's never seen you live?

Ozaksut: The live shows are key to our appeal. We've done our fair share of stunts over the years—we've dressed up in costume, and I have ... allowed musician audience members to play bass for a song. The big thing, though, is energy, and we've got that in spades. Every once in a while, one of us sustains an injury in the name of rock 'n' roll, but we never miss a beat. Our shows are easy to enjoy, and even more so if the crowd's into it. All of us feed off audience energy ... like vampires.

Do you have any favorite Chicago venues?

Ostrowski: All venues are the same for me; they have a microphone for me to sing with and a bar for me to get drunk at.

What are you guys listening to right now?

Smart: The music that I'm currently listening to isn't nearly as relevant as Probably Vampires are.
Ostrowski: Fine Young Cannibals.
Jensen: Jenny Lewis with The Watson Twins, Animal Collective, Neil Young, Limbeck, Art Blakey but [mostly] some rough mixes for the new record.
Bianco: A few bands off the top of my head: Nick Drake, McLusky, Django Reinhardt, Volta Do Mar [and] Talking Heads.
Ozaksut: Quasi, Q and Not U, Pinback, Madlib [and] Krukid.

What are you guys working on now? What's in store for

Probably Vampires

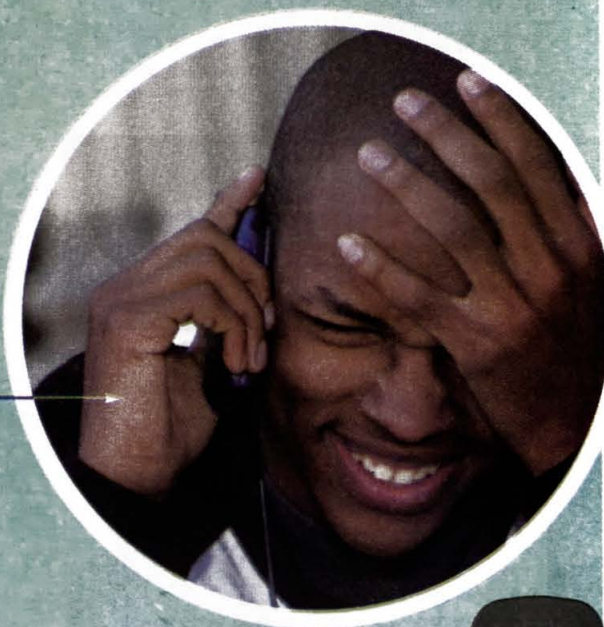


the summertime and all that jazz?

Jensen: Right now we are finishing up our first DIY full-length release, *Dang!*, which is tentatively scheduled to be released in mid to late May. We are also in the process of booking a tour that will be kicking off somewhere in Chicago on May 21. We'll be at the Wakarusa Festival in Lawrence, Kansas, June 8 to June 11. There we'll be sharing a bill with other prominent [performers like] The Flaming Lips, Robert Randolph and The Family Band, Camper Van Beethoven, Andrew Bird and a slew of others. We are working with Stockyard Films right now to compile live footage for a DVD release and possibly a music video. Keep in tune for more details as they unfold.

For more information about the band and their shows, visit www.myspace.com/probablyvampires. — *T. Breyne*

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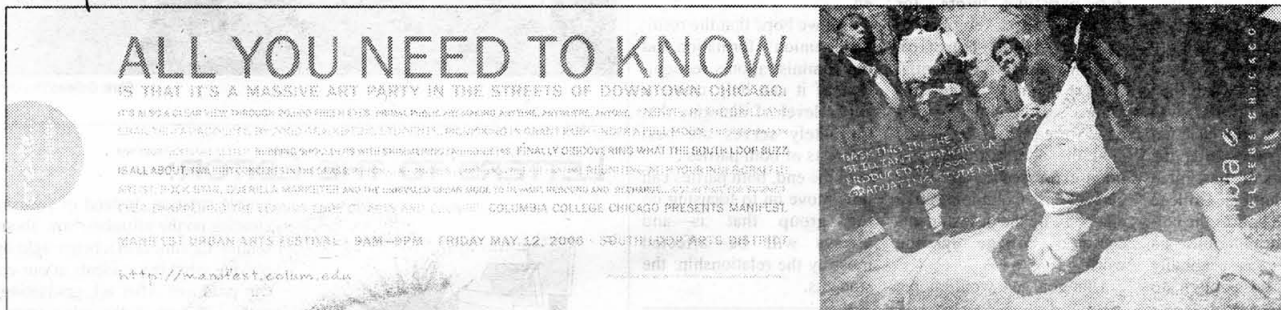
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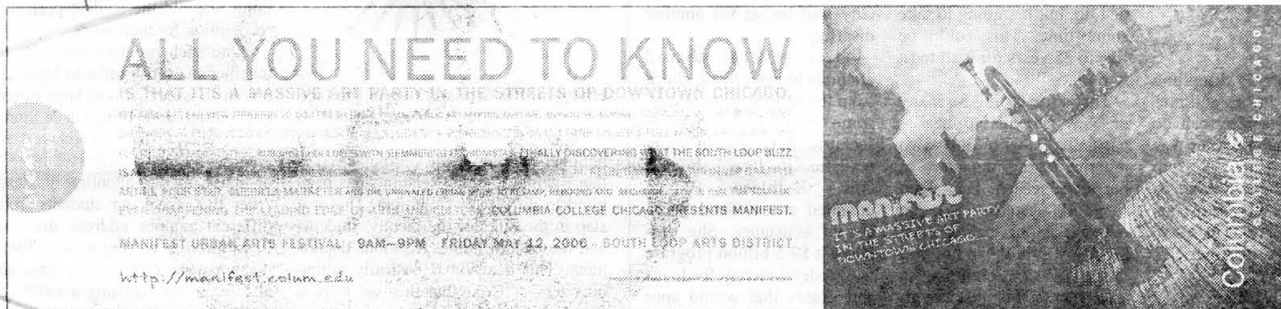
Take the Manifest Challenge!

This week Manifest hit the CTA Blue and Red Lines. Have you spied these ads yet? If you're the first to find a Manifest poster on the train and prove it on camera, you'll also be the first to wear an official Manifest T-Shirt! The first 25 students to email a picture of the ad to cspaces@colum.edu will win! Disclaimer: recipients of the prize should expect paparazzi-type attention and random compliments from strangers.

Sample CTA ad



Sample CTA ad



Shhh.... Music sneak preview!!!!

Shhh.... MUSIC SNEAK PREVIEW!!!

Can't wait any longer to hear about the bands at Manifest '06? Well, we can't reveal all the surprises yet, but here's a teaser:

- * Four stages and four great lineups.
- * Columbia's hottest student bands.
- * Theater troupes and music department ensembles.
- * Dancers and orchestras.
- * Rock, jazz, hip hop, electronic, blues, experimental, et al.
- * Greg Osby, Buddy Guy, Detroit Cobras, and surprises as promised.

More will be unveiled next week, so stay tuned!

manifest

FOR MORE INFO VISIT [HTTP://MANIFEST.COLUM.EDU](http://MANIFEST.COLUM.EDU)

A happy ending?

Although it took nearly a year and a half to determine the results, Columbia has concluded whether enough staff members favored a union. The National Labor Relations Board found that, in the end, 175 staff members were for the union and 163 were against it. This hopefully brings an end to a vote that originally occurred on Oct. 14—in 2004.

The situation surrounding the vote was ugly before it even took place. A National Labor Relations Board report, for instance, stated that the college's decision to remove 69 names from a revised Excelsior list—used to identify voters when they arrive at the polls—was grounds for a new election altogether. A week after the vote, members of the United Staff of Columbia College objected to 58 ballots the college had ruled ineligible—an amount that was originally believed to be enough to

affect the election and ultimately did. With all of this, we're grateful that this situation did not drag out even longer.

Of those 58 votes in question, 42 were counted and 37 supported the decision to unionize. Both the staff members and Columbia's administration agreed that the remaining 18 ballots were ultimately ineligible.

And now, instead of bickering about what type of college personnel constitute actual staff employees—the NLRB ultimately determined that part-time tutors, for instance, were "eligible to vote as dual-function employees with a substantial interest in the working conditions" of the college—perhaps we can get back to the goal the administration has often expressed as a broader part of its Columbia 2010 plan: "To be the best student-centered college in the world."

That goal, we would hope,

is also shared by all of Columbia's instructors. And perhaps the recognition of the US of CC can help improve the employee morale that the otherwise useless Institutional Performance Survey indicated was needing improvement.

Since the vote was anything but a landslide, there are concerns about whether the decision to unionize is in the best interest of all staff members. Elections, after all, rarely reflect the view of each person who participated.

But we hope that the result of the union's formation and the administration's recognition of it can help create a better level of dialogue that ultimately serves the best interests of both parties.

In the end, both parties can now move on to focusing on the group that is—and always will be—affected most by the relationship: the students.

BACK FROM THE DRAWING BOARDS



Chris Gallevo/The Chronicle

LETTERS TO THE EDITOR:



Hiring of PR firm is a slap in the face

Under the title "Columbia craving national attention," The Chronicle writes that Edelman Public Relations has been hired to do PR for Columbia. This is a slap in the face for the faculty, students and the overall Public Relations department. This decision is basically telling outsiders of Columbia that we have a poor Marketing Communications and Public Relations Studies Department. This decision to hire Edelman instead of working with students and faculty at Columbia is poor PR in itself. As a student studying marketing and public relations here at Columbia, I'm embarrassed and ashamed. I feel that this decision will affect the worth of my degree in Marketing Communications at Columbia.

Considering our small, crammed elevators that close too fast, clamping students' arms and legs; old, smelly, stained, run-down carpet in classrooms; part-time faculty with no insurance; lack of equipment in the Film Department; old furniture; noisy heaters and narrow fire escapes—how much are we paying Edelman?

You would think Columbia would be smart to allocate our budget to more worthwhile, practical problems.

There's an alternative way to keep a good relationship with Edelman without having to dip into Columbia's funds to gain positive national attention. It's a

simple solution. Instead of focusing on clearing up the mistakes, how about presenting Columbia in a better light by displaying what the students at our college can produce? After all, graduating successful students is the sole purpose of a college or university. To do so, the college could put together more programming to build the student portfolio and recognition for their work.

One such program could be to put together an event similar to Manifest, tie it with an issue that is of large concern in our nation and bring in a nonprofit organization that does good work for the community but is either lacking in funds or mass media attention it deserves. After that, have our students from the different majors address the specific issue through writing a play, filming a documentary, creating a public service announcement, creating a painting, etc. Then have public relations students run a national campaign about how Columbia's students are making a difference through Edelman as one of our sponsors or be on the advisory board.

By picking a strong issue that concerns us all, differentiating ourselves from the rest of the colleges and universities and working alongside Edelman to guide a group of students to put together a public relations campaign, we can be certain we'll gain national or even global attention. This way Columbia, its students, faculty, Edelman and even a nonprofit organization will all benefit and gain recognition.

Most importantly, making sure students here produce work that makes an impact in society is the best PR for Columbia. Maybe sometime in the future if we tell others that we went to Columbia we won't be asked the usual question, "How did you like New York City?"

—Min Lee

Junior, Marketing Communications

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

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

—The Columbia Chronicle Editorial Board

Bourbon Street blues

Guest Editorial
KRT

New Orleans is struggling to rebuild its levees and pretend that everything can be put back just the way it was before Hurricane Katrina. The city celebrated a scaled-down version of Mardi Gras as a way to restore its international image as America's party mecca.

But recently there was a sobering reality check: A panel of civil engineers said that the safety of New Orleans levees was "open to question" until the entire system could be analyzed after new information emerged about the failure of one particular levee. Because the city is sinking, because sea levels are rising, and because tropical storms have increased in number, the job of building levees and floodwalls to protect New Orleans is even more formidable than previously thought.

In March, federal officials said that it would cost as much as \$6 billion more to build the levee system strong enough to protect the city against the rare but most serious floods. Until that happens, they said, some homeowners won't be able to buy reasonably affordable federal flood insurance. Without that, rebuilding will be difficult if not impossible for many businesses and homeowners.

Donald Powell, the federal coordinator for Gulf Coast rebuilding, said: "We kind of want it to happen overnight,

or I do, but it's going to take some time. This could be five to 25 years for it all to fit into place."

That's frustrating for many in New Orleans to hear—particularly with only two months before the start of hurricane season. They want to rebuild yesterday. But that message is one that all must heed, lest billions in tax dollars are wasted rebuilding in areas that will be just as vulnerable to the next monster storm.

Several months ago, Mayor C. Ray Nagin's Bring New Orleans Back Commission took a half-hearted stab at convincing residents not to rebuild immediately in the lowest areas. That idea, floated by planners at the Urban Land Institute, was shouted down after commission members had the audacity to call for a four-month moratorium on building permits until a careful plan could be put in place. Now Nagin, in the heat of a re-election campaign, is telling residents just what they want to hear: Residents should be allowed to rebuild homes wherever they want. Later, if those neighborhoods do not thrive and residents are marooned amid a sea of ruined homes, he suggests they could get a government buyout to move elsewhere.

Yes, the label "Big Easy" has many interpretations.

New Orleans needs to be saved—from itself. If those homes are rebuilt, exactly as before, then the Crescent

City will be set for another disaster.

After several absurd attempts to get a blank check from the federal government, some Louisiana officials seem to have grown more realistic. In late February, Gov. Kathleen Blanco unveiled a restrained package of assistance. She proposed a \$7.5 billion program with federal money for loans and grants that would spur rebuilding. The proposal offers up to \$150,000 in grants to repair or rebuild—or relocate—along with inexpensive loans. It relies heavily on \$4.2 billion in new money promised by President Bush and recently approved by the U.S. House.

Presumably, those who take the federal money will have to abide by new federal flood maps and elevate their homes. But the better solution is not to build in these most vulnerable areas at all. City, state and federal officials should be steering people away from the swampiest parts of New Orleans, providing incentives only to build elsewhere, or to find new homes farther out.

One disaster of this magnitude is enough. Allowing residents to rebuild anywhere they wish guarantees that someday they'll again be seeking a bailout—because, back in 2006, their leaders wouldn't tell them the truth.

—This editorial appeared in the April 5 Chicago Tribune

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You bet your life (insurance)

By Derek Strum
Commentary Editor

In my first grade-classroom, I made the decision one day to see how far a small, white button I had found could be inserted into my left ear. It remained lodged in my canal for more than a decade, and as each doctor I received a checkup from every year thereafter said absolutely nothing about it, my faith in the American health care system diminished. I'm relatively certain that this skepticism is not shared by the other 45 million Americans who are also uninsured—not to mention the additional 16 million who are considered "underinsured."

But the problem with us uninsured folks appears to be that we haven't been treating health insurance like automobile insurance. In February, President Bush observed, "When you buy a car you're able to shop and compare. And yet in health care that's just not happening today."

Bush has been pushing for tax-free health savings accounts and a "consumer-based health care system." The result, however, would just be more out-of-pocket spending for Americans already contributing 16 percent of the gross domestic product to health expenditures—nearly double the average of other industrialized nations.

Of course, in the United States, health care isn't a given right but a privilege. And even those lucky enough to have it should wonder if they're getting what they pay for. Life expectancy in the United States is shorter and infant mortality rates are higher than other industrialized nations. A 2003 New England Journal of Medicine study found that as much as \$294.3 billion—nearly one-third of the nation's health care expenditures—was spent in 1999 on administrative costs (i.e. billing).

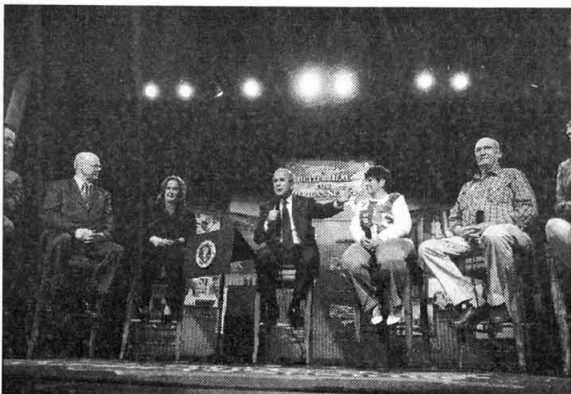
A rather simple solution to the wasteful spending would be the creation of a single-payer system for all Americans—ideally that payer

being the government through tax revenues. Normally, I'd say it could be modeled off the single-payer system they already have: Medicare. But Bush's mangling of Plan D—the portion of the program that gives those 65 and over prescription drug benefits—doesn't give me a whole lot of hope for how the government would handle a larger, universal version of Medicare.

President Bush was in Missouri last Tuesday, laughing and smiling with his audience of Medicare recipients as he tried to play car

gram, and then pharmaceutical companies have the rest of the year to adjust rates once more—again, to rates more expensive than those in other countries for the exact same drugs.

As Matt Hartwig, president of the Missouri Pharmacy Association, told The Associated Press, the new program has confused seniors, and pharmacists are struggling to stay in business. "Reimbursements to pharmacists are coming in much lower and much slower than they ever did before Medicare Part D," he said.



AP

President Bush participates in a discussion on the Medicare prescription drug benefit at the Etta and Joseph Miller Performing Arts Center in Jefferson City, Mo., on April 11.

salesman and repeatedly plugged the "good deal" offered by Plan D's 42 drug plan options. "I'm here to cut through all the politics and cut through all the rhetoric and help people understand what's available," Bush the car salesman said.

But Bush the president was also making another stop in the "Show-Me State" to help the re-election campaign of Sen. Jim Talent—one of many Republican congressmen who are finding their November campaign hopes in jeopardy.

Both Talent and Bush are encouraging seniors to sign up for the drug plan before the May 15 deadline. Medicare recipients get a limited window of time to decide on a pro-

The Plan D deadline will come one week after the conclusion of "Cover the Uninsured Week," May 1 through 7. According to the non-profit sponsor's website, the percentage of non-elderly Americans without health insurance coverage has risen each of the last five years—up to 19.1 percent in 2004.

But getting everybody covered hasn't been a priority in the nation's capital since Bill Clinton's attempt was beaten down by Republican opposition and special interests. The Health Insurance Association of America funded an infamous set of "Harry and Louise" advertisements that hammered home the idea, "They choose, we lose."

Clinton would go on to say not getting health care reform passed was the biggest regret of his presidency—and I think you know how much that's saying.

But it's not all doom and gloom. The day after Bush's Missouri stop, Massachusetts Gov. Mitt Romney signed legislation making his state the country's very first to require that all residents have health care. In the Washington Post, Romney compared the bill to—what else?—automobiles. "We insist that everybody who drives a car has insurance," he said. "And cars are a lot less expensive than people."

Maine and Hawaii have near-universal access to health insurance, and here in Illinois Gov. Rod Blagojevich is touting his subsidy plan that increased coverage for needy children. Blagojevich praised Romney's plan, as did most people. And if the plan's successful, expect Romney to boast about it down the line—seeing as he's eyeing a presidential run in 2008.

As a Republican, Romney could showcase his cooperation with Democrats in passing the health care bill in relatively quick fashion. What would be better still is not just what the Massachusetts legislation could do for Romney's own political aspirations, but what the bill could do for national concern.

The issue would seemingly be a hallmark of "compassionate conservatism," but as Daniel J. Stone, a geriatric medicine specialist, noted about the Plan D fiasco in a January op-ed piece for the Los Angeles Times, special interests prevailed.

"Compassion would be user-friendliness and easy access to affordable drugs," Stone wrote. "And a conservative plan would maximize 'bang for the buck.' Instead, the priorities of the insurance and pharmaceutical companies have trumped these objectives."

One day, the federal government should make its top objective confirming that all Americans—even those who stick buttons in their ears—have their health insured.

Roamin' Numerals

\$42,210

Amount that a 35-year-old Japanese man had returned to him after his wife mistakenly threw away the cash (in Japanese yen) he hid inside a refuse bag and stashed in a rubbish bin. The bag was found last month at a refuse collection point in Saitama, north of Tokyo.

2.5 cm

Length that rat-tailed maggots can grow to. The aquatic brownish larvae have been showing up in basins, toilets and taps across Cape Town, South Africa, causing a citywide panic.

\$125

Amount in fines that Thomas Carroll was unable to pay to bail his pet Weimaraner out of the dog pound in Edwardsville, Ill. Carroll was charged on April 11 with two felony burglary counts after he broke into the pound to free his dog and three others. The 20-year-old man was jailed on \$50,000 bond.

Blue Bag should be bagged

By Sam Libretti
Associate Editor

Chicago's Blue Bag recycling program is well-known to most city residents, even if most of them don't bother to participate. The time may be fast approaching when a new recycling plan must be put into place because the Blue Bag program is more of a hassle to the people who use it than it is helpful to the environment.

According to the city's website, only a third of residents who are able to use the Blue Bag program actually put out at least one bag per week. The Chicago Recycling Coalition, a local group focused on improving waste disposal, has estimates as low as 13 percent of residents. Also, the program serves only single-family homes and apartment buildings with no more than four units. The Coalition estimates there are about 650,000 such units throughout the city.

People who live in apartment buildings with more than four units, a demographic that includes many college students, must have their recyclables handled by private companies. The results of this arrangement tend to vary. Owners of large buildings are often lax in promoting any alternative recycling programs to their tenants, even though the city technically requires all property owners to have some sort of recycling plan in place.

When Blue Bags are picked up each week, they are simply combined with regular garbage bags from the city's alley trash cans. In the suburbs, most communities use private companies to collect recyclables on the normal garbage pick-up day. The recyclables are placed in separate bins alongside regular trash cans, making it easier to distinguish garbage from recyclables.

One reason the Blue Bag program, which, according to the Chicago Recycling Coalition, cost

the city \$14.2 million last year, is not utilized enough by residents may be the fact that the bags must be purchased by the residents themselves. Blue Bags are available at grocery and hardware stores at about 11 cents each. With recycling programs that use separate receptacles, the city or town typically provides residents with bins or bags at no charge.

While it is presumptuous to label everyone in the city lazy, it is not much of a stretch to say that if people had to do less on their own in order to recycle and didn't have to pay anything, the chances of seeing better results from a recycling program would increase.

Combining the Blue Bag recyclables with the rest of the garbage also can make recycling more difficult. When trash is collected by the Department of Streets and Sanitation and thrown into garbage trucks, the chances for contamination increase, making it more difficult to recycle.

The Chicago Recycling Coalition has proposed a plan that would replace the Blue Bag program. The new program, centered on private companies collecting separate bins for recyclables, would cost about \$1 million per year more but would operate more smoothly and encourage more resident participation.

Last year, a test version of the proposed program was started in the South Side neighborhood of Beverly, which is a start. However, the city needs to recognize that proposals for improving recycling need more attention.

Chicago is often applauded for being a "green-friendly" city, but the Blue Bag program is one area that needs improvement. It is costly to those who use it, and the substandard results it has yielded suggest that the cost is not worth it. Even if it means a fraction of a spending increase in the city budget, the Blue Bag program needs to be thrown away.

Choice Cuts

“

"And I said, 'Lord what's wrong with her?' I just prayed silently. And the Lord said, 'Ask her about her sex life.'"

Right wing activist Pat Robertson commenting on how he assisted a woman with asthma. Robertson was discussing his new book, *Miracles Can Be Yours Today*, with Rita Braver on "CBS News Sunday Morning" on April 9.

”

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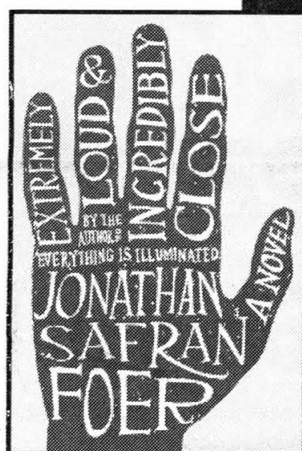
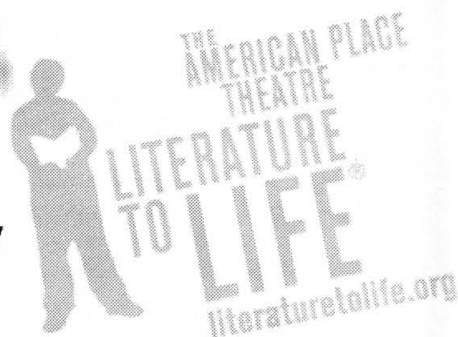
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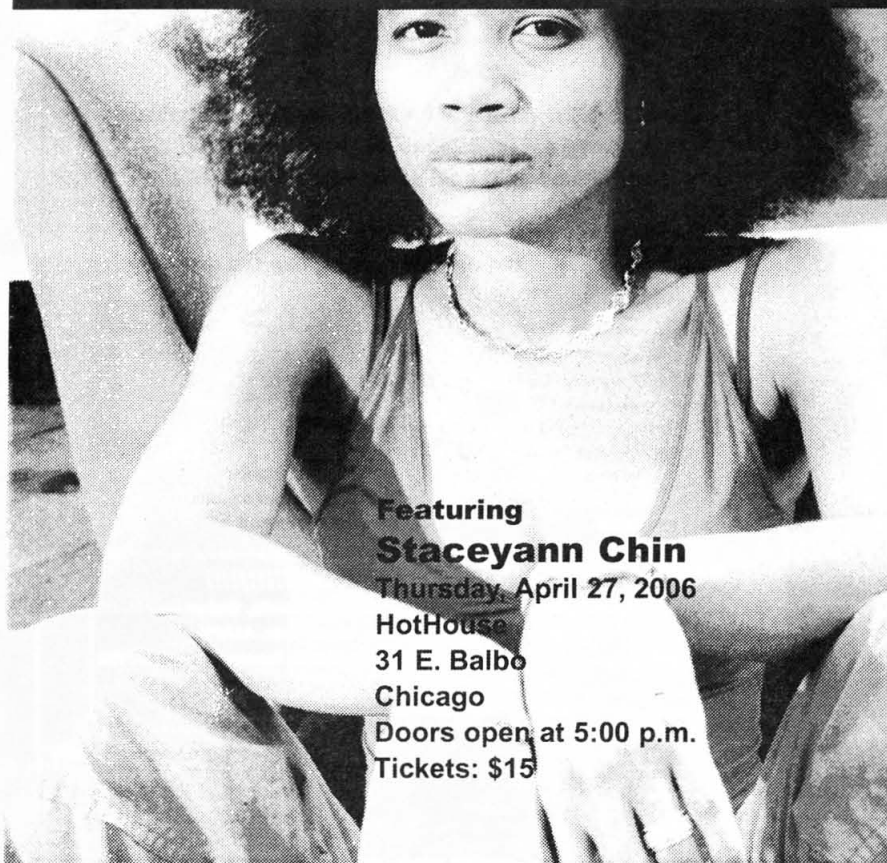
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'Shaky Ground' causes conflict

Report causes Illinois EPA to butt heads with union

Jessica Tobacman
Contributing Writer

A major union issued a report April 12 concluding that two Illinois environmental agencies' ability to provide public service has declined due to staff and budget cuts, a claim that the agencies are disputing.

"On Shaky Ground," the report issued by the American Federation of State, County and Municipal Employees, states that budget and staffing cuts are jeopardizing the state's air quality, along with the services available at state parks.

The union's report analyzes the impact of budget cuts on the Illinois Environmental Protection Agency, the state environmental regulatory agency concerned with air, land and water protection, and the Illinois Department of Natural Resources, which conducts research about the environment.

For instance, according to the report, there are fewer employees to clean, maintain and oversee parks.

And the report states biologists and foresters must spend more time doing clerical work, said Anders Lindall, public affairs director for the union. Union representative Kathleen Ryg also noted that the numbers of visitor center staff and rangers have

decreased.

Maggie Carson, spokeswoman for the IEPA, disagreed with the union report's allegations.

"A staffing increase is not going to take care of air quality," Carson said, adding that more than half of air pollution problems are from cars.

The report also states budget cuts to the Department of Natural Resources are "sharply eroding the department's capacity to serve."

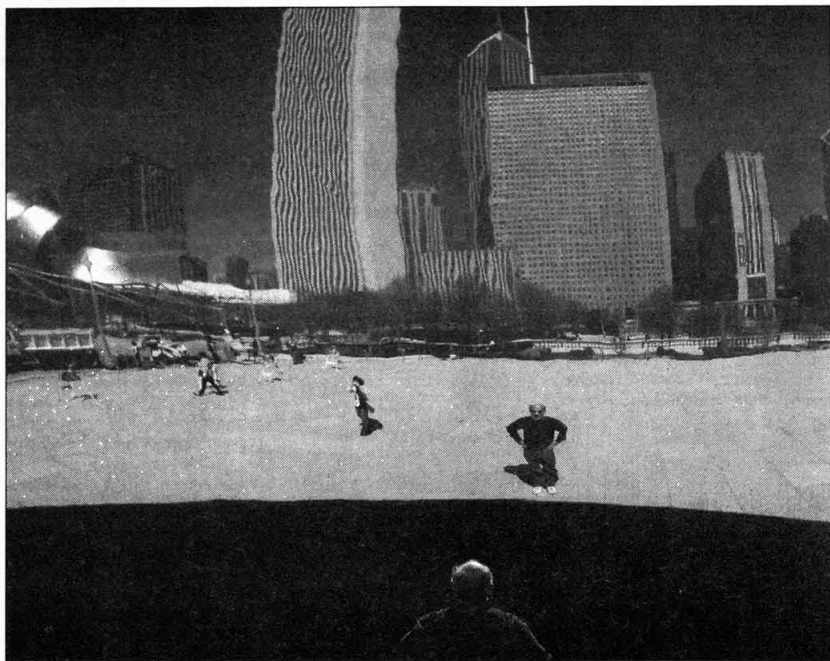
"These cuts have not impacted our ability to fulfill our core mission," said Chris McCloud, a spokesman for the Illinois Department of Natural Resources. "We've trimmed the fat in state government and are doing more with less."

In the report, unions claim that since 2001 the IEPA's budget was cut by 13 percent and the Department of Natural Resources' was cut by 30 percent. However, Carson said the IEPA cuts were closer to 5 percent, and McCloud said that the cuts were closer to 7 percent in the governor's proposed budget for natural resources.

Despite the disputed budget reductions, 76 state legislators and the union signed a letter to four legislative leaders. The goal is to restore one-third of the 7,000 positions cut from the frontlines of state government, according to the letter addressed to the Senate president, speaker and minority leaders.

"The protection of our environment and natural habitats is jeopardized," the letter reads. "Our

Seeing double



Michael Jarecki/The Chronicle

Ross Miller stares at his reflection in the Cloud Gate sculpture in Millennium Park. The sculpture, more commonly known as the bean, was designed by British artist Anish Kapoor and measures 66 feet long by 33 feet high.

state parks, once among the best in the nation, are falling into disrepair and reducing public access."

Some credit that's because of the lack of employee replacement.

"I'm concerned about understaffing," Ryg, who signed the letter, said. "As people leave,

they're not being replaced."

At the IEPA, for example, 84 people retired under former Gov. George Ryan's early retirement plan offered near the end of 2002; only some of the positions have since been filled, Carson said.

Aiming to restore all of the positions that have been cut in one year is unrealistic, Lindall

said. However, it's important to begin re-establishing the positions this year, he added.

The union issued nine reports last month about the effects of staff and budget cuts on services provided by Illinois state government, including food stamps, welfare, education in prisons and child abuse investigations.

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March 11th

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April 9

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RELEASE PARTY FOR
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April 23

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Boating: Chicago Park District owns entire waterfront

Continued from Back Page

Westrec handles all the financial aspects within the harbors by collecting fees and depositing them into a park district account, Stevenson said. The park district then pays Westrec a management fee for overseeing harbor operations.

Stevenson said Chicago's harbor system is unlike any others because the park district owns the entire lakefront, whereas in other cities the waterfront is owned by many private interests.

And that helps attract more boaters to the water, said Kelly Kaylor, a representative from the National Marine Manufacturers Association, a Chicago-based group that represents the North American boating industry.

"It's a really unique boating destination for people," Kaylor said. "Between the parkland along the shoreline and the Chicago River, it's a very conducive place for boating."

According to the National Marine Manufacturers Association,

boating is on the rise, with more than 69 million participants in 2004 nationwide. Illinois is 10th in the nation in terms of boat registrations, with just below 400,000 in 2004.

Great Lakes boaters are on the water about 23 days per year and dropped more than \$16 billion into the economy in 2003, Kaylor said.

"It's a really unique boating destination for people. Between the parkland along the shoreline and the Chicago River, it's a very conducive place for boating."

—Kelly Kaylor, National Marine Manufacturers Association

Boat sales usually pick up in January because of the numerous shows held around the Chicago and Milwaukee area, said Thomas Tobin, manager at Chicago Sea Ray Incorporated.

The boat dealer and service repair company has 22 locations throughout Illinois and Wisconsin, two of which are in the harbor system. The company is keeping busy this April preparing thousands of boats for delivery into the lake after being stored for the winter.

Tobin said that people general-

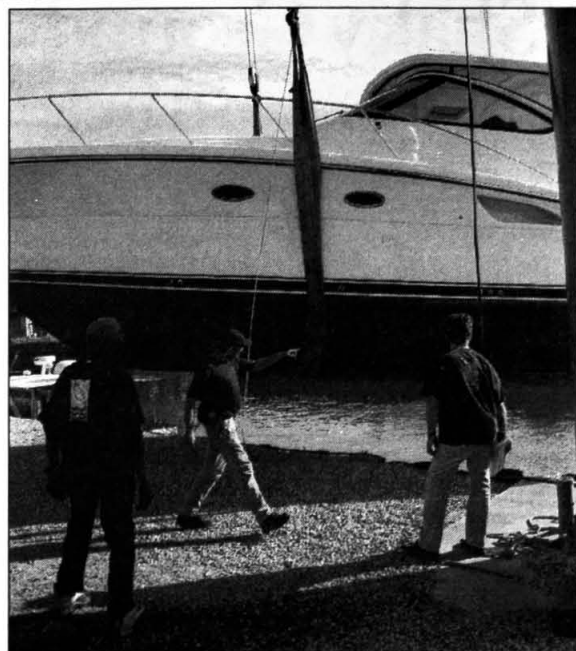
ly gravitate toward larger boats that range from 30 feet to 45 feet on Lake Michigan because of the sheer size of the lake.

And spending time on the lake is a lifestyle that is usually acquired, Tobin said, which is a relatively small part of the population.

"It attracts people who simply have the boating gene," Tobin said. "But in terms of a demographic, it's split between all walks of life."

When he was growing up, Jakubas said, his older brother had a boat, and the two spent time on Lake Michigan fishing. Throughout the years, Jakubas has sailed the Channel Lakes in Lake County, Ill., and along the Gulf of Mexico in Galveston Bay, Texas, but said he has a great respect for Lake Michigan.

However, with all these boaters on the water, there can sometimes be problems. The U.S. Coast Guard has about 70 officers working out of the Chicago area to keep boaters safe, said Rolando Hernandez, public affairs officer for the U.S. Coast Guard. Using both boat and air patrol, Hernandez said the Coast Guard responds to about five emergency calls across the lake each day out of the thousands of boaters on the water. Most of the emergencies are either collisions or boats taking on water, Hernandez said.



Michael Jarecki/The Chronicle

Yard manager Rick Haislip (center) and owner Mike Heltzer (right), of Goose Island Boatyard, guide a customer's boat into the Chicago River, while Jimmy Brown (left) looks on.

Aside from accidents and emergency situations, the Coast Guard spends a lot of time throughout the summer patrolling the area informing people about safety, like having

enough life vests and flairs. Otherwise, Hernandez said, the Coast Guard is ready for the season.

"Yeah I'm ready and excited," Jakubas said. "We enjoy it."

FAST FACTS

5,000

APPROXIMATE
NUMBER OF DOCKING
SPACES IN CHICAGO.

19 MILLION

ESTIMATED REVENUE
FROM THE SALE
OF SPACES.

26 MILES

MILES OF SHORELINE
IN CHICAGO.

9

HARBORS OWNED
BY THE CHICAGO
PARK DISTRICT.

23 DAYS

TIME AVERAGE
BOATER SPENDS ON
LAKE MICHIGAN
EACH SUMMER.

393,000

NUMBER OF ILLINOIS
BOAT REGISTRATIONS
IN 2004.

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Markets sprouting demand

Popularity of local farmers markets steadily increasing

By Seth Stauffer
Staff Writer

If there were ever a time when a farmers market was just a couple of people trying to sell some extra ears of corn, this isn't it. All around the country farmers markets have grown in popularity from a few stands selling produce once a week to multiple locations in most large cities—some of which operate year round.

With about 30 farmers markets, Chicago is no exception, according to Veronica Resa, a spokeswoman for the Mayor's Office of Special Events. These markets have about 100 vendors, but not all of the applications were in yet because the deadline is in April. Resa said that a majority of Chicago farmers markets open the first week in June.

The city is always on the lookout for more vendors to participate in the markets, and Resa said there were a variety of reasons they started around the city.

"Some are historic, some are at the request of the community and some are at the request of the aldermen," Resa said.

She said that there has not been an increase in the number of Chicago's markets, but there has been an increase in the number of requests for them.

The city markets have a budget exceeding \$100,000 according

Resa.

She said that a large part of that money is used to "get the word out" about the markets and paying market managers to oversee operations. Money for these markets can come from sponsors such as the Chicago Sun-Times and Equinox Fitness Club, two of the 2006 sponsors.

Resa also said that there are plans to create regional markets in Chicago to increase efficiency, but she could not elaborate on where they might be because those details are still being ironed out.

Chicago also hosts private markets like the Green City Market, where the city partners with farmers like Paul Maki who sell organic products. His three-acre farm, Blue Skies Berry, is a member of farming co-op Homegrown Wisconsin and produces organic raspberries, tomatoes, beets and sweet peppers.

Maki said the markets near his farm have gotten much more popular in the last 15 years. He said that people are starting to appreciate good food more now than in recent past and that people in the United States are tired of the "blah" fare found in most supermarkets.

"I think it's really a factor of the changing lifestyle," Maki said. "Something grown locally is grown for its flavor and not its shipability."

He also said that people shopping at a farmers markets get to learn about the food they're eating from the people who grow it and support the local economy when they buy it.

Most farmers markets carry

products from only the surrounding areas. A market in Chicago, for example, would have produce, meat or dairy from farms in northern and western Illinois, southern Wisconsin—where Maki's farm is—and Michigan. Farmers might come from Indiana or Iowa as well, but the trip is a long one.

Some traditional markets may offer only organic produce and other sell virtually everything—even dog treats.

Wendy and Howard Lettvin own the company Tail Waggers, which bakes homemade dog treats that are sold at farmers markets. According to Wendy Lettvin, they have been working the farmers markets together for three or four years.

"We don't sell dog food," Howard Lettvin said. "We sell dog treats."

Howard Lettvin said that the traditional markets will only sell fruits and vegetables, but because he and his wife make the products themselves they are able to sell the treats at some suburban markets.

"The reason we can do farmers markets is because we have a homemade product," Wendy Lettvin said.

In 2000, there were more than 3,700 farmers markets around the country, an increase of 111 percent over the course of a decade, according to United States Department of Agriculture spokeswoman Joan Schaffer. The numbers are six years old, but Schaffer said that there is a new report that is currently being compiled that includes more recent statistics.



KRT

Grant Achatz, a chef, studies specialty lettuce at the Evanston farmers market in 2003. The demand for farmers markets has been on the rise in Chicago and the surrounding areas.

"This is a wonderful way for farmers to make money," Schaffer said. She added that the markets are "mainly made up of farmers who have less than \$250,000 worth of receipts."

This limits participation in the markets to farmers who aren't making a lot of money.

"We're not going to make \$50,000 a year doing this," Maki said.

He added that "our capitalistic lifestyle puts dollar amounts on way too many things." He said things like the scenery and lifestyle he has are worth just as much to him as the money.

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Mauricio Rubio/The Chronicle

Cristian Puetz of Germany studies 'The Other Promised Land' exhibit at the Spertus Museum, 618 S. Michigan Ave., on April 12. The Spertus Museum is one of nearly 50 museums in Chicago. Museums about specific topics, like Jewish culture, are becoming more common.

Niche: Small museums try to compete

Continued from Back Page

Dennis FitzSimons, chairman of the board of directors for the McCormick Tribune Foundation, spoke at the opening ceremony about how the museum was designed.

"We settled on building a concept museum built on ideas rather than artifacts," FitzSimons said.

Leilani Sweeney, communications manager for the McCormick Tribune Foundation, further explained the concept museum. She said that there's a general trend for museums to introduce concepts because they've found it's easier to educate the visitors with ideas than objects. Along with pillars representing the five points of the First Amendment, the museum has interactive, flat kiosks representing certain topics like women's suffrage and immigrant rights.

Another niche museum, albeit without the extensive digital exhibits, is the Chinese-American Museum of Chicago, 238 W. 23rd St. Located in Chicago's Chinatown, this small museum, formerly a wholesale food trading company, is a two-room exhibit gallery. The smaller room serves as an entrance and museum store

while the larger one acts as the main gallery. This museum displays a blend of photographs, text and artifacts to contextualize interacting Chinese and American cultures in the United States.

The art techniques of silk and wood designs are currently on display at the museum, as well as an exhibit on tofu and its impact on Chinese culture.

People interested in getting a glimpse at medical or surgical techniques in history can stroll to another niche museum located on

"We settled on building a concept museum built on ideas rather than artifacts."

—Dennis FitzSimons, chairman of the board of directors for the McCormick Tribune Foundation

Chicago's lake front. The International Museum of Surgical Science, 1524 N. Lake Shore Drive, is a four-level exhibit hall with 22 shows. Marnie Dawson, the director of programs and events, said that the museum deals more in artifacts than concepts. She also said that the museum does not only attract people in the field of medicine, but artists as well.

Among the museum's showcases is the Anatomy in the Gallery series, which blends art and medical themes, national rooms that

display medical and surgical contributions from Latin America and the Netherlands. And there's an exhibit dedicated to medicine during the U.S. Civil War. One particular feature explains that amputation didn't just require a saw; they consisted of a three-step process involving a saw and two different blades, which are on display for visitors.

For a look at Jewish culture, there is the Spertus Museum, located next door to Columbia's South Campus Building, 624 S. Michigan Ave., within the Spertus Institute for Jewish Studies, 618 S. Michigan Ave. The two-and-a-half floor museum has a Jewish artifacts center and generally has two traveling exhibits. Currently on display is an exhibit detailing the life of Anne Frank and an exhibit that explores vacation destinations for Jewish people.

Amanda Friedeman, an educator at the Spertus Institute, said the museum has about 40,000 visitors yearly. Admission to the museum is \$3 for students, and Fridays are free.

If a person is looking for another gallery featuring art and science, the Museum of Holography, 1134 W. Washington Blvd., has both. It contains four galleries dedicated to the 3-D images that jump out of their frames and sometimes create short movements depending on a person's viewing angle.

Among the many displayed holograms are the images inside holographic images. Holographic binoculars and telescope images jut from their frames; peering inside gives the voyeur a secondary holographic image of a parrot, a planet and a woman undressing.

The museum also has section dedicated to medical holography or 3-D x-rays from doctors. Cancer growths in an esophagus and malignant tumors hang on the walls. If these images are too intense, the spinning hologram of Michael Jordan playing with a basketball may be a better call.

Still, despite their gallery sizes, number of employees and limited funds, these niche museums still maintain their autonomies.

"We do everything to make sure that we're self-sufficient," Dawson said.

Funding: Corporations help supplement funds

Continued from Back Page

diverse exhibits, has led many museums to rely more heavily on individual contributions and corporate sponsorship.

For example, the Field Museum's Tyrannosaurus Rex, Sue, was purchased with financial support from McDonald's Corp. and Walt Disney World Resorts, according to the museum's website.

The trend toward sponsorship of museums and exhibits has been increasing so much over the last few years, in fact, that the American Association of Museums released ethical guidelines to make sure that there are no conflicting interests between museums and companies.

The guidelines include making sure the museum's mission is clearly understood by the museum and corporate sponsors, as well as ensuring programs and collections serve that mission and not individual financial gain.

"There was an enormous amount of pressure from many corporations who really didn't understand the ethics of tax-exempt organizations," said Ed Able, president and CEO of the American Association of Museums. "It made it easier for our museums to understand where that line is and for their corporate partners to understand where the line is as well."

Able said America's museums hold an excess of 750 million objects and artifacts in generally old and deteriorating facilities. As the objects and buildings get older, Able said, the conservation they require is increasingly expensive. Because of that, America's museums constantly need more funds—even more than they already have.

"The funding that museums currently have is simply not there to meet all of their multiple demands," Able said.

Carroll Joynes, who helped to compile the report on cultural participation at Chicago museums and serves as executive director of the Cultural Policy Center at The University of Chicago, said the reason corporate sponsorship is becoming more prevalent is because of the current funding model for the institutions.

"[The funding model for cultural institutions in the United States] is basically the flipside or opposite of what happens in many other parts of the world where there is heavy funding for them from taxpayers," Joynes said. "The amount of money needed to run these institutions, like the Field [Museum] and [the] Art Institute, is quite staggering, given people's expectations."

Each year it costs more than \$58 million to run the Field Museum according to Pat Kremer, spokesperson for the Field Museum.

Joynes said it would be impossible to run some of the institutions without corporate sponsorship. He added that for the most part corporations sponsor museums and exhibits

"The funding that museums currently have is simply not there to meet all of their multiple needs."

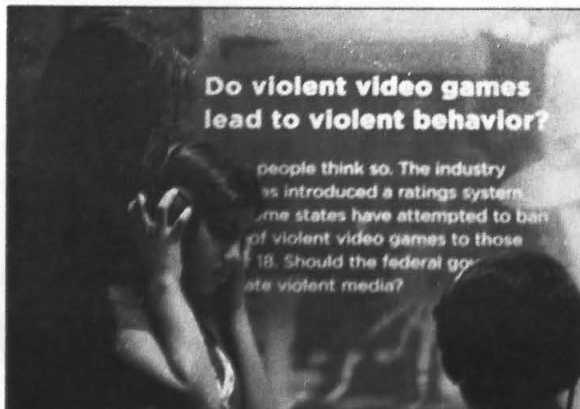
—Ed Able, president and CEO of the American Association of Museums

in Chicago out of a genuine civic obligation. He said many of the corporations have money to give because of the millions of people museums draw to Chicago.

"Where this pinches sometimes is when small museums look for sponsorship," Joynes said. "It takes a huge amount of work to get buy-ins if you're not one of the 'haves.' It isn't [always] all about bang for their buck, but it is sometimes."

Susan Rosetti, director of external affairs for the Arts and Business Council of Chicago, an organization that works to bring business and arts closer together, said corporate and museum interests can conflict and become a problem when the sponsorship is extremely large.

"You have to be very careful and be very clear about what your mission is," Rosetti said. "Draw very firm parameters around what input your sponsor has and what they get to put their logo on and where you draw the line."



Mike Sendra/The Chronicle

Afshan Syed, left, with her daughter Nadi Syed, 10, and her son Rehan Syed, 8, listens to an audio exhibit on censorship, at the McCormick Tribune Freedom Museum, on April 13.

Bloomin' in Daley Plaza

Vendors showcase floral displays for Earth Week

By Allison Riggio
Staff Writer

Spring has sprung at Daley Plaza—at least a little. The city's annual floral market, Bloomin' Terrific, has set up shop at Daley Plaza, 50 W. Washington St., through May 12, with vendors selling flowers every weekday from 10 a.m. to 3 p.m.

This year only two vendors are participating in the small event, but the city went forward with it to emphasize that spring is here. According to Mecca Perry, a representative from the Mayor's Office of Special Events, Bloomin' Terrific is planned to

correlate with the many holidays throughout spring, including Earth Day and Mother's Day.

"From April to May we pretty much try to play on the events [or] holidays that happen," Perry said. "We try to bring out some of the spring things that make you think, 'Oh, it's April—it's spring.'"

Bloomin' Terrific's main event is its "green house," a tent set up for its two floral vendors to sell flowers and plants to passers-by. In the past, Bloomin' Terrific has had three to four vendors participate; however, this year only three applied and just two returned the

proper paperwork on time, Perry said.

For the first time, Bloomin' Terrific will hold an Earth Day celebration in partnership with the Chicago Department of Environment on April 19. Mayor Richard M. Daley is scheduled to discuss Chicago's revised environmental agenda as part of the day's activities.

"We took the opportunity to piggyback on Bloomin' Terrific, which is already out there, so that the general public could get more involved [with Earth Day]," said Ann Sylvester, media relations and marketing specialist for the Mayor's Office of Special Events.

According to Larry Merritt, assistant commissioner for the Chicago Department of Environment, details of the mayor's revised environmental action plan are not available. The current plan has goals set for 2010 and 2020 to increase the number of "green" vehicles in the city's fleet and to get 20 percent of the energy that city facilities use to be renewable energy, he said.

"Where we were, what we've done and where we're headed as a city in terms of the environment and those practices—this is just a little bit revised version of that," Merritt said. He added that he did not know if there would be new sections or adjusted numbers in the revised agenda.

The Earth Day celebration will host about 25 environmental organizations on Daley Plaza, Perry said. Many of the groups will have booths set up for people to stop by and learn what each organization does, and what they can do on an individual level to help the environment, Merritt

"We try to bring out some of the spring things that make you think, 'Oh, it's April—it's spring.'"

—Mecca Perry, a representative from the Mayor's Office of Special Events



Allison Williams/The Chronicle



Allison Williams/The Chronicle

Efrain Calderon (above) of City Scents Flowers, 209 E. Ohio St., arranges some flowers for Bloomin' Terrific at Daley Plaza, 50 W. Washington St. Bloomin' Terrific is one of the many events going on for Chicago's Earth Day and runs through May 12. (Left) Some of Calderon's finished arrangements.

said. The Earth Day celebration combined with Bloomin' Terrific seemed like the best place and time for the mayor to reveal the city's new agenda, Merritt said.

In addition to flower sales, Bloomin' Terrific also includes a calendar of free lunchtime events; typically taking place from noon to 1 p.m. Programs include guest speakers, a yoga class, a book fair and a presentation of gardening tips.

Veronica Ventresca, owner of Veroniques Floral Ltd., 1164 N. LaSalle St., said this year is her second time participating in the Bloomin' Terrific floral market. She said that though her profits aren't great—vendors pay a \$50

weekly fee to sell at the festival—the exposure for her business is worth it.

"You're selling everything [at a] reasonable [price] so you're not making a big profit," Ventresca said. "I do think it helps your business if you promote your business. I like the idea of having other vendors [at Bloomin' Terrific] because it draws more attention to the space, so I think that's good."

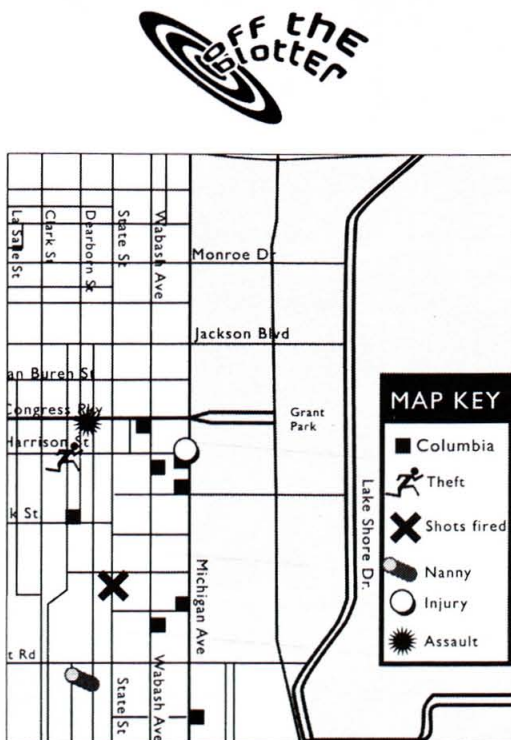
Ventresca said that profits might be better if the city had chosen a typically warmer month to have a floral market, since Chicago is often known for lingering cool temperatures in early April.

Change exchange gone bad

An 18-year-old man told police that an unknown man tapped him on the shoulder at the Harrison Red Line stop and asked if he had change for \$10 on April 5. After the 18-year-old gave the man his money, the man refused to give him the change. The offender then grabbed the 18-year-old's iPod and cell phone out of his pocket. He threatened to kill the victim and fled the scene. Police did not locate the offender.

Wrong place, wrong time

A 53-year-old man was attacked by two unknown offenders while standing at 31 W. Van Buren St. on April 8. The man was punched and kicked in the face; he sustained cuts on his chin, forehead and inner ear. The man was taken to Northwestern Memorial Hospital. Police did not locate the offenders.



Josh Covarrubias/The Chronicle

Call Nanny 911

At a playground at 1212 S. Plymouth Court, a 55-year-old woman waved at a 9-year-old girl on March 31. She then motioned the girl to come toward her. The girl ran into the school to report the incident. The girl's father said that the woman was a former nanny who was fired in December 2005.

Bustin' a cap

Police responded to a call about shots fired in a hotel located at 1007 S. State St. on April 4. Two witnesses told police that they heard gunfire from a room down the hall. The police knocked on a 36-year-old man's door and asked about the shots. He denied firing a gun, but police noticed one in plain view in the man's room. Police also smelled gun powder. The man was arrested.

Chicago museums: a wealth of culture

Museums find a niche in Chicago

By Eric Kasang
Assistant City Beat Editor

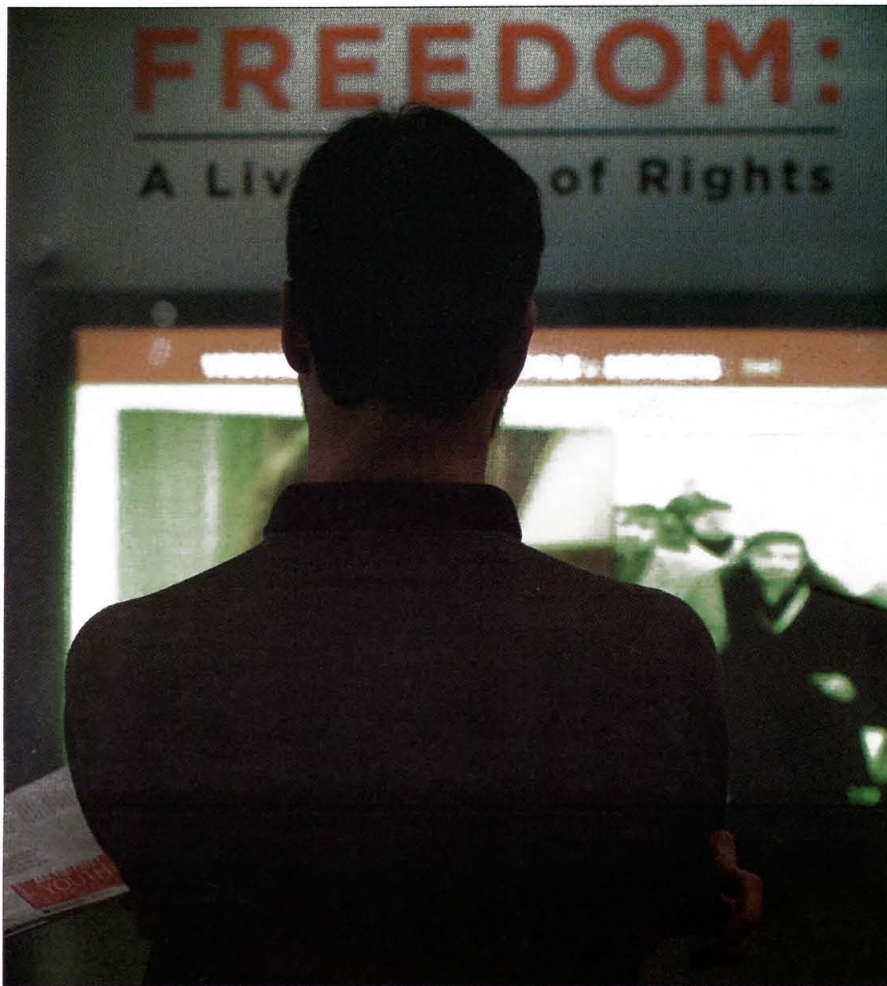
With Mayor Richard M. Daley on hand for the ribbon cutting ceremony, Chicago added another museum to its list on April 11: McCormick Tribune Freedom Museum.

The McCormick Tribune Freedom Museum, 435 N. Michigan Ave., is a bi-level space dedicated to First Amendment rights and educating the public of the concept of various freedoms. Although this new museum is the first of its kind, a showcase for the idea of freedom, this niche museum concept, or a museum that presents a specific topic or idea, is nothing new to Chicago.

Currently, there are approximately 49 museums located throughout Chicago, according to a list compiled by The Chronicle. They range from a single level, two-room collections to multilevel buildings that cover entire city blocks. While the larger museums hold various exhibits simultaneously, it's the smaller exhibit halls that present more focused displays. One such specific presentation is at the Freedom Museum.

Created and funded by the McCormick Tribune Foundation, the new museum is designed to educate people on particular aspects of their rights in the United States.

See **Niche**, Page 26



Mike Sendra/The Chronicle

Matt Lauterbach, a teacher at Curie Metropolitan High School on Chicago's southwest side, watches one of the interactive video screens at the McCormick Tribune Freedom Museum, 435 N. Michigan Ave., on April 13. The museum, which opened on April 11, is the first exhibit space dedicated to the First Amendment as well as various forms of freedom.

Funding depends on sponsorship

By James Ewert Jr.
Assistant City Beat Editor

Recent criticism of some of Chicago's top cultural institutions may cause some of them to rely less on public funding and look increasingly elsewhere for monetary support.

For the past few months many of Chicago's largest museums have come under scrutiny for declining attendance and a lack of racially diverse participation, due to two reports released since the beginning of the year by the Cultural Policy Center at the University of Chicago and Museums in the Park.

Financed by the Chicago Park District, Museums in the Park is made up of 10 of the largest institutions in Chicago.

Jacqueline Triche Atkins, executive director for Museums in the Park, said although the \$33 million that the Park District provides the organization has not been reduced in the past two years, the organization is still dealing with a 12 percent reduction in funds that incurred from 2003 to 2004.

"The city, as well as the state, [is] aware of the need for contributions. It's just a matter of trying to allocate and compete against other pressing needs," Atkins said.

The growing need for funds, to both boost attendance and cultural participation through new and

See **Funding**, Page 26

Boaters prepare to sail

Chicago's harbor municipality largest in the country

By Alan J. Baker
City Beat Editor

Nearly a month before launching his sailboat on Lake Michigan, Ed Jakubas prepared by cleaning its interior, and he is in the process of waxing the hull and painting the bottom with an anti-fouling solvent.

Jakubas is aiming to have his 30-foot Catalina sailboat moved from a yacht yard on the South Side, where it was stored for the winter, to a walkup slip in Burnham Harbor, 1559 S. Lake Shore Drive, by May 6.

The 54-year-old from Downers Grove is one of nearly 5,000 boaters who lease spaces throughout the Chicago Park District's harbor system, the largest municipal system in the country with revenue reaching \$19 million.

Westrec Marinas, the company hired by the Chicago Park District to manage the city's nine harbors, spent the week of April 10 installing 1,120 docks, mooring cans and star docks at its Burnham Harbor marina.

Boating season officially launches May 15, but people along the waterfront may start seeing activity by April 15, said Scott Stevenson, vice president of Westrec Marinas.

"We have had a relatively mild winter," Stevenson said. "So we're getting the mooring cans in actually earlier than they have ever been in."

Westrec acquired management of the marinas spread along Chicago's 26 miles of coastline 10 years ago and has been overseeing all operations within it since.

The entire system has 3,500 slips, or places where boaters can pull up and anchor their craft to a dock. There are also 600 star docks, circular docks that are not accessible from land, and 900

mooringcans, or buoys, that float on the water.

Prices for spots vary depending on boat length and how and where it's anchored, but it can range from a few hundred dollars to \$12,000 for the season, which runs through Oct. 15.

Jakubas has been leasing docking space through Westrec for eight years and is expecting to pay about \$2,250 this summer. He said it's worth the price, considering he makes it onto the lake almost every weekend with his wife and three kids.

Other people are not so lucky. While the number of spaces has increased by nearly 500 since Westrec took over management, there are 700 people on the waiting list to get into the harbor system this year, Stevenson said.

"The difficulty is that not many people give up their spots," Stevenson said. "So not nearly as many spots open up as there are people that want to come into the system."

See **Harbor**, Page 24



Michael Jarecki/The Chronicle

Chris Goodnight, an employee at Goose Island Boatyard, 934 N. Branch St., backs a 40-foot boat into a crane harness on April 14. The 40-ton crane then places the boat in the Chicago River where owners prepare their boats for the new season.