

4-24-2006

## Columbia Chronicle (04/24/2006)

Columbia College Chicago

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**INSIDE**  
The return of women's football ... Back page  
Inside a Chicago book tour ... Pull-out page 8

A Chronicle Investigation:

# Centers of attention?

**Survey reveals little student awareness of Columbia's programs**

By Amanda Maurer  
Assistant Campus News Editor  
and

Sam Libretti  
Associate Editor

Woven into the fabric of the Columbia community are a number of arts and media research centers and educational bodies with a mission to provide services to students and the surrounding community. These institutions range from hands-on affiliates like the Museum of Contemporary Photography to more intangible outreach programs like the Center for Community Arts Partnership.

However, an investigation by the Chronicle found a noticeable discrepancy between how much support Columbia gives these programs and how many students have heard of or use them.

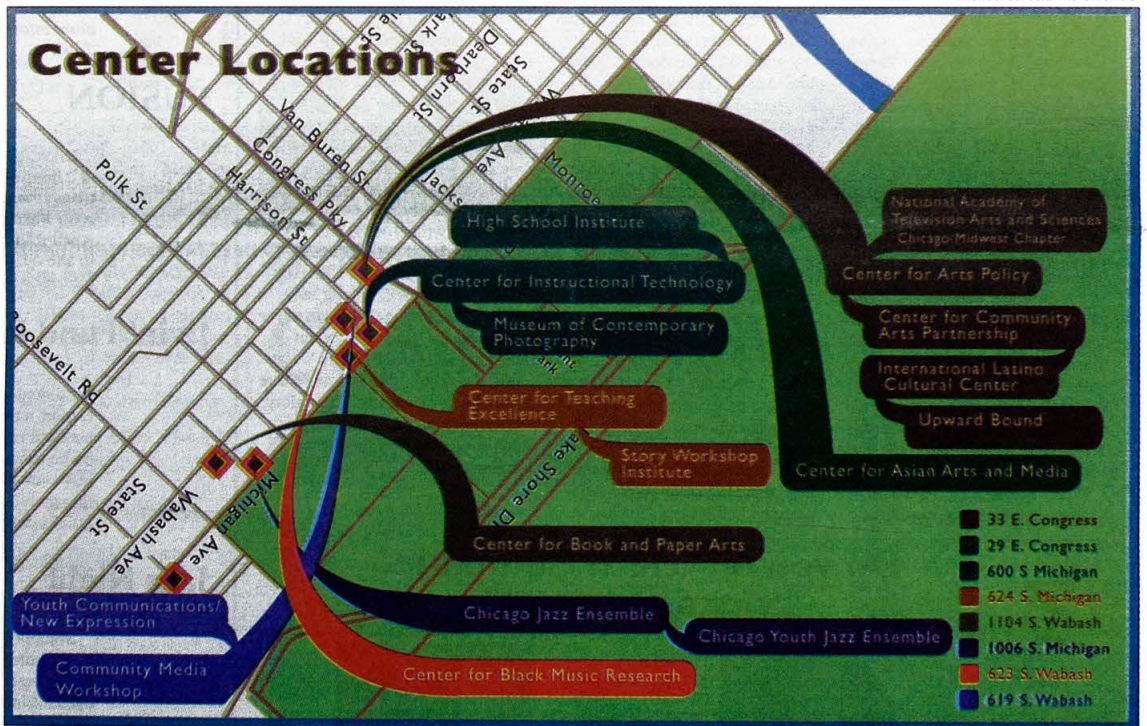
The Chronicle recently conducted a non-scientific survey on awareness of the 18 centers and other affiliates that Columbia provides free space for on campus. The survey questioned 116 students from a variety of majors ranging from freshmen to seniors. The programs that were examined were broken down into categories of research institutions and educational bodies.



Michael Jarecki/The Chronicle



Michael Jarecki/The Chronicle



Josh Covarrubias/The Chronicle

See **Centers**, Page 9

The Center for Asian Arts and Media (top left) and the Center for Black Music Research are two of the most well-known centers on campus.

## Breaking the Waters

**A conversation with legendary filmmaker John Waters**

By Jennifer Sabella  
Managing Editor

Some call him an inspiration, others an abomination. Writer, director, actor and self-proclaimed "Filth Elder" John Waters is coming to Columbia on April 28 to chat with students about the ins and outs of using filth, violence and "ludicrous" sexual behavior to their advantage.

The 60-year-old Baltimore native who brought us *Hairspray*, *Cry-Baby*, *Pink Flamingos*, and

more recently, *A Dirty Shame* has no qualms about the explicit nature of his work. With a devoted fan base of outcasts and weirdos, Waters has shown no signs of slowing down in recent years and has brought homosexuality, sex addiction, bestiality and, of course, coprophelia (who can forget the famous *Pink Flamingos* scene where drag queen Divine eats feces) to the limelight.

In a recent interview with The Chronicle, Waters discussed his new television series, tanning beds and defending terrorists.

**The Chronicle:** I read that you're working on a show

called "Til Death Do Us Part."

Waters: I have two shows. I have one show that's on right now on the Here! Network called "John Waters Presents Movies That Will Corrupt You." It's cable on demand, but it's cheaper than a bottle of poppers. It's 13 episodes, 13 rooms in my house, and I talk about the movies and show really insane movies. That's what I'd like you to watch now because that's on now. The other one is for Court TV that's called "Til Death Do Us Part," but we have only shot a pilot. That's based on true crimes done with actors that are

See **Waters**, Pull-out page 6

## Program recycled for improvement

By Hayley Graham  
Campus News Editor

Columbia's recycling program is currently being redesigned to decrease the amount of on-campus waste and increase its amount of recycling.

"I think it's going to make recycling more visible with faculty and staff so that they can become aware to recycle," said John Wawrzaszek, the student supervisor for the recycling program.

In January, the college took on a new waste management firm, Recycling Services, which

includes recycling in the process. The revamped recycling service is now in the process of placing boxes for paper in every classroom and near every faculty and staff desk on campus. Columbia's maintenance workers will empty these boxes each.

"We're very happy to be instituting this new recycling program in a comprehensive, campuswide way," said Alicia Berg, vice president of campus environment.

Columbia has had a student-run

See **Recycling**, Page 10





## Out of the blue, into the black

By Jeff Danna, Editor-in-Chief

One of the most beautiful songs I've ever heard is Neil Young's "After the Gold Rush."

The three-and-a-half-minute tune from Young's 1970 album of the same name is the kind of song that immediately sounds familiar, even if it's your first time hearing it. The only instrumentation is Young's fragile falsetto, a simple piano accompaniment and a French horn solo, but it has the power of an orchestra.

Every time I hear it, I always find something new to love, whether it's how Young's voice trails off on the last verse or how his undulating left-hand piano chords create the illusion that a string quartet is providing the song's rhythm.

And although Young only sings three verses of carefully chosen words, no choruses, the lyrics sound more like an epic poem.

Too bad I have no idea what he's singing about.

"Well I dreamed I saw the knights in armor coming / Saying something about a queen / There were peasants singing and drummers drumming / And the archer split the tree."

That's just the first four lines. Young's lyrics become stranger when he starts crooning about lying in a burned-out basement with the full moon in his eyes and dreaming about silver spaceships flying in the yellow haze of the sun.

But the exact meaning of "After the Gold Rush" is not important. The song captures a mood, the disillusionment of a country in the midst of a senseless war (that would be Vietnam) and one of the most domestically turbulent periods in American history—the late 1960s and early 1970s.

When Young sings, "Look at Mother Nature on the run in the

1970s," we might not understand the lyrics' connotative meaning, but we understand the emotions behind it: fright, desperation, confusion, the uncertainty of moving into the great unknown of a new decade following such a tumultuous one. It's this ambiguity that makes "After the Gold Rush" sound like such a grand statement 36 years after its recording.

If only Young could still write so poetically and so passionately about the state of social and political affairs and make his words sound timeless. His latest musical venture is a concept album about the Bush regime and the Iraq war that, based on early reports describing its sound, could prove to be quite a difficult listen—and not in a rewarding way.

The album, *Living With War*, will feature 10 songs played by "a power trio with trumpet and 100 voices," according to his website. He is calling the album "metal-folk protest" music, "a metal version of Phil Ochs and Bob Dylan."

Well, Young certainly captured my attention. That doesn't sound like the most orthodox rock 'n' roll record in the world, but some of my favorite albums showcase artists taking their music in bold, weird directions (pretty much anything recorded by Tom Waits from 1983 on comes to mind).

It's not the description of the music that made me cringe—it was the lyric samples: "I'm living with war every day / I'm living with war in my heart every day / I'm living with war right now." Wow, Neil ... how profound.

Or how about, "I never bow to the laws of the thought police / I take a holy vow / To never kill again?" This overly simplistic drive is coming from the same pen of the man who wrote such scathing anthems as "Rockin' in

the Free World" and haunting narratives about drug abuse like "The Needle and the Damage Done."

I applaud Young for having the guts and the sensibility to write a collection of songs so openly critical of the Bush administration (let's forget for a moment that Young is Canadian). Few musicians have done so since the president announced we were at war with Iraq or even since he declared a War on Terror after 9/11. Young, on the other hand, has titled a new song "Let's Impeach the President."

Aging rockers like Young, Bruce Springsteen and Steve Earle have been some of the only mainstream musicians to tackle current affairs, but for the most part, they've failed to create any timeless music while doing so (Earle has done a slightly better job). Songs like "Like Living With War" are nothing more than indulgent rants—they offer no insight into the human condition or the general feeling of the country the way "After the Gold Rush" did.

Artists like Young certainly deserve to be criticized for their half-hearted efforts. We look to artists of all sorts to provide some understanding of the world, just as we do scientists, philosophers and religious leaders. Young, who has proved himself to be one of the truly great songwriters of the rock era, is failing to do his job effectively.

On 1979's "My My, Hey Hey (Out of the Blue)," Young sang, "Once you're gone, you can never come back / When you're out of the blue and into the black." That line is ringing more and more true of popular musicians: Their glory days as respectable songwriters have passed. And they're not coming back.

—jdanna@colum.edu

## IN THIS ISSUE

1/12 Campus News  
16/17 Commentary  
Pullout The Word  
22/28 City Beat

## Announcements

### Novelist Presentation

International award-winning novelist Tony D'Souza will come to Columbia for a reading and discussion on April 24. The free event will be held in room 401 of the Alexandroff Campus Center, 600 S. Michigan Ave., from 12:30 p.m. to 1:45 p.m. For more information call Iris Dawn Parker at (312) 344-7297.

### FUSION

Click, a Columbia student organization for artists, is hosting FUSION: An Artist Networking Convention, where students can come and interact with businesses and artists. The event will be held April 27 from 5 p.m. to 9 p.m. in the Conway Center in the 1104 Center, 1104 S. Wabash Ave. For more information contact clickthismusic@hotmail.com.

### Jivin' Fund Raiser

Students can help raise funds for Inaside Chicago Dance, a nonprofit organization that has been asked to perform in Madrid, Spain, this summer. The event will be held April 25 at Mix, 2843 N. Halsted St., and will last from 7 p.m. to 10 p.m. There is a \$25 entry fee that includes an open bar, food and entertainment. For more information contact eventors@aol.com.

### Jazz Night

Students can come to Singers with Ringers, an event held by the Music Department, which features Jazz singers and instrumentalists. It will be held in the Hokin Annex in the Wabash Campus Building, 623 S. Wabash Ave., from 7:30 p.m. to 9 p.m. on April 26. For more information call Gary Yerkins at (312) 344-6110.

## Correction

In the April 17 edition of The Chronicle, the story "Union wins legal battle, vote" incorrectly stated that the votes of 36 tutors, the majority of the disputed ballots, were challenged by Columbia. Only 16 of the 60 challenged votes were from tutors. The majority of disputed votes, 19, was from full-time faculty. The Chronicle regrets the error.

## 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](mailto:chronicle@colum.edu).

## IN YOUR OPINION

### Do you recycle at Columbia? Why or why not?



"No. I don't recycle in general. I don't have the time."

—Carolyn DePalma, freshman, cultural studies



"No, I don't ever see recycling bins around here."

—Scott Wendell, senior, marketing communications



"We have recycling?"

—David Peak, junior, fiction



"What recycling? Where?"

—Louise Viloria, junior, marketing communications

# Missing records sting students' pocketbooks

**Immunization fees affect 3,000 students, earn Columbia \$150,000**

By Mark Byrne  
Assistant A&E Editor

Much of Columbia's budget is derived from tuition, but the school is also bringing in more than \$100,000 from fines charged against students with outstanding vaccination reports, almost one-third of the student population.

Nearly 3,000 students are being charged \$50 fines every semester for not having their

immunization records on file, according to Raymond McMillan, Columbia's assistant registrar and immunization officer.

Illinois law requires all students enrolled at

a college or university to have proof of two separate shots for measles, one shot for rubella, and one shot for mumps. The state also requires each student to have one tetanus-diphtheria shot within the last ten years. This is because of the high-risk factor of students living in dormitories.

McMillan said that colleges are audited by the state to make sure that enough students have their records in, and Columbia always meets the standards, though he was not sure what the

standards are.

Melanie Arnold, a media relations officer at the Illinois Department of Health, said that the standards are not as much rules as they are guidelines.

"We typically expect schools to have 95 percent [of students in compliance]." However, Arnold said that the standards are not enforced with fines by the state. If the school has less than 95 percent, like Columbia, there is no penalty.

McMillan made no indication that Columbia's 70 percent is below the requirement, but he is

still troubled by the large number of students who pay the fines rather than just turn in records.

"We give them every opportunity to comply," McMillan said.

"We send out five letters explaining that they need to have these immunizations for our office and because the state law requires it."

McMillan said that while some other schools require students to have their records in before they can register, Columbia only charges fines, and because of that some students just let it slide.

Without stricter punishments,

**"Most people have the proper vaccinations. It's hard to get this far without them unless you're a religious objector."**

—Dr. Blair Odland,  
Columbia health director

See Records, Page 12



Courtesy Micki Levinthal

Chicago blues legend Buddy Guy will join publisher Linda Johnson Rice and founder of The Second City Bernard Sahlins as Columbia's three honorary degree recipients this year. The musician will also hold a free concert at Manifest on May 11.

## Columbia awards degrees in excellence

**College will honor industry professionals at commencement**

By Jim Jaworski  
Assistant Campus News Editor

You don't necessarily have to graduate to get a degree from Columbia. But before you get too excited, you should know you have to be a well-known in your field first—which could take a lot more time than completing a program.

At the 2006 commencement ceremonies on May 14, Columbia will hand out honorary degrees to blues icon Buddy Guy, publisher Linda Johnson Rice and founder of The Second City Bernard Sahlins. The degrees are intended to recognize those who have achieved greatness in fields that are taught here at Columbia, said Mark Kelly, vice president of Student Affairs.

While none of this year's recipients ever attended Columbia, that isn't one of the requirements to receive an honorary degree.

"When you look at the list of honorary degrees, it's a pretty stunning list," Kelly said. "It's really a who's who of great

artists and media professionals."

The recipients are nominated by various members of the college community, and senior administrators decide who will receive the degrees. Each year since 1964, Columbia has awarded three to six degrees.

Guy and Sahlins will speak at the morning commencement ceremony, and Johnson Rice will address graduates in the afternoon ceremony. Recipients are encouraged to be as colorful as they can be to reflect Columbia's attitude, Kelly said.

"We always encourage our honorees to not get weighed down by tradition with other commencements," Kelly said. "They can have a bit more fun here and offer cosmic advice to our graduates."

Some recipients in the past have performed for students—giving concerts and theater productions. This year is no different. Guy will give a free performance for students at Manifest on May 11.

Guy is a five-time Grammy award winner and Rock and Roll Hall of Fame inductee. He made a name for himself playing world-famous Chicago blues venues like the 708 Club and recording for Chicago-based

Chess Records in the 1950s. He has also performed alongside other blues icons, such as Muddy Waters and Sonny Boy Williamson.

"He definitely is one of the most significant bluesmen of our time," said Rosita Sands, executive director of Columbia's Center for Black Music Research. "He is a masterful communicator. In his performances he really communicates a lot of raw emotion and lyrics that really tell the story of the black experience in this country."

Sahlins is the founder of Chicago comedy theater The Second City, which has spawned the careers of many famous comedians, including Bill Murray and Dan Aykroyd. He is also the co-founder of the International Theatre Festival of Chicago, the Lithuanian International Theater Festival and Second City Television.

"He's one of the most important contributors to comedy, theater and film in the last 50 years," said Sheldon Patinkin, chair of the Theater Department. "Since Second City has supplied some of the most important actors, comics, writers and

See Degrees, Page 12

## Vaccinations required by Illinois law

### Measles

A highly contagious viral infection spread through coughing or sneezing. Measles causes severe cold-like symptoms, a high fever and a distinct red rash. The disease can be fatal, but only in rare cases.

### Mumps

A highly contagious viral infection spread through coughing or sneezing. Symptoms include swollen salivary glands, fever, headache, muscle aches, loss of appetite and fatigue. Most people who contract mumps have mild symptoms, if any. Complications are rare.

### Rubella

A viral respiratory disease that causes a rash and fever for two to three days. The disease is mild and rarely causes long-term problems, but can cause birth defects in pregnant women.

### Tetanus

A bacterial disease affecting the nervous system that enters the body through a break in the skin. Tetanus can cause lockjaw and difficulty swallowing. The disease can be fatal in rare cases, mostly in the elderly.

### Diphtheria

Respiratory; diphtheria causes a sore throat and fever while cutaneous diphtheria causes infected skin lesions. Both are treatable, but the respiratory disease has a higher risk of complications and can be fatal.

Source: Centers for Disease Control and Prevention



# 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

Interested in volunteering for Manifest? Contact:

## Frequency TV

Columbia College Television Dept.  
312.344.8509  
frequency@colum.edu

# NATIONAL LAMPOON NETWORKS

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

## ZILO

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

AFFILIATE PROGRAMMING

# ftv

## Podcasting

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

getonthe [frequency.com](http://frequency.com)  
or

The iTunes Music Store and search for "Frequency TV"

Live with  
JANE

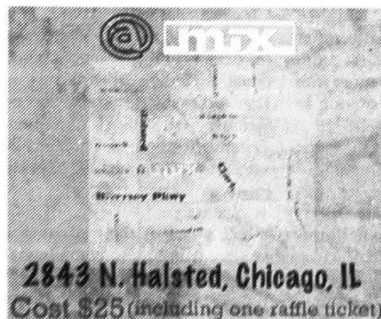
A fund-raiser for



Performance By:  
PATRICK FACT

Free Drinks and Food 7-10p  
Silent Auction

(well drinks and drafts)  
83 shots / 83 bombs



2843 N. Halsted, Chicago, IL  
Cost \$25 (including one raffle ticket)

Tuesday, April 25  
7p-10p



FOR MORE INFORMATION:

EVENTORS@AOL.COM

P:312.217.JANE

Presented by Inaside Chicago Dance

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

### Concert Hall Events

#### Monday April 24th

Singing on Stage Recital  
12:30 PM

Drum & Percussion Recital  
3:00 PM

Rhythm & Blues Ensemble Recital  
7:00 PM

#### Tuesday April 25th

Songwriting 2 Recital  
12:30 PM

Latin Ensemble Recital  
7:00 PM

#### Wednesday April 26th

Classical Guitar Ensemble Recital  
12:30 PM

Analytical Studies Brass Concert  
3:00 PM

Classical Guitar Recital  
7:00 PM

#### Thursday April 27th

Jazz Artist Jimmy Heath in Concert  
12:30 PM  
(Reservations Required 312-344-6300)

Jazz Artist Jimmy Heath Workshop  
1:30 PM  
(Reservations Required 312-344-6300)

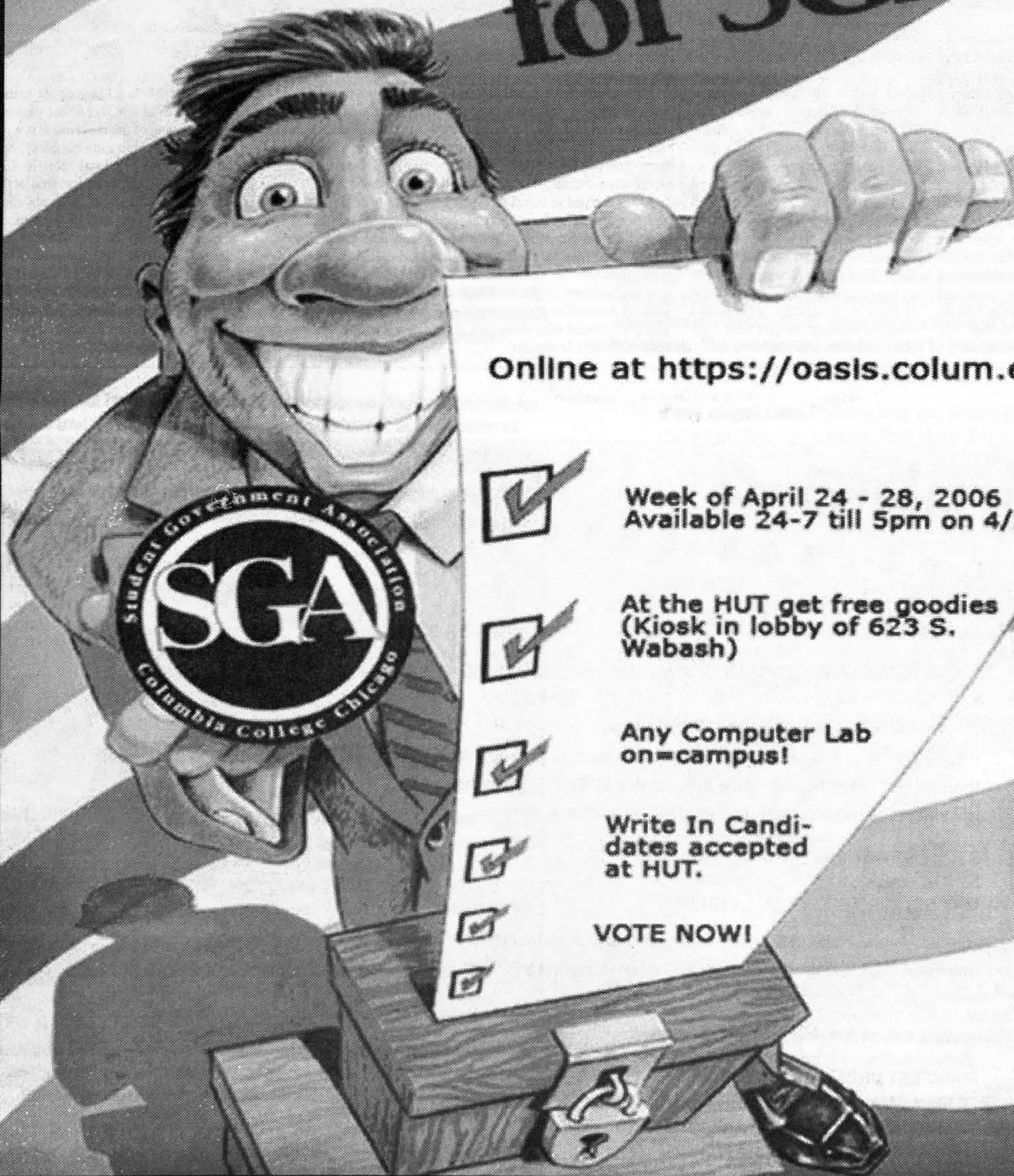
Jazz Guitar Ensemble Recital  
7:00 PM

#### Friday April 28th

Gospel Choir Recital  
7:00 PM

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

# vote for SGA!



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Week of April 24 - 28, 2006  
Available 24-7 till 5pm on 4/24



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dates accepted  
at HUT.



**VOTE NOW!**





# Columbia grad a bubble superstar

**World record holder touring China, Israel**

By Kim Haburn  
Staff Writer

When Geoff Akins' bubble bursts it's not just disappointing—it could cost him a world record.

On WGN-TV March 20, Akins, a Columbia graduate, set a new record for the longest bubble chain, kicking off National Bubble Week. The previous record was a chain nine bubbles long; Akins' chain had 12 bubbles. He is one of only a handful of "bubbleologists" in North America and one of only a dozen in the world.

Bubbleology, according to Akins, is the art of creating large bubbles, bubble chains and other bubble formations. He said there's "no real secret to it," just a lot of practice.

To make a bubble chain Akins uses a wand and a straw. He first blows a bubble a little larger than a golf ball with the straw, then attaches it to the wand. After the bubble is attached he takes the straw and blows another bubble directly onto the first until he has a chain of bubbles, the smallest about the size of a grape. Akins said he finds it best to use Mr. Bubbles brand bubble solution.

During the day Akins is a teaching assistant in the special education department in Lake County, but on nights and weekends, Akins is a magician, juggler, puppeteer and bubbleologist.

"I love [bubbleology]—I can't get enough of it," Akins said.

Although Akins had been interested in magic from an early age and has been performing for 25 years, his interest in bubbleology started later. He saw bubbleologist Tom Noddy on the "Tonight Show" in the mid-1980s and was intrigued by his performance. Akins and Noddy corresponded, and Akins said he knew he wanted to become a bubbleologist while teaching a summer school session in Lake County.

Akins also uses bubbleology when teaching to bond with special education students. For example, he was able to reach one autistic boy who previously had a hard time communicating with him.

"It was the first and only time I was really able to connect with him," Akins said.

Jenni Ratajczyk, the teacher whom Akins assists, said he has performed his act for the class a couple of times, and that the children seem to enjoy it. She said the act appealed to all the students, despite their various disabilities and needs.

"It's a hard thing to find something all the kids are interested in," Ratajczyk said.

A Chicagoland native, Akins graduated from Columbia in 1998 with a communications degree after sampling other majors. He took film and computer animation, creative and fiction writing and poetry.

During April he has been showcasing his bubbleology skills in Israel and China. This tour was originally offered by various museums to Noddy, Akins' mentor, but he was unable to accept and recommended Akins for the job.

Noddy said he was pleased that Akins had gone on the tour and also appreciated that Akins, in part, credited previous bubbleologists for his success.

"Others are understandably anxious to suggest that what they are doing is their original idea and they fail to mention others from whom they gained something," Noddy wrote in an e-mail.

Akins arrived in Israel on April 1 and performed in Jerusalem at the Bloomfield Science Museum, which hired him for three weeks of performances. In addition to the science museum, Akins said he was looking forward to performing for a group of special education kids at a school outside Jerusalem.



Courtesy Geoff Akins

Geoff Akins, a Columbia grad, performs a bubble trick, which he does all over the world. He recently broke a world record by making the longest bubble chain.

Akins decided to fund the China tour himself.

"I had been wanting to go to China for some time now, and while I was in Israel I thought I might as well go to China," he said.

Since he was going to perform in China, Akins thought he might as well add another stop to his tour and called the Hong Kong Science Museum, which hired him for four shows. It turned out the museum was celebrating its 15th anniversary, which Akins thought was rather serendipitous.

"When I looked at pictures of the museum, I saw that painted on the side of the museum was a picture of a girl blowing bubbles," he said.

At his final stop in China, he will perform for free at a school for the deaf and an orphanage. This last stop of the tour is important to Akins because he has a hearing impairment, and so do some members of his family. He said he is also excited about visiting the school because "special education is really near and dear to my heart."

## Columbia

### COLLEGE CHICAGO

600 S. MICHIGAN AVENUE  
CHICAGO, IL 60605

**MANIFESTATIONS: STUDENT ORGANIZATION SHOWCASE**  
HOT HOUSE / 33 E. BALBO AVE.  
MAY 11, 2006 / 7:00-10:00PM

Please join us to celebrate the talents of the student organizations through performance and visual presentations. Special guest judges will select the most outstanding student organization work.

**STUDENT ORGANIZATION CORE**  
524 S. WABASH AVE.  
MAY 12, 2006 / 11:00AM-4:00PM

Join Columbia's myriad student organizations and sponsors for entertainment, music, henna tattoos, handwriting analysis, fortune telling, giveaways and much more!

*Presented by the Office of Student Leadership*

**MANIFEST URBAN ARTS FESTIVAL**  
FRIDAY, MAY 12, 2006  
9AM-9PM / SOUTH LOOP ARTS DISTRICT

<http://manifest.colum.edu>

create...  
change

Photograph by Ben Hood, APH Photography, 2006 / Art direction by Sarah Eva Francis



## Columbia College Chicago

Your presence  
is requested as our  
guests of honor at...

Friday, May 5th

★ **LUNA FORTUNA**

5-8 pm. Conway Center 1104 S. Wabash Ave.

Luna Fortuna is named for the Greek goddess Luna, who illuminated the night with her golden crown. Join us in celebrating the upcoming Manifest festivities at a celebration of light that offers a special sneak preview of the Spectacle, Manifest and all of the excitement surrounding these events.

Attendees will be treated to music, performance, food and surprises sponsored by the Columbia College department of Multicultural Affairs. Engage your imagination and prepare to be entertained.

Seniors only - enter a raffle to win an iPod Nano and the Grand Prize video iPod!

Friday, May 12th

★ **manifest** ★  
URBAN ARTS FESTIVAL 2006

Manifest is Columbia College Chicago's annual showcase and celebration of graduating undergraduate and graduate student work from every department on campus.  
<http://manifest.colum.edu>

★ **SPECTACLE FORTUNA**

7pm. Corner of Harrison St. & Wabash Ave.

Spectacle Fortuna is the celebration of the collaborative and creative potential of hearts, hands, and minds at Columbia College Chicago. Join us as we gather en masse for this extraordinary parade.

Friday, May 12th

★ **THE BLESSING**

Following Spectacle Fortuna in Grant Park

The Blessing is a raucous community ritual that celebrates the accomplishments of graduating seniors. At the conclusion of Spectacle Fortuna, you will gather while friends and family cheer you on with cascarones- confetti-filled, painted eggs found at Latin American celebrations. The cascarones will be given to your friends and family to be smashed on your heads!

If you attend Luna Fortuna and The Blessing you will be entered to win a video iPod at the Senior Party!

★ **SENIOR PARTY** ★

9 pm - midnight

Come to the Grand Tent on the corner of Harrison and Wabash to toast your friends and celebrate with fellow graduating seniors! There will be a d.j., free food, beer & wine, a gift for each senior, and the SENIOR RAFFLE GRAND PRIZE drawing for a video iPod!

Remember to bring your Columbia and state I.D. You are allowed one guest. Everyone will be carded.

★ **Sunday, May 14th**

★ **COMMENCEMENT**

Commencement will take place at the UIC Pavilion at Harrison and Racine on Sunday, May 14, 2006 at 10:30 am & 3:30 pm. Check the website to find out your time, hotel and travel information, and a wealth of other details on announcements, photos, and everything else graduation-related.

There are no tickets required for friends and family. Grads should arrive an hour prior to their ceremony and follow the signs to "Graduate Staging." Congratulations Class of 2006!

[www.colum.edu/commencement](http://www.colum.edu/commencement)

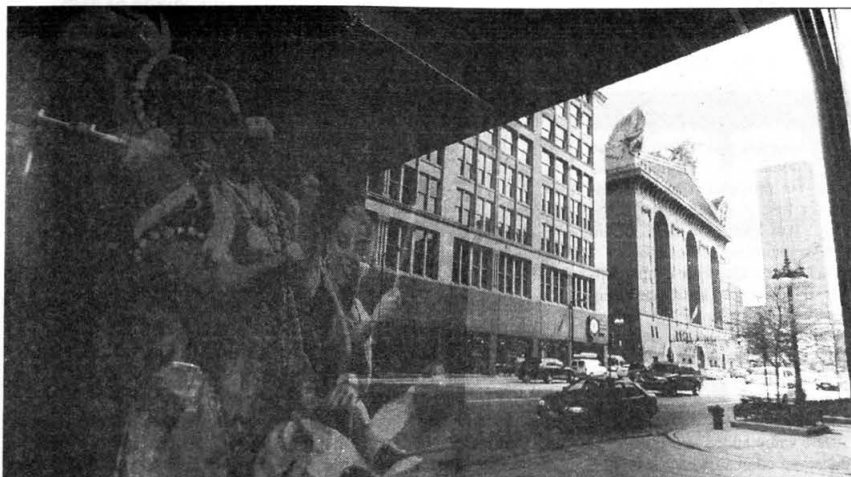


**In honor of Administrative Professionals Week, April 23 – 29, 2006,  
the Office of Human Resources would like to recognize the following employees  
for making Columbia College Chicago an enjoyable, creative, and productive workplace:**

Weston Morris, Academic Computing	Krista Macewko, Liberal Education
Jim Gingras, Advising Center	Oscar Valdez, Liberal Education
Robert Keck, Administrative Services	Michelle Ferguson, Library
Leticia Martinez, Administrative Services	Sherlene Shaw-McCoy, Marketing Communication
Marilyn Quiroz, Administrative Services	Phyllis Stroup, Marketing Communication
Timothy Bass, Admissions	Karen Anderson, Music
Margarita Cruz, Admissions	Mary Blinn, Music
Jill Huntsberger, Admissions	Susan Babyk, Office of Campus Environment
Cindy Martinez, Admissions	Caroline Caligiuri, Office of Facilities & Operations
Steve Mulcahy, Admissions	Derrick Streater, Office of Human Resources
Claudia Kavanagh, Art & Design	Rhett Lindsay, Office of New Student Program & Orientation
Sallie Gordon, Art & Design	Julie Burns, Office of the President
Heather Rounds, Art & Design	Rhonda Hart, Office of the President
Naomi Couch, Arts, Entertainment & Media Management	Pegeen Quinn, Office of the President
Chris Peak, Arts, Entertainment & Media Management	Yvonne Sode, Office of the President
Sherita Cowans, ASL-English Interpretation	Deborah Coney, Office of the Provost
Sonija D. Dewberry, Audio Arts & Acoustics	Theodore Harwood, Office of the Provost
Elliott Scott, Audio Arts & Acoustics	Sandra Hill, Office of the Provost
Gina Ordaz, Book & Paper Center	Ruthie Smith, Office of the Provost
Linda Hunter, Center for Black Music Research	Debi Rosenblum, Office of the Vice President of Finance
Jose Gomez, Center for Community Arts Partnership	Gerlyn Jackson, Office of Recruitment & Development
Joanne Hinkel, Center for Teaching Excellence	Linda Williams, Payroll
Irma Friedman, Chicago Center/Arts Policy	Laura Bauknecht, Photography
Gabrielle Watkins, Conaway Achievement Project	Diana Vanegas, Photography
Larry Russo, Dance	Emily Easton, Portfolio Center
Paul Holmquist, Dance Movement Therapy	Judy Madsen, Radio
Jeanne Boruta, Dean of Students Office	Mary Mattucci, Radio
Kelly Rix, Dean of Students Office	Linda Dianda, Records
Lynn Marie Baker, Early Childhood Education	Lydia Johnson, Records
Kara Clark Duquette, Educational Studies	Andre Foisy, Research, Evaluation & Planning
Jane DeGrado, English	Harold Wexler, Research, Evaluation & Planning
Amy Pelak, English	Lisa Lewandowski, School of Fine & Performing Arts
Nicole Chakalis, Fiction Writing	Alison Ratliff, School of Fine & Performing Arts
Linda Naslund, Fiction Writing	Alexandra Garcia, School of Liberal Arts & Sciences
Deborah Roberts, Fiction Writing	Mary Harris, School of Liberal Arts & Sciences
Michael Bright, Film Video	Jodi Adams, School of Media Arts
Sandra Cuprisin, Film Video	Charles Castle, School of Media Arts
Joan McGrath, Film Video	Clara Carr, Science & Math
Dorothy Horton-Jackson, First Year Seminar	John J. Murray, Science & Math
Ronda Dibbern, Glass Curtain Gallery	Vickie Hayes, Student Employment
David Marts, Graduate School	Nancy Gahan, Student Financial Services
Jolene Robichaud, Graduate School	Teresa Mittons, Student Financial Services
Cassandra Mosby, Information Technology	Kisiah Slaughter, Student Financial Services
Toni Campbell, Institute for Science Education	Ernie Kimlin, Student Leadership
Jeffrey Wade, Institute for Science Education	Laura Levitt-Gamis, Television
Shelley Brown, Institutional Advancement	Tara Nance, Television
Sherron Farrell, Institutional Advancement	Julie Lutgen, Theater
Mary Ellen Lewandowski, Instructional Media	Ed Mazzocco, Theater
Kristen Johnson, Interdisciplinary Arts	Janet Duran, Upward Bound
Kelly S. Saulsberry, Institute for the Study of Women & Gender	Nicholas Aguina, Writing Center
Diane Jones, Journalism	Tanya Harasym, Writing Center
Lena Renteria, Journalism	

**Administrative Professionals Day is April 26, 2006 please take this opportunity to show  
your appreciation for all their hard work!**





Erin Mash/The Chronicle

This window display, in the 33 E. Congress Parkway Building, promotes DanceAfrica, which Columbia recently decided did not fit with the Center for Community Arts Partnerships' mission.

## Centers: Administrators believe entities are sufficient resources

*Continued from Front Page*

The survey revealed that students are largely unaware that most of the centers and other affiliated programs exist. Directors of the centers and other entities recognize the lack of awareness about them, and they are looking for better ways to reach out to students. At the same time, the affiliates occupy at least 20,000 square feet of space on Columbia's campus. And while the programs are mostly funded externally, Columbia does provide some money, which comes from tuition dollars.

The investigation showed that the most well-known programs were the ones that were best promoted, or frequently seen. Students were most familiar with the Museum of Contemporary Photography: 65 percent had heard of the museum. Students were least familiar with the on-campus publication *New Expression*, the Center for Community Arts Partnerships and the Center for Teaching Excellence: Less than 10 percent of polled students had heard of each of them.

Provost and vice president of Academic Affairs, Steve Kapelke, who's office oversees Columbia's affiliates, said Columbia conducts periodic reviews with the centers to see what they contribute to the college. Kapelke acknowledged that Columbia has not done a good job of letting students know that these centers are available but added that student involvement is also necessary.

"To some extent, it's the responsibility of the students to find out what's going on on campus," he said.

### Funding the centers

While Columbia provides these entities with some funding most of their budgets come from external sources, such as grants.

For example, the Center for Community Arts Partnerships, located in the 33 E. Congress Parkway Building, works on an annual budget that has been as low as \$2 million and as high as \$4.6 million in the past five years. Last year, its budget was \$3.3 million. CCAP director David Flatley said that Columbia provides anywhere from 7 to 14 percent to the budget. When adding in facilities costs and staff benefits that percentage can be as high as 20. The rest is raised through outside sources, such as the Arts in

Education Model Development and Dissemination Grant Program, a federal grant.

Until this year, CCAP was responsible for funding DanceAfrica, a festival celebrating African and African-American culture. It cost the center about \$600,000 every year. In the past four years, Columbia provided additional funding for DanceAfrica, due to the growth of the event. This year the college decided that CCAP was not the right center to host the event, and Flatley said he agreed. The future of DanceAfrica remains uncertain, but an outside firm has studied whether the program is viable.

Another example of how Columbia funds its affiliates is the \$700,000 a year it provides the Museum of Contemporary Photography, located in the Alexandroff Campus Center, 600 S. Michigan Ave. The center raises the other \$300,000, which brings their total budget to \$1 million. And, despite having a staff of only three, the Center for Teaching Excellence receives about \$500,000 each year from the school. The center, located in the South Campus Building, 624 S. Michigan Ave., is a part of the Office of the Provost.

Anita Garza, director of Community Programs for the Center for Book and Paper Arts, said her center receives some grants for the community classes it hosts. But most funding comes directly from Columbia because of their MFA program through the school's Interdisciplinary Arts major. Entities like the International Latino Cultural Center and the Center for Black Music Research are also funded by the school, as well as by corporate sponsorships and grants.

Conversely, the Community Media Workshop and the Story Workshop Institute receive no money from Columbia because they are essentially independent from the college. The Community Media Workshop operates on a \$600,000 budget, which goes toward training programs and the publication of an annual media guide. Director Thom Clark said that amount is split fairly evenly between earned income and grants. The Story Workshop Institute, according to its most recently available tax forms, spent \$45,000 in 2003 and only made \$24,000. Its budget is funded through member dues, grants and partnerships with city schools.

### Research at the centers

Columbia invests so much in these programs because the directors and the administrators believe they contribute worthwhile

resources to the college.

Jo Cates, associate vice president of Academic Research and the dean of the library, said that when people typically think of centers, they think of quantitative research. For example, DePaul University has a Center for the Study of Race and Bioethics and the University of Chicago's campus includes the Ben May Institute for Cancer Research.

Cates, who oversees a handful of centers, said that while those may fit the traditional mold, "there is a lot of interesting research being done in the arts and media," and Columbia would like to further its research in these fields.

Many of the directors of Columbia's affiliate programs said there was a lot of good coming from what they do, including community volunteer work.

For instance, the Center for Teaching Excellence's budget is used to host a variety of teaching workshops, which director David Krause said are held on a near-weekly basis. One of these is the Carnegie Academy for the Scholarship of Teaching, a large workshop open to instructors from around the nation. Krause said Columbia faculty members typically present a third of the projects that the institute hosts.

Teaching Excellence also sponsors numerous trips for its staff and faculty to various conferences around the world, with a possible trip to Sydney, Australia, in 2007. Krause said the center has "modest funds" to support such trips. He added that the center occasionally funds faculty travel to conferences on broader educational issues, but that individual departments may also fund trips to conferences that deal with a particular discipline.

Krause said that the center's workshops have been popular among faculty. Ron Fleischer, an instructor in the Film and Video Department, said he has used the Center for Teaching Excellence in the past, but not recently.

"I wasn't a teacher to begin with, so they provided a great service by giving me a way to learn about becoming a better instructor," Fleischer said.

However, John Murray, an instructor in the Audio Arts and Acoustics Department, said that while he was familiar with the center, he has never participated.

"I get a lot of paper across my desk, a lot of it from there," Murray said. "I think we could save a lot of trees by doing less of that. I don't use Teaching Excellence, but at the same time I

## Columbia's affiliated programs and their missions

### Center for Community Arts Partnerships

CCAP works as an outreach program to mentor students in Chicago schools. Columbia students can receive an MFA through the Arts in Youth and Community Development concentration of the AEMM program.

### Community Media Workshop

The workshop serves as a resource for journalism students and offers scholarships.

### Center for Arts Policy

The center focuses on how arts contribute to developing communities and democracy. It helps advance the arts and supports them through research. The center holds forums in which the public can discuss the arts with artistic leaders.

### Chicago Youth Jazz Ensemble

The ensemble works as a teaching center for high school musicians.

### Center for Black Music Research

The center collects, documents and preserves black music from all over the world. Some music genres it studies include blues, ragtime, jazz and reggae.

### Upward Bound

Columbia's Upward Bound is one of 800 nationwide funded by the U. S. Department of Education. It helps students who are not financially well-off prepare for college.

### Museum of Contemporary Photography

Each year, about 160 classes come to the museum to discuss prints from the collection of 8,000. Four of the staff members also teach classes.

### Story Workshop Institute

The institute provides writing and publishing opportunities to its members, which include Fiction Writing Department faculty and Columbia alumni.

### High School Institute

The institute gives high school students a chance to study the arts at Columbia during the summer. Participants earn college credit and are taught by Columbia professors.

### International Latino Cultural Center

The center focuses on improving the understanding of arts and culture from Latin America, Spain and Portugal.

### Chicago Jazz Ensemble

The ensemble consists of about 20 musicians, some of which work as Columbia professors. The ensemble works to preserve the tradition of Chicago Jazz.

### Youth Communications/New Expression

New Expression, a nonprofit magazine created by teens for teens, is published nine times a year.

### Summer Arts Camp

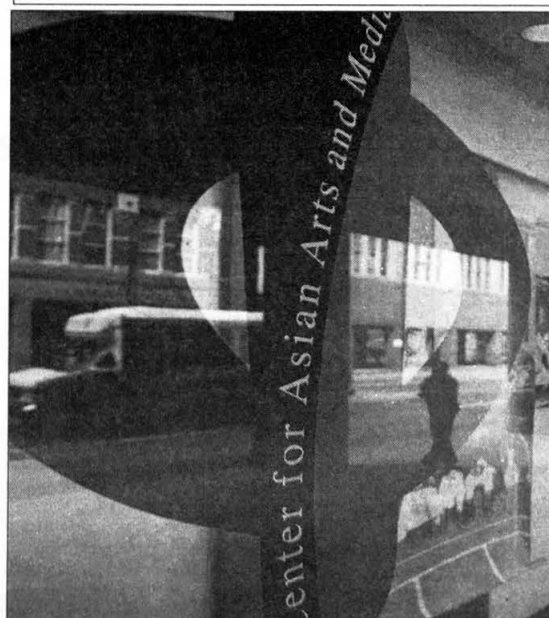
The camp allows students in third through eighth grades to come for a six-week program that introduces them to the arts.

### National Academy of Television Arts and Sciences

### Chicago/Midwest Chapter

The academy, created in 1955, presents the Emmy Awards. Columbia-produced shows have been nominated in past years.

*Additional programs can be found on page 10.*



Michael Jarecki/The Chronicle

The Center for Asian Arts and Media, located in the 33 E. Congress Parkway Building, promotes and displays Asian art.



## Centers: Directors surprised at survey results

*Continued from Page 9*

am interested in becoming a better teacher, so maybe in the future I'll use it."

The acting executive director of the International Latino Cultural Center, Leylha Ahuile, believes her center is doing the college good, such as by hosting an annual film festival. She said student participation has been limited, and the center has plans to start a youth governing board to work with the center.

Daniela Sloan, a junior cultural studies major, had an internship with the center and said she had a positive experience there.

"It was great to be a part of it," she said. "I do think that the center could do more [to reach out to students]."

### Student awareness

Not all members of the Columbia community have had such good experiences with the affiliates. Most directors agree that more work needs to be done to let students know about their programs.

For example, 9 percent of students surveyed had heard of CCAP, which surprised executive director Flatley.

"I think we certainly have made great strides over the past couple of years," he said. "But we still have a ways to go."

Garza, director of community programs, was also surprised at the survey results, but for a different reason. Nearly a third of surveyed students had heard of the Center for

Book and Paper Arts, located in the 1104 Center, 1104 S. Wabash Ave.

"Usually no one has heard of [the Center for Book and Paper Arts] until they get here or take a class here," she said.

However, some thought the results were accurate, and that they're doing a good job reaching students. Morris Phibbs, assistant director of outreach and development for the Center for Black Music Research, said that the 40 percent of surveyed students who said they knew about the center was a "fairly accurate representation."

"That number will be increasing," Phibbs said. "More and more, teachers are requiring their students to use the library and archives for home work and are bringing classes in as a whole."

The Center for Black Music Research, located in the Wabash Campus Building, 623 S. Wabash Ave., has a staff of eight, with three to four student employees per school year. Between using library archives and attending various events, Phibbs said, about 750 students use the center each year.

Ricky Bandy, a sophomore journalism major, said he was going to have to use the center very soon.

"I have an assignment for school, and it's going to be really helpful," he said, adding that he had heard about the center through his African American Cultural Studies class.

Krause said while the Center for Teaching Excellence is a resource for teachers, it is important for students to understand how it works.

He said that hiring another staff member would make the job easier, but acknowledged that more responsibility needs to be taken from within.

"We need to do a better job in making students aware of the center," he said. "In our programs, the

goal is to be talking with students, not about students."

### Space for the centers

Space on campus is another concern with housing the programs on Columbia's campus. Campus space for students is limited, and Columbia provides it to its affiliates for free. Kapelke said that the school was aware of the issue on campus regarding use of space.

"We assess the value of the entity ... in relation to the space being provided," he said.

Kapelke defended the existence of the centers and affiliates by saying that their ability to receive government grants is a testament to their quality.

"The value added to a Columbia education comes from areas like our research institutions," he said.

## Recycling: Columbia's program sticks with paper

*Continued from Front Page*

recycling program for 16 years, according to Joan Harding, who oversees the recycling program in the Office of Facilities and Operations. But it has always only been able to recycle paper.

Harding said the recycling program does not include aluminum, plastic and glass is because the campus does not produce enough to have it hauled away at an affordable price.

"We don't have enough of it to be marketable to a hauler to come pick it up," Harding said. "It would be too expensive, and it would have to be kept in the buildings for too long to be picked up."

The college has been waiting since

### Center for Asian Arts and Media

The center serves to sustain, promote and present Asian arts and media. The center brings in artists, scholars and community leaders for events throughout the year.

### Center for Book and Paper Arts

The center developed as an MFA program through the Interdisciplinary Arts major 11 years ago. It offers classes to students and the community.

### Center for Instructional Technology

Those at the center help integrate new technology into Columbia. The center offers a number of workshops for faculty and staff.

### Center for Teaching Excellence

The center works as a way for instructors to exchange teaching methods. Director David Krause said the center is important for students because they are the beneficiaries of improved teaching methods.

"Having said that, I don't think we've done a good enough job making the centers available to the entire student community."

—Alan Baker, Hunter Clauss, Jennifer Dorsey Fischer, Alicia Dorr and Jeff Danna also contributed to this report.

February to find out if it will receive a grant that will cover the cost including aluminum, plastic and glass. Stations for these recyclables would be placed near vending machines and cafes around campus.

Wawrzaszek, who graduated from Columbia in 2003 as a radio major, has been supervising the students who work for the recycling program since he was attending the college. He said the problem in the past has been that students did not realize that the college was recycling paper because the program simply lacks the resources to make the college community aware of it.

"The big issue right now is getting people aware that we're doing it and getting it expanded," Wawrzaszek said.

He said that placing the recycling boxes next to every desk will get the faculty involved in recycling on campus, and they will hopefully encourage students to do the same.

Deasha Terrell, a graduate student in art, entertainment and media man-

agement, a student-worker in the Liberal Education Department, has noticed a heavy increase in recycling throughout the office now that there are recycling boxes.

"I think it's a great idea because there's a lot of paper used on campus," Terrell said.

Felicia Turton, a student worker in the Science and Math Department, said that more faculty and staff in the office have been recycling now that there are more boxes.

"They were recycling before, but not as much," said Turton, a sophomore poetry major.

During the summer Wawrzaszek plans to work on devising better ways to advertise the recycling program, which he hopes to have implemented by the fall.

Berg said that part of the redesign of the recycling program will also include instituting a recycling system in Columbia's residence centers.

"There is more coming from the recycling program," Berg said.

# Manifestations

*A showcase of student organization work*

**Thursday, May 11, 2006**

**7:00pm** *Pre party for manifest!*

*presented by*

**The Office of Student Leadership  
and**

**Performances**

**Artwork**

**Presentations**

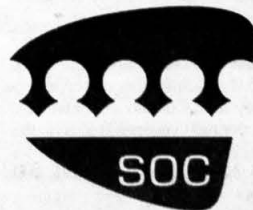
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*for a Sony PSP*

*and 2 round trip tickets from Southwest Airlines*



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## Records: Student fines add up to thousands of dollars

Continued from Page 3

McMillan said, it's hard to force students to comply.

Blair Odland, Columbia's health director, said that he thinks most people have the immunizations already; it's simply a matter of turning the paperwork in.

"Most people have the proper vaccinations," Odland said. "It's hard to get this far without them unless you're a religious objector."

Odland said that students may neglect to turn in their immunizations only because it can be difficult to do so.

Odland explained that many college students haven't seen their pediatricians in years, and so it can make it difficult to get their immunization records.

John Grant, a sophomore digital media technology major, has had a particularly unpleasant time dealing with his immunization records.

According to Grant, he had his high school transfer his records when he came to Columbia his freshman year, but the records office said it did not receive all of them.

"It was my first year, so I thought it must be a [mistake]," Grant said.

He was fined \$50 per semester. When the fines continued

into this year, he brought another copy of his immunizations to the records office but was told that he still didn't have the proper vaccinations.

Grant said he is upset that even though he has consistently tried to comply, he is still being charged as if he simply didn't make an effort.

And Grant is just one of many who are being charged. According to McMillan, the fines add up to about \$150,000 per semester.

Mike DeSalle, vice president of Finance at Columbia, said that it's really not much money, and it goes into the "general operating fund for the college."

"It sounds like it's a lot of money, but really in our overall budget, it's sort of an insignificant amount," DeSalle said.

Columbia's overall budget, DeSalle said, is about \$180 million.

McMillan does think that eventually Columbia will move in the direction of some other schools and require students to have their records on file before they can register for classes, but at this point he said Columbia passes the audits and will continue to without stricter punishments.

"Columbia College is following the [law]," McMillan said. "The state doesn't require that we be punitive."

As for the one-third of Columbia students who will continue to be fined, McMillan claims that it is typical of universities where immunization records are not required to register.

"The number of students who are out of compliance is normal," McMillan said.

*"It sounds like it's a lot of money, but really in our overall budget, it's sort of an insignificant amount."*

—Mike DeSalle, vice president of Finance

## Company helps students move without lifting boxes

By Liliana Esquivel  
Staff Writer

It's that time of year again when many students must move their belongings from their dorms to home sweet home. Repacking and moving can be a hassle, but one company wants to make the moving process less of an inconvenience.

Collegeboxes Inc., which is based in Massachusetts, is a moving service that helps students move, deliver and even store belongings on a per-item fee that averages about \$40.

Joshua Kowitz, vice president and director of business development for Collegeboxes, calls what the company offers a convenience service that provides door-to-door, full service and storage to students only.

"It's [a] luxury service at an economy price," he said.

Boxes and furniture can be shipped or stored all summer anywhere in the United States for no additional costs. Kowitz said the only additional cost students may consider is the cost of insurance in case an item is broken during the moving process.

Kowitz said students automatically get \$100 worth of insurance for free, and students can purchase additional insurance for \$1.50 per \$100 increment.

Although Collegeboxes does not have its own storage warehouse, Kowitz said the company stores boxes at any local warehouse in case students need to retrieve items.

"We only use local professional licensed and bonded storages," Kowitz said.

Students may choose to use their

own boxes, or they can also purchase them from Collegeboxes for \$3 per box.

Kelli Collins, associate director of Residence Life at Columbia, said that she believes students might use the service based on price.

"It depends, if they can do it themselves or if it's priced affordably," she said.

Collins also said that Columbia is looking into a similar service for its students.

"It's a convenience to them," Collins said. "Whether they use it or not is an issue."

Karia Kristebergs, a 19-year-old who lives at the University Center of Chicago, 525 S. State

*"It's [a] luxury service at an economy price."*

—Joshua Kowitz,  
vice president and director  
of business development for  
Collegeboxes Inc.

St., said she wouldn't use the service because she is moving to an apartment during the summer.

"Forty dollars is a lot for something I can do myself," Kristebergs said.

Collegeboxes has made it easy for students to schedule pickups by simply going to Collegeboxes.com, where their questions can be answered, or they can schedule a pickup.

However, Kowitz suggests students make a brief estimate of their costs before calling the company.

Amanda Booth, a 19-year-old freshman early childhood education major who also lives at the University Center, said she would not use the service to move all of

her belongings back to the south suburbs because she thinks it would be too expensive.

While dorm closets may have limited space, Collegeboxes does not have a limit on how many boxes can be stored or picked up.

"Our last customer stored about 30 or more," Kowitz said.

Collegeboxes offers a variety of box sizes, but according to Kowitz, the most popular is its medium-sized box with double walls for much stronger storage. Kowitz said they recommend this box because they don't want boxes to crush and also for insurance purposes.

Already in its seventh year, Collegeboxes' prices have not increased significantly since it started offering the service.

"It's a popular service with over 70,000 students every year at about 50 colleges and universities," Kowitz said.

Kowitz pointed out that over the years, families have found themselves calling the company for their younger children because their older siblings used it before.

If Collegeboxes doesn't seem like a good fit, students can look into other moving companies.

Checkmate movers charges \$1.50 for small boxes, and \$2.50 for medium-sized boxes. Checkmate also charges by the hour. The basic average fee will cost about \$105 per hour.

U-haul provides moving assistance at a rate of \$60 per hour for the help of two people, plus a travel rate of \$35. The costs go up if students need additional assistance. The least expensive box it offers can be purchased for \$1.25. The largest costs \$11.95.

## Degrees: Columbia honors three professionals with honorary degrees

Continued from Page 3

directors over the last 50 years, that clearly makes him a very important person."

Since 2002, Johnson Rice has been the president and CEO of Johnson Publishing Company, which produces Ebony and Jet magazines. Founded by her father, the late John H. Johnson, the business is the largest African-American publishing company in the world.

"She's so important in keeping a black voice in the media and keeping our issues in the spotlight," said Damon Ma'oney, a sophomore journalism major who will be escorting Johnson Rice around the school. "She's really keeping her father's legacy alive."

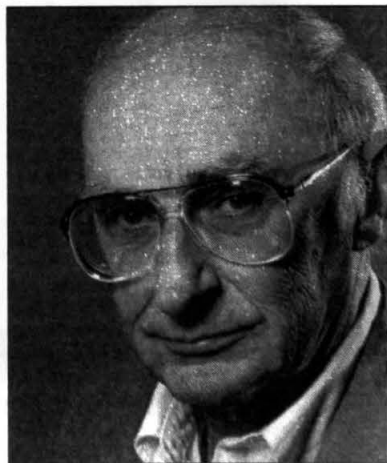
Past recipients have included filmmaker Harold Ramis, poet Maya Angelou, former Chicago mayor Harold Washington, Hall of Fame baseball player Hank Aaron, civil rights activist Rosa Parks, congressman Jesse Jackson Jr. and Chicago newspaper columnist Mike Royko.



Courtesy Micki Leventhal



Courtesy Micki Leventhal



KRT



KRT



KRT



KRT

Founder of The Second City, Bernard Sahlin (top left) and president and CEO of Johnson Publishing Company, Linda Johnson Rice (top center) will join Columbia's list of honorary degree recipients, which includes Mike Royko (top right), Hank Aaron (bottom left), Maya Angelou (bottom center) and Rosa Parks (bottom right).



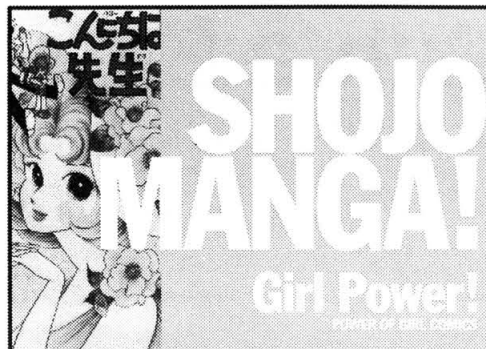
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**Shojo Manga! Girl Power! Power of Girl Comics**, March 13 - April 26, 2006

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

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



## GLASS CURTAIN GALLERY

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

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

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.



COMING SOON...

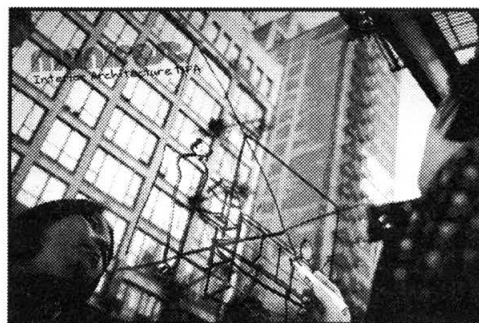
## MANIFEST EXHIBITIONS!

### HOKIN GALLERY

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

**BFA INTERIOR ARCHITECTURE EXHIBITION**, OPENS MAY 12, 2006

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



### HOKIN ANNEX

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

**Product Design @ Columbia College Chicago**, OPENS May 12, 2006

Product Design graduates will showcase new work ranging from a fresh design for an acoustic/electric guitar to new concepts for kids' playgrounds, skateboard accessories, furniture, and electronics. Come hear design graduate Dan Koentopp and product faculty member Kevin Henry perform live during the Manifest exhibition. Presented by the Product Design Department



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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

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# THE WORD

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

JONATHAN  
SAFRAN  
FOER  
ILLUMINATED  
PAGE 8



## On Point.

by Mark Byrne

## Literate idiots

The other night I overheard an interesting conversation on the el, which I guess is really nothing unusual.

It was almost midnight on a Monday, but for some reason the Red Line car was standing room only. I was trying to keep my balance, trying to force equilibrium against the insistence of \$10 worth of \$2 pints of Guinness, the Monday night special at the trashiest dive bar I'd ever felt overdressed in.

As if my balance wasn't demanding enough of my attention, I was quickly distracted by this girl sitting near me. She was skinny and overexcited (the patent signs of a coke addiction), talking loudly and name-dropping authors to a guy in the seat beside her who looked bored. She was talking about Dan Brown and his lesser known novel, as if *Angels and Demons* is somehow indie-rock compared to *The Da Vinci Code's* MTV, as if she had

dedicated years of sweat and tears in search of that other book he wrote.

The girl was insisting that the guy read *Angels and Demons*. She wanted him to read *The Da Vinci Code* too, but she put precedence in Brown's other novel.

"You probably haven't heard of it," she told him. I felt like dropping into the con-

versation at that point: "You know, *Angels and Demons*," I'd say to him, "the one that has only been on the New York Times' paperback fiction best-sellers list for 133 weeks, hardly anything when compared to *Da Vinci Code's* 157-week run in the hardcover section." I would have that information on hand, of course. I'd add that Brown actually has five novels out, according to Amazon.com, though *El Codigo Da Vinci* and *Angeles y Demonios* have been translated into enough languages to be passed around the U.N.

I said nothing, though, and she moved on to another phenomenally underexposed author.

"You've heard of Anne Rice, right?" At this point I realized how uninterested the guy was. He shook his head.

"Have you seen *Interview with the Vampire*?" He nodded his head. "That was Anne Rice!" She said this with the

kind of excitement one reserves for delivering someone else's epiphany. As if drawing the line between *Interview with the Vampire* and its original writer was some amazing feat, something "teacher of the year" worthy. Golden Apple Award material—"Hi, we'd like you to be a guest lecturer over here at Harvard."

She kept talking, and I thought about how often this kind of thing happens, how often people take it upon themselves to "educate" everyone around them not fortunate enough to have such a wealth of knowledge in something like music, or in this girl's case, world-famous, best-selling authors.

Where is the line between a simple suggestion and assuming the role of professor? I think it lies somewhere in intent.

Next time you are about to suggest 15 unpopular electronica projects for your friend to check out, stop and consider why you are doing it. Do you really want him to know about all of them, or do you just want him to be aware that you know about them? Are you trying to help him swim, or just drown him in a pool of your regurgitated trivia? Don't feel bad—a lot of people do this. Most of us aren't quite as asinine as the girl on the el, but I think we could stand to cut back nonetheless.

If nothing else, it'll make for a better train ride.

## Jackass of the week



KRT

Lately it seems as though celebrities have split into two groups: The first is the young, hip, always-party-and-never-sleep gang of talentless mongrels, and the second is the network of settled down, engaged/married parents-to-be. While the first group is and always will be famous simply for being drunken idiots, the second group is famous for being idiots in a different way—giving their children unnecessarily abnormal names.

Maybe the older group realized that it was waaaaay too over the hill to be dressing up in those tight clothes and got sick of being rejected from the VIP Hollywood parties, so it turned to the only thing it knows how to do: make babies. We can't blame the celebrities; if they can't be messing up their own lives with fame and scandal then they need someone else to do it for them. And who better than a child with a loony name like Apple?

Back in the day, Frank Zappa was probably the king of weird names with Moon Unit, Diva Muffin, Ahmet Emuukha Rodan and Dweezil, whose real birth name was Ian Donald Calvin Euclid after all of the Mothers of Invention members. This fit Zappa, given his zany lifestyle and music. Nowadays, though, celebrities just aren't nearly as cool as the Mothers' frontman; therefore, when they name their kids Rumer, Tallulah and Scout (we're looking at you, Bruce and Demi), the words "pity" and "child abuse" come to mind.

At least a few decades down the line, all of these celebrity babies will be able to bond over the unnecessarily unique names that they share. Moses (Gwyneth Paltrow and Chris Martin's love child) can walk over to Maddox (Angelina Jolie's adopted boy) and Matilda (Michelle Williams' and Heath Ledger's girl) and have a good laugh over their crazy "M" names. Who needs Michael or Melissa when you have Moses?

The best part about the baby trend is that the famously battling duo Brooke Shields and Tom Cruise managed to have their babies on the same day. Shields gave birth to daughter Grier and Katie Holmes to daughter Suri. Grier isn't even a word, and "TomKat's kitten" will probably be made fun of and called Suri the Scary Scientistologist for most of her life.

Up next is Jolie and Brad Pitt's baby, which we think should be named Jackass Jr., because that's exactly what he or she will be. — T. Breynne



## Up yours, zealots

This week, I had the honor and pleasure of interviewing the King of Filth himself, John Waters. It's difficult for a gal like me not to swoon in a situation like that one—speaking with someone so open and hilarious when it comes to discussing sex. Unlike Mr. Waters, most of the American public seems to be in the dark when it comes to anything concerning sex, let alone the raunchy and ludicrous sex acts his films often delve into.

While eating feces or having a ménage a trios with a chicken a la *Pink Flamingos* isn't up my alley, it does its job—making sex as ridiculous and hilarious as it sometimes is.

In contrast, last week, my mother called me, furious. I had mentioned anal sex in my column (heaven forbid), and she was tired of reading my "filth." While this obviously isn't going to stop me, it got me thinking about just how uptight and narrow-minded people are about sex in this country.

I don't remember when I started masturbating, but I remember that when I did, I discovered my new favorite hobby. Giving oneself an orgasm is

way better than PlayStation or whatever else kids amuse themselves with these days, and I didn't waste any time. Thanks to my mom (who apparently has gone prude on us) I was educated about sex in a way that all children should be. I knew about birth control, disease and the importance of deciding whether or not to have sex. But thanks to many religious zealots

and the always lovely Bush administration, decent sex education is hard to get these days. My 13-year-old sister recently picked up a condom out of my jewelry box and looked at it—bewildered. I was horrified that she had no clue what this essential piece of latex was. As scary as it is, kids are having sex at younger and younger ages these days, and obviously, the abstinence-only programs in place aren't stopping it.

I was trying to avoid a political rant, but it just can't be done. What does the religious right want us to do, really? We have little to no access to child care; abortion rights are slipping away; health care is a joke and pharmacists can refuse birth control to those willing to protect themselves. What gives?

The world according to the morons who protest educating children about sex:

In the land of Jesus and unicorns, heterosexuals rule supreme. Kids will go to church, eat their broccoli and "save themselves" for their one and only loves. Then they will get married on top of mountains and have a million babies

who will be supported by magical jobs. And they won't get sick, so health care won't matter. Praying will cure what ails them. The cycle will repeat, and all of those horrible gay people and sinners will burn in hell. ...

Give me a fucking break. When I was informed that religious groups were protesting giving a human papillomavirus vaccine to young girls, I'd officially had enough. HPV, commonly known as genital warts, one of the most common, incurable STDs, is also a leading cause of cervical cancer among women. Cervical cancer is also the fourth leading cause of death among women. Why protest something that can save the lives of thousands of women each year? Because it encourages sex, duh. Giving an HPV vaccine to babies and 12-year-old girls will encourage them to have sex.

The statement is too ridiculous to criticize; it speaks for itself. Maybe it's not telling children about condoms and safe, smart sex that "encourages" dumb, careless sexual behavior. Maybe it's the raging hormones that naturally surface during puberty. Maybe instead of pretending things like AIDS and premarital sex do not exist, we can be honest about sexuality.

Hopefully by now, most Columbia students know about safe sex and, since most are of voting age, they can tell their elected officials that they would prefer to live in an informed society, not an ignorant one. As for me, I'm buying tickets for my sister and me to see "Hairspray" and plan on having "the talk" with her. My hero, Waters, would want it that way.



## Love us or hate us...

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



Hunter Clauss - hclauss@chroniclemail.com - (312) 344-8970

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## Ratings Guide

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

Complete Crap

Download It

Pretty Entertaining

Very Good

Word Up.





Eric Kasang



Erin Mash



Jim Jaworski

## top five

**Turning 30:** I'm told it's the "new 20." I also had a younger classmate express sympathy when she found out I hit the end of my third decade. I still own and listen to vinyl and have a tape deck in my car, but as long as I can still drink with the best, it's all groovy.

**"The Simpsons":** It's still one of the top programs on T.V., from past seasons to the current one. I even used to stomach watching "the Tracy Ullman Show" just to see the crudely drawn 30-second clips of the animated family dispersed throughout. Who can beat Homer's best line: "To alcohol, the cause of and solution to all of life's problems?"

**Coffee:** Friend of man, and the elixir of jittery, caffeinated gods.

**Politics:** It's my form of sports. If Washington distributed trading cards, I'd be all over them like a nerdy, political junkie. I'll trade you my Arlen Specter for your Russ Feingold.

**Cyryl Jakubowski:** I hit the ground running with this mad bastard in our Intro to Writing and Reporting class, and we've been trading shots of Wild Turkey and quotes from Hunter S. Thompson ever since. I want Captain Gonzo to give a raving, gin-soaked eulogy at my funeral.

**Arbor Mist:** Classy, I know. But this little \$5 bottle of wonder has made many good days much, much better.

**The Giving Tree:** Who knew former Playboy writer and poet Shel Silverstein could make such a tough girl like me get all teary-eyed.

**Flip flops:** When the sun is shining and the snow has melted, these little babies allow my un-pedicured feet a breath of fresh air—the best part of spring.

**Nikon:** Contrary to my colleagues' skewed opinions, Nikon is by far the superior camera brand. Don't let any of the other techy photo geeks tell you otherwise.

**Starbucks' nonfat vanilla latte with no whip:** That's right. I am a Starbucks whore—and it's a good thing too, because without this little extra shot of energy I would probably have no job and would have flunked out of school by now.

**Easter Sunday:** It's great because ... well, never mind. I guess it's just like any other Sunday, except the food's better, and you can drink at your parents' house.

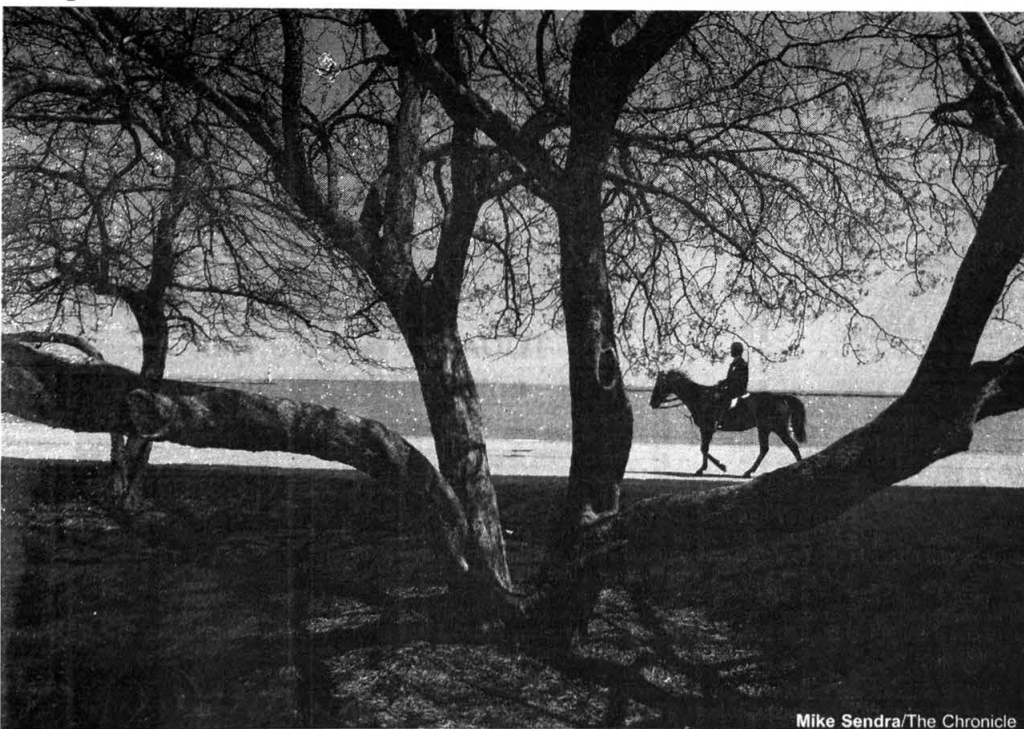
**Boxed wine:** I told my family I would finish the rest of the box of wine. The great thing about boxed wine is that it seems to never run dry. The bad thing about boxed wine is that it never seems to run dry. But I made a promise, and I was damn-well gonna keep it. It's about pride, not alcoholism.

**Bicycle helmets:** The boxed wine reared its ugly head, and I went tumbling down the staircase in my apartment building. Luckily, I was still wearing my helmet, and my brains didn't spill all over the floor. At \$20, that helmet has now paid for itself.

**Spring:** The best season of the year brings two things: The World Champion Chicago White Sox are back in action, and the warm weather is a great excuse to never wear a shirt, therefore showing off my massive, bulging biceps.

**My Massive, Bulging Biceps:** Yeah, they don't exist.

## Exposure



Mike Sendra/The Chronicle

Officer Dignan and his partner of five years, Chief, stroll along the lakefront to keep the peace and greet the people along the way. Mounted police officers spend their whole day with their equine partners to both train and bond. Originally developed to help control Chicago's growing Loop traffic in 1906, the mounted patrol is still a necessity for crowd control as well as engaging youths at schools across the city, according to police.

## Calendar of Events

### Monday

*The Perfect Storm* author Sebastian Junger will be at the Harold Washington Library, 400 S. State St., to discuss and sign his new book, *A Death in Belmont*. The event starts at 6 p.m. and is free.

Ken Foster reads and promotes his new book, *The Dogs Who Found Me*, at Quimby's Bookstore, 1854 W. North Ave. The reading starts at 7 p.m. and is free.

### Tuesday

*Passionate Nature: Alfred Caldwell's Chicago Parks* will be screened at the Chicago Architecture Foundation's Archicenter, 224 S. Michigan Ave. The documentary takes a look at Caldwell's work throughout the city. The event starts at 6 p.m., costs \$10 and will be followed by a panel discussion.

### Wednesday

The 33rd Annual Student Academy Awards regional winners will be announced at the Gene Siskel Film Center, 164 N. State St. at 6:45 p.m.

Columbia College Night at The Elbo Room, 2871 N. Lincoln Ave. Chasing Fate and A Modern Love Story play. The show starts at 9 p.m. and is free.

### Thursday

Country blues group Truckstop Honeymoon plays at Hideout, 1354 W. Wabansia Ave. The show starts at 7:30 p.m. and costs \$6. The Hideout Dance Party follows with Walk This Way, Major Taylor and Frier Tuck playing. The dance party starts at 10 p.m. and costs \$5.

### Friday

Tapes 'n' Tapes plays at Subterranean, 2011 W. North Ave., with Essex Green and Brighton, MA. The show starts at 10 p.m. and costs \$10 in advance, \$12 at the door.

Comedians of Comedy goes down at the Logan Square Auditorium, 2539 N. Kedzie Ave. Patton Oswalt, Maria Bamford and Eugene Mirman perform. The show starts at 8 p.m. and costs \$18.

### Saturday

*Love, Chicago's* 4th issue release party takes place at Delilah's, 2771 N. Lincoln Ave. Various artists will perform including Nora Utley and DJs from Shit Sandwich Records, and the zine will pay for everyone's first drink. The 21-and-over show starts at 8 p.m. and has no cover.

### Sunday

The Horrorpops play at Beat Kitchen, 2100 W. Belmont Ave., with Left Alone and The Briefs. The show starts at 6 p.m. and costs \$12 in advance, \$14 at the door.

Deathray Davies play at Schubas, 3159 N. Southport Ave., with Tally Hall and Great Crusades. The 18-and-over show starts at 8 p.m. and costs \$8.



# Hello, this really *is* wonderful

Wonderful Smith's sound hard to pin down—in a good way

By Alicia Dorr/Managing Editor

There's a minuscule part in the movie *This is Spinal Tap* with a man playing a janitor. Though his part is brief, the actor's name, Wonderful Smith, caught Holly Senchak, Ben Hilt, Nick Estes and their then-drummer's ear. It wasn't until a year and a half of playing in their band named after this man that they learned something more about him.

"This lady emailed me, and asked me if we named the band after Wonderful Smith the actor," Senchak said. "She said that he was 93 and living in L.A. and [that] his real name is Wonderful, and when he answers the phone he says, 'Hello, it's Wonderful.'"

Wonderful Smith, the Chicago-based band with one member who commutes from Wisconsin, named their album after that greeting. The group has been together for three and half years, save their new drummer, Bobis Bihlman, and have a distinctive sound to match their distinctive name. Though it's hard to pin down, the band has an indie-pop/rock sound with one song that might feature heavy pounding on a keyboard and the next an upbeat guitar-driven indie pop song.

Aside from the band, Senchak was recently asked to join Gina Crosley (Veruca Salt, Rockit Girl) every week during her residency at Uncommon Ground in June. Senchak and Hilt will be playing material from the side project they've been developing, which Senchak calls a bit "darker" and involves different instruments and samplings. Even with all of this, the two recently found a moment to sit down with *The Chronicle*.

**The Chronicle:** How would you describe your sound?

**Senchak:** That's been a problem. When we had to write our bio we were asking every-

body what we sounded like, because when you write a bio they say to just compare yourself to other bands.

**Hilt:** It's not something completely off the wall, either; I just always say indie rock because I can't think of any other description.

**So, tell me the deal with Gina Crosley.**

**Senchak:** I don't know her, and she didn't know me, and she emailed me. She has a residency and she is actually going to be 8 months pregnant in June, so her whole delivery countdown is during her residency at Uncommon Ground. There's a guy who books shows named Jim [who knew who we were] and she asked him if he knew anyone who could play in a coffee house that wouldn't be the traditional folk girl with guitar and he thought of me. She gave me an hour slot on Wednesdays.

**Would you say with the band that you're a superhero squad or a family?**

**Hilt:** I think we're a superhero squad.

**Senchak:** Why do you think that?

**Hilt:** I don't know. The question sounds like it's meant to trap me.

**No, it's not.**

**Senchak:** I would say with the previous line-up we're a family, but for different reasons [than] you would think, and now we're a superhero squad. Before it was a messy family with problems [and] eventually someone got a divorce. And there were kids that just didn't get it and thought it was their fault and went crazy and didn't know what to do next until the new line-up came. But now we don't have to worry about the family issues, we can just concentrate on doing what we do

best as individuals as superheroes.

**Are you working on a new album?**

**Hilt:** We're riding out this one because we're just in a tough position where we, at this point, couldn't even afford a new album. [With Wonderful Smith] we can tour up to 10 days.

**Senchak:** But we'll never be able to go out west in that situation, so we're very limited in that. But that's kind of why we're doing other things.

**If Hello, it's Wonderful was a color, what color would it be?**

**Hilt:** That's a good question, but it's difficult because one of the others you asked, because it's hard to describe [our sound].

**Senchak:** I think—poop brown.

**Hilt:** That could be. Yeah, if you mix all the colors together you get that, or like, ugly gray.

**Senchak:** Because every song is different, there's "Favorite Day," which is just a sweet song about loving and caring and just loving the day, but then there's "So Much Sin," which is a pounding piano recital about hating your family. Not hating your family, but just having difficulties with your family and pent up anger. So there's a mix of sugar and sweet in it.

**What's next for Wonderful Smith?**

**Hilt:** Right now we want to leave it open.



Courtesy Nikki Watts

Ben Hilt and Holly Senchak, sans the rest of Wonderful Smith, Nick Estes and Bobis Bihlman.

We're not by any means done with it. We have an album. ... Publishing, I think, would be the ideal market to go because you can sell your songs and you don't have to go anywhere. I know that's a faux pas as a musician, to want to want to make money. I don't know what each individual person's breaking point is where if we got picked up by a huge band to open up on their tour, but got paid no money, you know, I don't know how everyone would feel about it. I don't think anyone would know how they would feel until it actually happens and they had to say yes or no to their boss or their job or to whoever is involved with their decision-making in their life.

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# Reliving the past

Trailer for 9/11 movie may be too traumatic for some

By Amy Sacks, Jonathan Saruk and Nancy Dillon/KRT

It's an intense and traumatic glimpse inside the 9/11 hijacking of United Airlines Flight 93—and it's too much, too soon for some New York moviegoers.

At least one theater on Manhattan's Upper West Side has yanked the harrowing trailer for Universal Pictures' upcoming *United 93*, saying it reduced one patron to tears.

"I personally received a couple of complaints," said a manager at the AMC Loews Lincoln Square 12 theater on Broadway in New York. "Some people were pretty upset. We pulled the trailer last weekend."

The new \$15 million feature-length film dramatizes events on the doomed United Airlines flight from takeoff through the alleged revolt by passengers to the eventual crash outside Shanksville, Pa.

It is expected to open the Tribeca Film Festival on April 25, with relatives of those who were killed in attendance.

New Yorkers who saw the trailer before showings of Universal's *Inside Man* around the city offered mixed reviews.

"I covered my eyes; I couldn't watch it," said Upper East Side retiree Gloria Harper, who volunteered as a Ground Zero relief worker shortly after 9/11. "I won't see the movie. I mean, we lived through it."

The trailer, complete with surround sound, had a similar effect on some moviegoers at the Regal Battery Park theater, which is located virtually across the street from Ground Zero.

"It was disturbing," said Aida Sotelo, 47, a Manhattan homemaker who was working a block from the World Trade Center on 9/11. "It's always painful and brings back memories. It's still hurtful to see."

David Alan Basche (*War of the Worlds*) plays Todd Beamer, a passenger aboard the hijacked plane in the new 9/11 movie, *United 93*.

And it will always be too early for me."

The trailer starts with passengers preparing for the flight and the plane taking off. It then skips to a control room where panicked authorities are scrambling to explain why American Airlines Flight 11 had slammed into the north tower of the World Trade Center.

The most agonizing moment for many viewers comes when the giant screen fills with real news footage of United Airlines Flight 175 gliding toward the south tower.

The trailer cuts away moments before impact and returns to United

Flight 93, where Al Qaeda members jump up to begin the horrific hijacking. It ends with a man calling his family to say the passengers were preparing a revolt.

Some New Yorkers viewed the trailer as a fitting tribute.

"It's sad and scary, but it's good to show people what happened that day—to tell the story of their heroism," said Harlem resident Jessica Fajardo, 28.

Adam Fogelson, Universal's marketing president, said the trailer was designed to "give an honest sense of what the movie is going to be."

"We didn't use any footage that

people haven't seen before, and we didn't enhance it," Fogelson added. "It's truly horrific. So we're not shocked to hear that some people find it uncomfortable."

Allison Vadhan, 40, whose 65-year-old mom, Kristin White, died on United Flight 93, said it was time to tell the full story of the passengers.

"As difficult as it is to watch, future generations have to know about this," Vadhan, of Long Island said. "Otherwise, we're leaving them powerless. It's much easier to forget. It's much harder to face this head-on."

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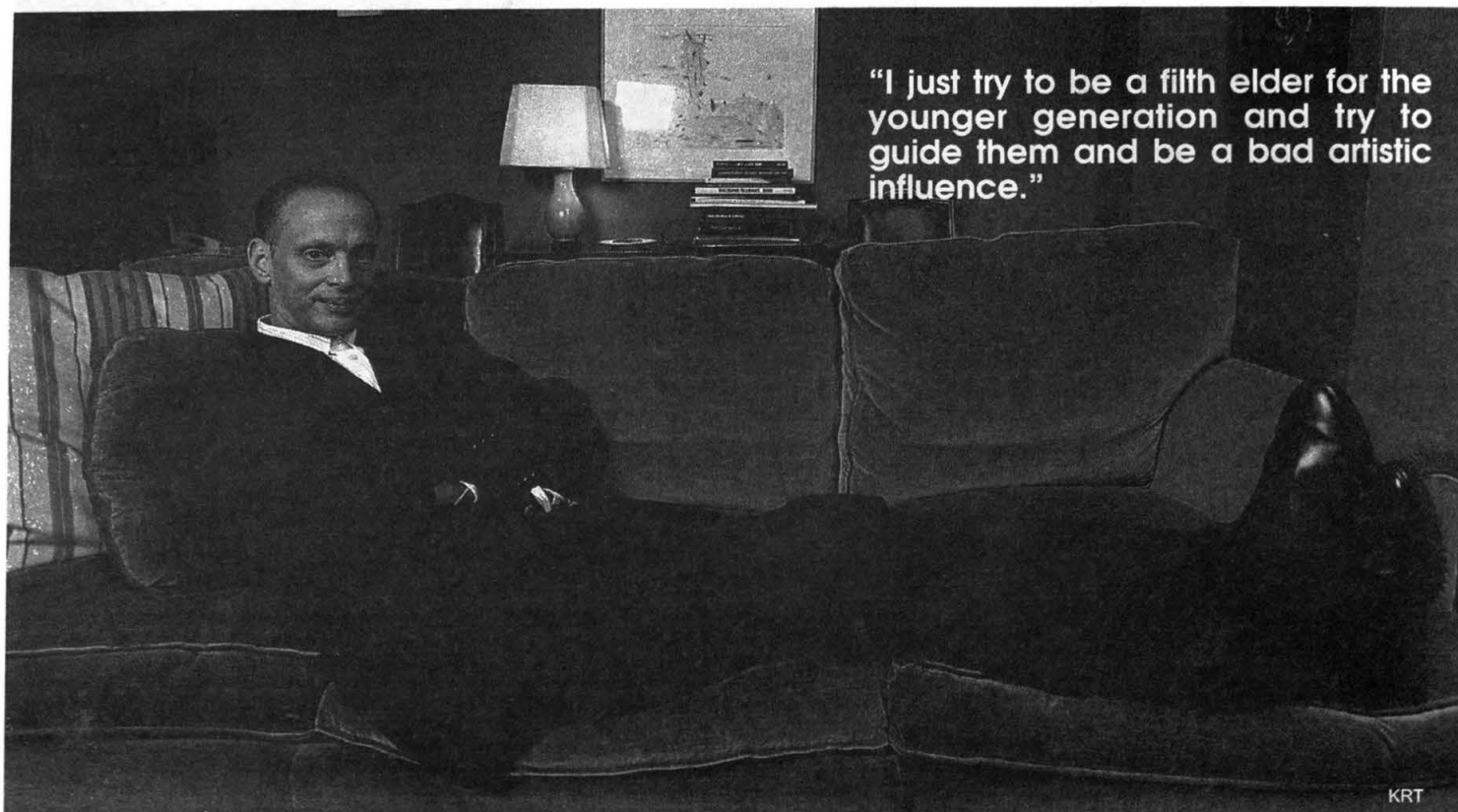
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KRT

## Waters: Director of 'Pink Flamingos' and 'Female Trouble' to visit Columbia

Continued From Front Page

always about a bride or a groom killing each other later in their marriage. Each episode starts out at their wedding, and I'm the Groom Reaper. We don't have an air date yet. Who would have ever thought I would have two television shows? And *Cry-Baby*'s coming to Broadway next year, too. You never know what's gonna happen. Next I want *Polyester* on ice.

### Do you have any movies planned?

I'm writing one right now, but I don't ever talk about it while I'm writing because that makes it vanish. I'm hoping to do that next year, too. And I have an art show that's opening [April 21] in New York that's up for a month at the Marianne Boesky Gallery called "Unwatchable."

### Can you tell me a little about the art show?

I take pictures off of TV screens of other people's movies and take all the images and put them together with other images from distant movies and imagine different storyboards for my own, new movies.

### How do you feel about coming to Chicago?

I always like Chicago. You have the cutest boys there. The best architecture, the cutest boys and everybody has a sense of humor and nobody [is] angst-ridden that they didn't go to New York or L.A., which I like. I've always liked it there.

You're considered one of the most influential and controversial filmmakers of all time. How

### do you feel about this title?

Well, I'm a little more humble than that. I've made trash 1 percent more respectable and I'm proud of it. I just try to be a filth elder for the younger generation and try to guide them and be a bad artistic influence.

### You've been working with homosexual issues...

[Laughs] I'm gayly incorrect too, though. My people are minorities that don't even fit in their own minority. That is my core base audience.

### How do you feel about something like *Brokeback Mountain* bringing homosexuality into the mainstream?

I liked it. I thought it was great. What I didn't understand at the end was that if you could only have sex twice a year with the best fuck you ever had in your life and no one knew about it, and you went away [where there was] beautiful scenery, that sounds ideal to me. I didn't get the end. I've met a lot of gay cowboys, and none of them were that cute. Leather bars are filled with them, and they're usually pretty ugly.

### I read that you said something about being more comfortable in other bars than in gay bars?

I feel more comfortable in a punk-rock bar than a gay bar. I like gay bars, but mostly they're so straight. Except for what they sleep with. I don't fit in with every minority. I like a mixed crowd. I don't like all gay or all straight. My favorite bar is 60 percent gay, 30 percent straight and 10 percent undecided. I'm attracted to undecided. Confused is better. I'm also coming in, too. I think that's going to be a new trend. There are all these people that came out for politics, [but] they aren't really gay. My politics has always been gay is not enough, but it's a damn good start.

In all the years that you've been dealing with sexuality in your films, how do you feel about how sexuality is handled

### politically today?

Sexuality in my films is always ludicrous. It always looks ridiculous, because who thought of this? I don't think I've ever had a normal sex act—that's man and woman with a man on top in the missionary position. I don't think that's ever been portrayed in a film even once. I'd have to think about that.

### With a chicken in between, maybe.

That's what I mean! I'm doing it, like everything else, to make sex funny. In real life, everyone's sex life is funny as long as it's not yours. Humor in real sexual fantasies don't mix. Who can masturbate and laugh? I'm trying to make fun of people's obsession with it. But I think I'm a feminist in a way. Even in *A Dirty Shame*, about sex addicts, I didn't put any acts in there that are really anti-women. That's the problem I have with hetero porn today. It's really like watching a snuff movie. They have anal sex, and they don't use rubbers; that's like snuff to me. That, to me, is hateful.

### Who would you consider to be the filthiest person alive today?

Without meaning to be, maybe Michael Jackson. I talk about his case. It still fascinates me. I think at some point there is no such thing as the filthiest person alive because filth today means something good. When I say I'm a filth elder, I use it as sort of an insider's term to say that it's joyous. But Michael Jackson isn't joyous. It's a sad story from either angle, guilty or innocent. The real filthiest people alive to me are racists, but that's in the bad sense of the word. When I call someone filthy, I usually mean it as a compliment. If you were saying a bad version of it, I would say war criminals are pretty high on my list. And racists. Even though I've always said the true test is: Could you sleep with a racist if they were really cute? And the answer is yes, you just change the subject.

### If you were a color, what color would you be?

Well, I am white, but summer's coming and someone told me recently they felt defrosted the first day of the beach. That is what I feel. Sometimes being white is a disadvantage in May at the beach.

### What about fake tanning?

Well, I'm not against it if it looks good, but it always just looks silly to me. It looks orange. Did you see *Final Destination 3*? I loved it. There was this great death scene in the tanning booth, and that's what I think will hap-

pen to me every time I go in one.

### This is probably a difficult question, but what film are you most proud of?

I always like my last one the best because I haven't seen it as many times. I don't ever look at any of them anymore. I like seeing them in a foreign country, to see which jokes work in each country. And even though I hate to see my films dubbed, there is a certain fascination with seeing them dubbed. Some of the people who are extras in my films can't even

Continued On Next Page



Courtesy Here! TV



Continued From Page 6

...speak English, but they're dubbed into a foreign language. I find that ironic and lovely.

**Does traveling a lot have an effect on your personal life?**  
I'm a militantly single man. I made a decision a long time ago. I read a lot. You have to make a choice. You can't watch television or be married and read. I've chosen reading. The same way, at

my age, people are either gaunt or fat. I've chosen gaunt. At a certain age, the choices are limited, so you have to pick the one that works for you best.

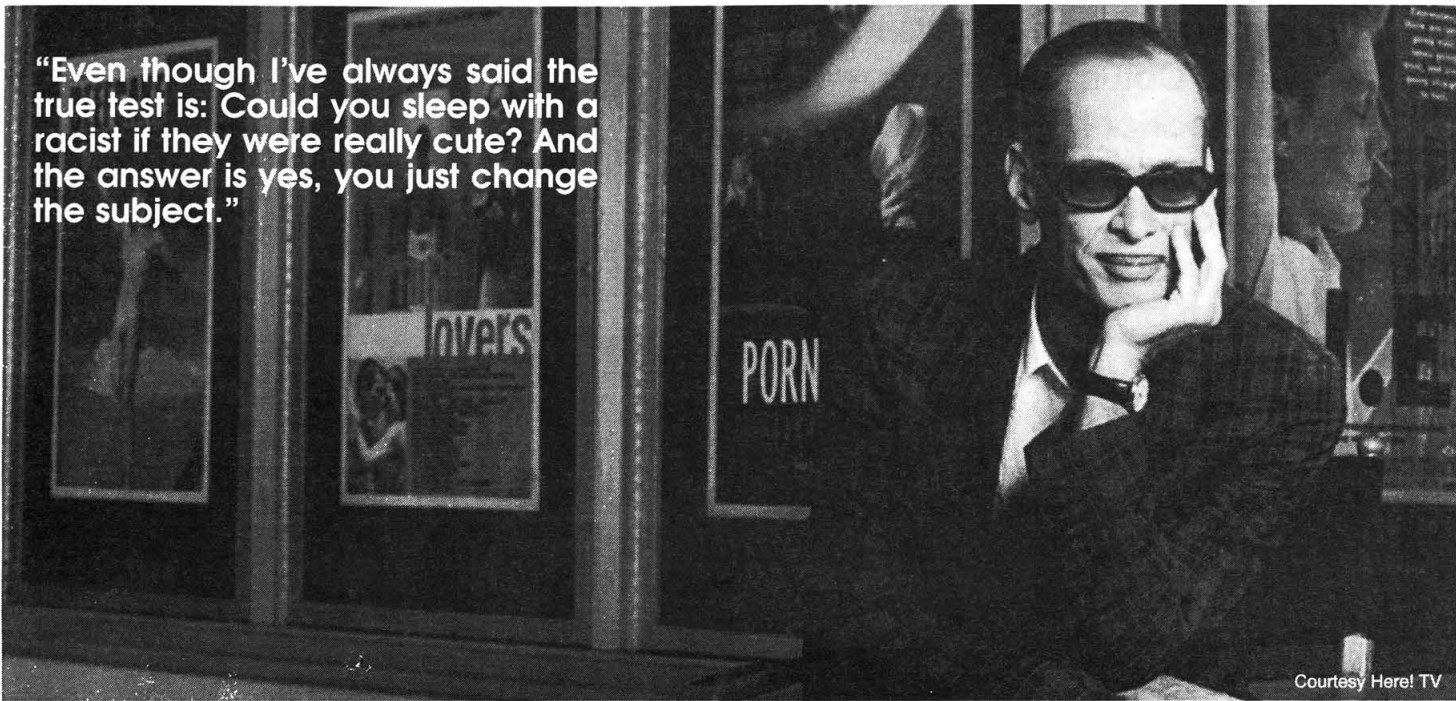
**If you never became a filmmaker what would you have been?**  
I would be a lawyer for people like the terrorists or the one that's on trial now that's saying he wished there were September 15th, 16th and 17th. I would be the defense

lawyer for the person who did it, who would do it again and is unrepentant. Somebody has to speak for them, and that would be moi.

**Do you prefer acting, writing, directing, all of the above?**  
I'm also in the last *Chucky* movie, don't forget that. Starring in the *Seed of Chucky*. I filmed in Romania. That's dedication. Chucky's my type. He's 18 now, too, so I can say that.

**Columbia has a large number of film students. What advice would you have for those aspiring filmmakers?**  
I'm gonna give plenty of advice. But, the real advice is, you have to use sex and violence in a way that will get on the [nerves of the] generation right before. That always works. You'll have the biggest hit in the world if you could figure out a way to have an NC-17 rating with no sex and no violence. And somehow, you'd be the richest

person in the world and the most successful if you could find out finally how to have an underground movie that starts and works on the Internet. That's next. That will change everything. All these techies, instead of wrecking everybody else's computer, think of a way to make money with radical movies that damage and corrupt. With style.



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# Foer Illuminated

Story by Mark Byrne

Graphics by Joshua Covarrubias

Jonathan Safran Foer sits in front of a crowd in the Columbia Film Row Cinema on the 8th floor of the 1104 Center, 1104 S. Wabash Ave. Students fill about one-third of the auditorium, which was built last year for the Film Department. Besides students, the chairman of the Fiction Writing Department is in attendance, as well as a few professors. They've all come to see a theatrical performance of Foer's second and most recent novel, *Extremely Loud and Incredibly Close*, one of eight books adapted for the stage by the Literature to Life program at New York's American Place Theatre.

A student asks Foer about the process of writing a book, and he thinks for a moment. He's sitting on the only prop used in the performance, an old wooden bench. He's relaxed, but always seems a little shy.

"A good friend of mine said that writing a book is a lot like pulling teeth," Foer says. "From your penis." The crowd laughs, and Foer smiles, explaining that writing a novel takes a lot of time and dedication.

Though he's only 29 years old, Foer has already published two best-selling novels. The first, *Everything is Illuminated*, won numerous awards and was adapted to film last year by Liev Schreiber. *Extremely Loud and Incredibly Close* was just released in paperback, and the play is touring.

Foer, who lives in Brooklyn, New York, is in Chicago for one day only, first visiting Columbia to attend a talkback session after the performance, then moving on to a bookstore for a reading and signing, and then on to a bar to finish the day with one more. He's young, and still seems to be adjusting to the adoration of his readers and the lifestyle of a bestselling author.

Foer is on stage with Haley March, the only actor in the play version of his novel. March, an adult woman, plays the nine-year-old narrator of Foer's story about a boy who lost his father in the 9/11 attacks and travels around New York to solve one last puzzle about him. Unlike other adaptations, this play is verbatim from Foer's novel, though various chapters and side plots were removed.

Foer's first book was rejected by almost 10 agents, and when he finally found

one, just as many publishers turned it down. He spent more than three years writing each book.

"I intentionally got jobs that I wasn't going to stay with," Foer tells *The Chronicle* later that night on his way to another reading. When *Everything is Illuminated* was published, Foer says, he lived in Queens, New York, and answered phones as a receptionist



Courtesy Houghton Mifflin Co.

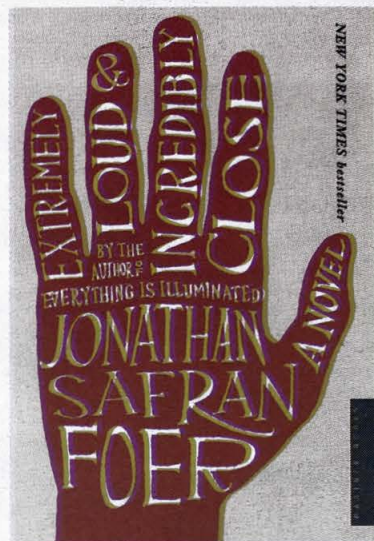
for eight hours a day.

"I wanted to do something where even if I tried to do my best, I wasn't going to climb any kind of ladder. I didn't want to forget what it was that I set out to do."

In college at Princeton, Foer says, he

Below: Cover of 'Extremely Loud and Incredibly Close'

Right: Images from the film 'Everything is Illuminated'



Courtesy Houghton Mifflin Co.

tried a lot of things but didn't know what he wanted to do until he was encouraged to pursue writing by a teacher, who happened to be the well-known author Joyce Carol Oates.

"When you're young and impressionable and someone tells you to take yourself seriously, you do," Foer says. "It doesn't have to be a famous writer."

Following the talkback session for the performance at Columbia, Foer signs books and then makes time for an aging relative who came to see him. After a few short hours, he is at Borders bookstore in Lincoln Park, 2817 N. Clark St., but this time reads his own words from *Extremely Loud and Incredibly Close*, instead of watching them be performed.

During the reading, in front of a standing room only crowd that spills out of the room, Foer interrupts himself with anecdotes about the characters.

"This one is actually based on a man who I know who lived to be 103," he says at one point, before telling the story of a friend from Oak Park who just recently passed away. After the reading, he again asks for questions from the audience. The first one asks how he felt about the movie adaptation of *Everything is Illuminated*, and Foer laughs uncomfortably.

"I knew I'd get that question," he says, and explains to the crowd how strange it was to watch an actor pretend to be him.

*Everything is Illuminated* follows a fictionalized version of Foer through the Ukraine in search of information about a picture of his deceased grandfather. In the movie, the author is played by Elijah Wood.





Foer later reflects on being asked about the movie:

"If a question comes up a lot, it's usually a good question. The thing is that it's very, very, very, very, very, very hard to answer, for a million different reasons."

A few questions later, many of which are duplicates from his talkback at Columbia, Foer is asked about the writing process.

"A friend of mine says that writing a book is like pulling teeth from your penis," Foer answers.

Again, the crowd cracks up. Foer smiles.

The Borders signing session is even longer than the Columbia one, because almost every audience member has both books on hand.

Despite the repetition of hundreds of signatures, Foer is consistently charming. He doesn't just sign his name; he talks to people. He answers their questions, poses for photographs and writes personalized messages. He's shy, but he appreciates the praise, and there is a lot of it.

"*Everything is Illuminated* made me sob like a child," a Borders employee tells him after the last person gets his book signed and leaves the room. Foer thanks her, and says that her comment means a lot to him.

After Borders, Foer is off to his final event of the day, a reading and signing at Goose Island Wrigleyville Brew Pub, 3535 N. Clark St., arranged by Book Cellar Inc. and Newcity Chicago. Foer, like almost all the other authors who visit Chicago, spends the

day being driven around by Judy Krug, a part owner in a business dedicated to taking care of writers when they come to town.

In the car, Foer is apprehensive about what the crowd will be like. It's 9:30 on a Wednesday evening, and the reading is at a bar.

"Is this going to work, or is this going to be a disaster?" he asks Krug when they pull up to the bar. The sign on the building advertises someone named "Todd Kessler," and Foer doesn't see any posters that suggest he will be there. Before he gets out of the car, he wonders out loud if there is anyone there to see him or if people are just sitting around eating.

Sure enough, an entire room is full of people holding copies of his books, and again, there isn't enough seating.

"[Book tours] are so unlike writing," Foer explains. "They are the exact opposite of writing in certain ways. You can imagine what readers are like, but you never see them. It's a very solitary act."

Because he feels out of his element at readings, Foer likes to start by making a joke. At Borders, he commented on the unusually tall podium. At the Goose Island reading, he criticizes the engineering of the mic stand. Following the reading and questions, Foer sits down for the third time to sign books.

Several middle school teachers tell him that they just read *Extremely Loud and Incredibly Close* in their book club. A woman who went to high school with him, two grades behind, reintroduces herself. A girl has him sign a rented DVD of *Everything is Illuminated*, which she intends to return to the

store. One man has him sign a copy of a Charles Bukowski novel. All the while, people tell him they love his books. He's an amazing writer, they tell him. Brilliant, a few say. Many tell Foer his books made them bawl.

Foer refuses to let the compliments get to his head.

"I get a lot of very bad reviews also," he's quick to point out.

Indeed, one review in the New York Press was subtitled "Why the author of *Everything Is Illuminated* is a fraud and a hack," and accuses him of using gimmicks and clichés. But Foer doesn't let the bad reviews get to him either.

"It's a question of gratefulness," Foer says. "Authors depend on readers not to like what they do, but to give it life. A book is dead until somebody reads it. I just feel grateful for people who have obviously invested a lot of energy to read my books."

It's almost midnight when Foer is finally done signing books. He's got an early flight the next morning to get home to his wife and his new child, a boy named Sasha, who is a few months old.

Foer is not sure what is next for him. He'd like to focus on being a father for a while, but when a man getting his copy signed tells him that he "hopes there will be more books, if he's inclined," Foer responds that inclination is not the hard part.

The hard part is writing the book, of course, and as lucky as he is with his two publications, Foer knows how long each one can take and how difficult it can be. He remembers something his friend said about writing books: It's like pulling teeth from your penis.



# Funny Politics

Jack Black-produced documentary finds Netflix home

By Daniel Fienberg/KRT

As long as he makes movies about giant monkeys or larger-than-life Mexican wrestlers, Jack Black knows that he can find ways to make people see them. Things have been more complicated for *60 Spins Around the Sun*, the story of Randy Credico, a once-promising stand-up comic whose confrontational political jokes led him away from a career in entertainment and into work as an organizer for a variety of causes.

"The market is a little flooded now," Black said. "There are so many great documentaries out there and with reality TV taking off so strong, it's kind of doubled that phenomenon of the documentary fever. But if it's something you believe in, you just keep on plugging away and looking for different ways to show your work."

In this particular case, salvation for the film has come from Netflix, which began distributing *60 Spins* exclusively.

"I just find him inspirational in

that he's a guy who wants to make a change and it just shows how anybody can get involved and make a difference politically, even if you're not a politician, if you're just a regular citizen who sees injustice," Black said. "He just shows you how to hit the ground running in terms of social protest and how you can really get involved and make a difference."

The hour-long film was funded through what the *King Kong* star calls the "Jack Black Fund," but Black doesn't appear on camera (several other familiar comics, including Larry David, make appearances). Black admits that he's not a "super-political" guy but was turned on to Credico's message.

"I've been pretty self-obsessed in the last couple years, working nonstop from *King Kong* to *Nacho Libre* to the *Tenacious D* movie, it's been back-to-back heart attack," Black said.

Yet Black said that at the end of the day when the bigger projects have settled down, he wants to get

into the world of making work for a cause rather than the money.

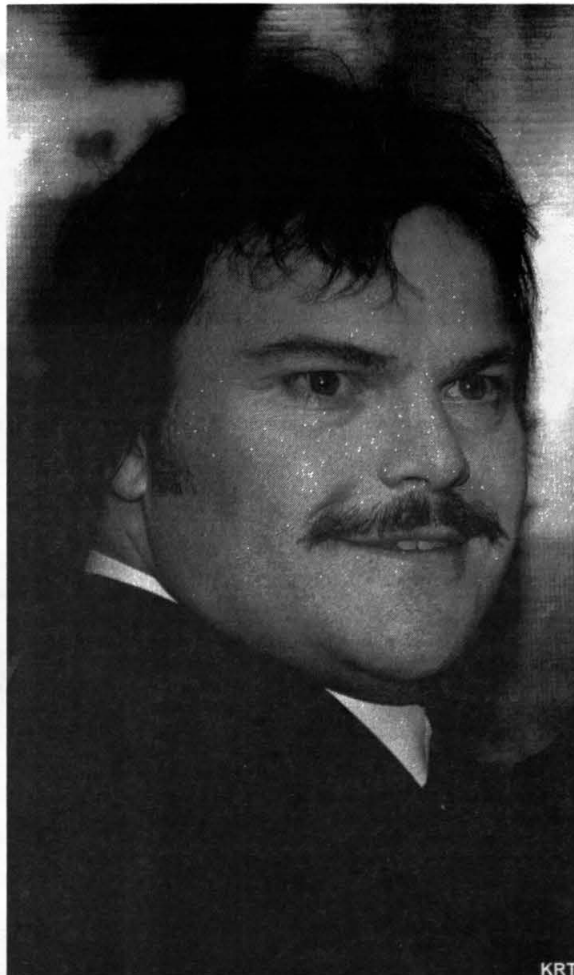
Despite his denials, it isn't hard to get Black worked up when the conversation turns to the relationship between Washington and Hollywood.

"All the time you hear politicians dictating what filmmakers can and can't do and say and all kinds of censorship, but it doesn't go both ways," he said.

Black said that too often politicians expect filmmakers to stay out of political issues, but still expect acceptance into the entertainment industry.

At least Black has a simple answer for why he's waiting to get more involved.

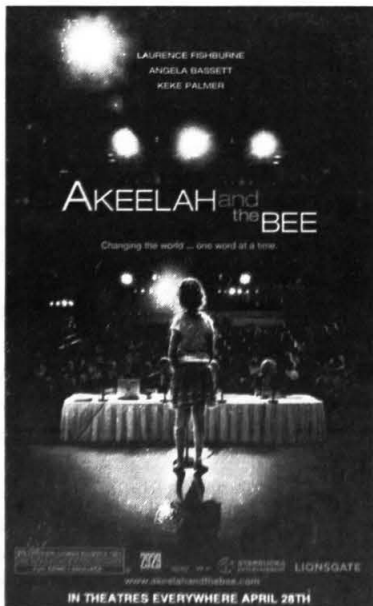
"I wish I was smarter, so that I could pose a better argument, but I feel in my gut when I sense injustice or something that I feel is wrong politically," he said. "I think I know in my heart what's right and wrong, but if you're not armed with the political vocabulary, then it's kind of just a feeling you have."



KRT

Jack Black may be a big-screen funny guy, but his newest endeavor, a documentary about Randy Credico, is sticking to the smaller screen.

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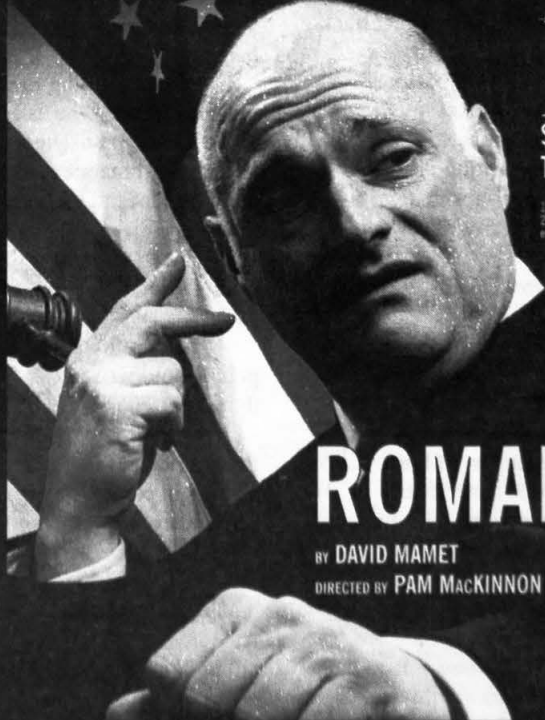
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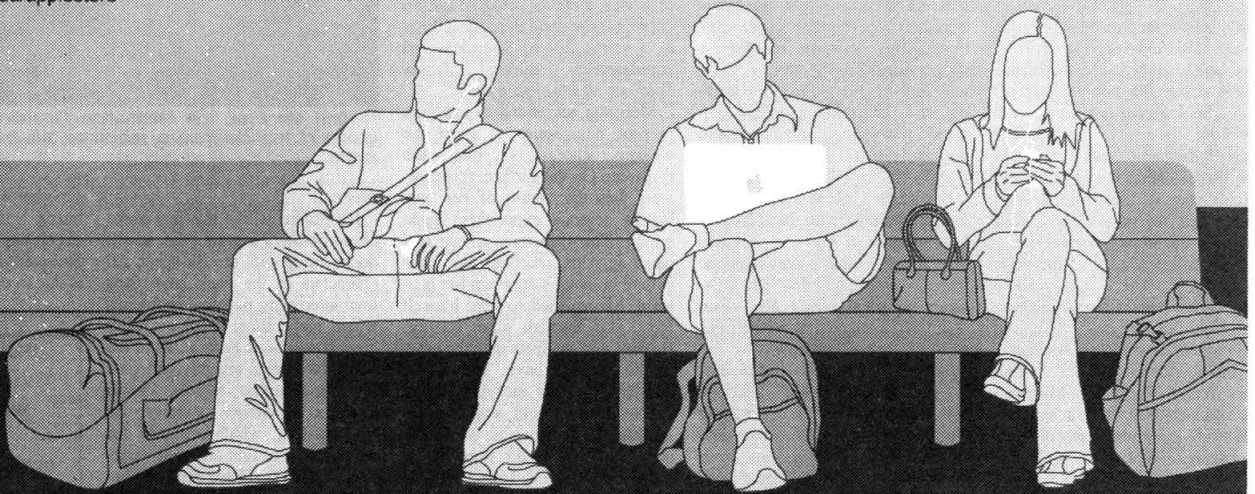
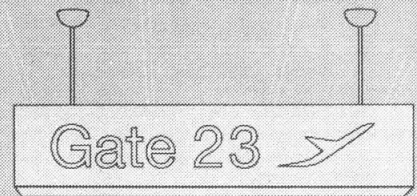
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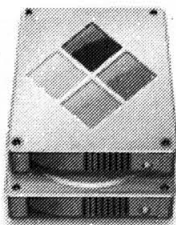
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# Lucky number 'seven'

Grant Morrison's ongoing series finds adventure in details like superhero porn, space-traveling Frankenstein

By Hunter Clauss/A&E Editor

A superhero hired by a newspaper to create news, a magician who identifies herself as a "magic-holic" and a young witch boy who lives in a puritanical society beneath New York City are just three of the seven heroes in comic book writer Grant Morrison's yearlong endeavor, *Seven Soldiers of Victory*.

Beginning in April 2005 with *Seven Soldiers of Victory* #0, Morrison's ambitious project follows seven seemingly typical comic book heroes as they become involved in a growing conflict between humanity and a bunch of evil fairies called the Sheeda. The catch? None of the seven soldiers knows that the others exist. Each character has to work independently with no knowledge of the other members, because if they did, the evil fairies would do something really morbid and nasty, like feed them to a giant spider in Arizona.

This foundation for the overall story really works for Morrison because he chooses to reinvent second-string superheroes that are fairly obscure, one of which is Klarion the witch boy. Klarion is a fancy talking, goth-dressed boy who inherits magical witch powers from the puritanical society he lives in, which is located miles beneath New

York City. Klarion, though, first appeared in the '60s and '70s in books like *The Demon*. But only a dork would know that.

The same goes for the other characters in *Seven Soldiers*: Zatanna, the magician; Frankenstein, the monster; Miracle Man, an escape artist who can free himself from anything; the Shining Knight, a knight in King Arthur's crew who gets teleported into the present; the Guardian, a retired cop turned newspaper superhero; and the Bulleteer, a woman with metal skin.

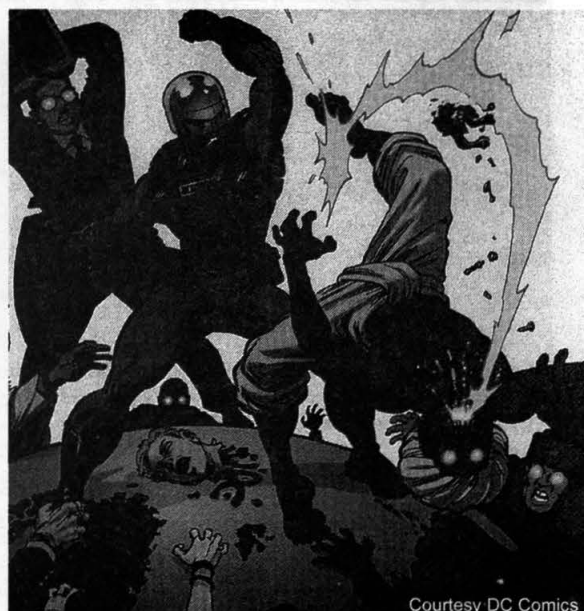
One can tell that Morrison is having fun working with these characters because of the way he uses them to ask, "What makes someone want to be a superhero?" The highlights of this series are when Morrison manages to answer this question for each character.

But the series also has it low points. Luckily for readers, Morrison doesn't stick to the lame plotline that brings the heroes into action. Evil fairies enslaving mankind sounds almost as ridiculous as a race of water-sensitive aliens taking over the world in M. Night Shyamalan's *Signs*. And Sheeda also sounds like a trans-

sexual's name, like Sheeda Mann.

Despite the Sheeda's role in the overall story, *Seven Soldiers* has less to do with this lame villain than it does with each hero's own personal conflict. Even this premise may seem trite, but Morrison's clever sense of taking current issues and depicting them in a world full of Spandex-clad superheroes makes *Seven Soldiers* an enjoyable read.

Morrison succeeded in applying present day issues to even the weaker characters like the Bulleteer. On the surface, this character was the victim of her husband's science experiment gone wrong. The Bulleteer, whose real name is Alix, received her indestructible metal skin when her husband, Lance, tried to give himself metal skin through super science. He dies, and she lives with the powers he couldn't have. The central question for this storyline is, of course, why would someone do something so stupid? Well, he apparently did it for porn. As it turns out, Lance subscribed to Internet porn sites for men with a superhero fetish, and he wanted to take things a step further and actually become a superhero to score



Courtesy DC Comics

In one storyline, the Manhattan Guardian (center) rescues a group of tourists from a rebellious amusement park ride—the world.

supertail.

It's moments like this that make *Seven Soldiers* a great read, and it doesn't stop with the Bulleteer. All characters in the pack have their own interesting personal problems, which make them shine as really great comic book heroes. All of the issues have been recently collected in four graphic novels, *Seven Soldiers of Victory* volumes one through four, which are nice for anyone who caught on to the series after it started. These four graphic novels are worth buying because of Morrison's clever eye for bringing current social issues to life in a world where flamboyantly dressed

superheroes fly through the air. But hurry while you can, because everything comes to an end with *Seven Soldiers of Victory* #1, which is due to come out May 17.

**'Seven Soldiers of Victory'**  
written by Grant Morrison  
and published by DC Comics



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# 'Soundsuits' make noise at Cultural Center

*Loud designs inspired by cultural, racial, sexual issues*

"These are not the kind of suits you wear to the office. They're not the ones you wear to the beach, either. Nick Cave's collection of soundsuits, which are most easily described as life-sized, wearable works of art, will be displayed through July 9 at the Chicago Cultural Center, 78 E. Washington St.

Cave is the chair of the Fashion Department at The School of the Art Institute of Chicago. His soundsuits are created by piecing together a variety of objects so the completed garment makes noise when its wearer moves, said Lanny Silverman, curator of the exhibition. Inspiration for the suits comes from various cultural, racial and sexual issues, Silverman said.

Cave uses a lot of materials, like fabrics, beads, bottle caps, hair, dryer lint and other found objects, Silverman said, adding that a variety of techniques are used to construct the soundsuits.

"Some of them are more traditional [and] look like they'd be embroidered, and some of them are just wild and fanciful and look like they might be built upon a fencing mask," Silverman said.

But Cave's soundsuits are not just massive works of art that people wear. Some say that they provide an opportunity like no other.

"When I'm inside them—the gigantic movement that is created in these suits—it's spiritual," said James Morrow, artistic director of the dance company Instruments of Movement. "They are heavy, but, I mean, once you put them on, you become possessed. It becomes sort of this out-of-body experience where you sort of engulf the persona or identity of the suit."

Cave has roughly 35 soundsuits on display in the exhibit. Each suit has its own individual style and shape.

"I swear there's a Wookiee in there and a Gumby twig man, but I suppose [Cave] doesn't particularly want [the soundsuits to have] spe-

cific references," Silverman said, though he does think Cave is aware of the associations people make.

Morrow's dance company is scheduled to perform wearing the soundsuits three times throughout the exhibit's run. Though the group has performed wearing Cave's suits for three or four years, this exhibit will mark the first time Morrow has choreographed a dance routine rather than rely on improvisation, he said.

Morrow explained that careful consideration has to be taken when planning to dance in Cave's suits.

"The way the suits are designed, they're normally designed for individuals who are 5 feet 10 inches and taller," Morrow said. "It's a little difficult for our shorter dancers to move in them because the length of the material on their legs and stuff like that—it's going to drag."

Morrow said he put a lot of thought into the best way to represent Cave's soundsuits in the upcoming performances, which he said will explore the identities of the suits and how they related and differ from each other.

"I think that's the most important thing; that the audience really gets something out of it other than, Wow, these suits are amazing to look at," Morrow said. "They breathe in at the beginning of the piece, and they don't exhale until it's over."

Though the pieces may be more difficult and tiring to wear than most dance costumes, Morrow said that the experience of being inside Cave's soundsuits gives him the necessary endorphins to just keep moving, adding that even the simplest movements look extreme.

"It's not just your body now. There's like 6 inches of aura around your body that just heightens everything," he said.

Instruments of Movement will have its first performance of the exhibit on May 18 as part of the Cultural Center's first-ever

By Allison Riggio/Staff Writer  
@rtNight.

From 6 p.m. to 7 p.m. guests will be able to view the exhibit and watch a roughly 20-minute performance by Instruments of Movement wearing the soundsuits, said Maggy Fouché, marketing director at the cultural center. A reception will immediately follow, including hors d'oeuvres, a DJ and a cash bar (ticket-holders are allowed one free drink).

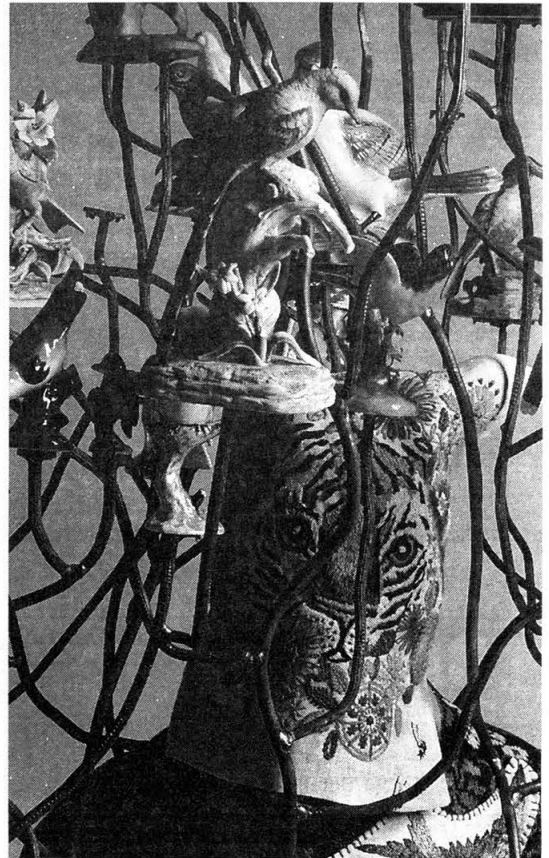
"We thought that this would give us an opportunity to have a special event around this exhibit that would really appeal to younger people and college students in the area," said Fouché. "We think that we appeal to everybody ... and we like to do things that do appeal to the niches."

The evening is considered a fundraiser for the Cultural Center, she said, so that the facility can continue to provide its many free exhibits and programs to the public.

Fouché said that Cave's work was an obvious choice for @rtNight, since it offers both visual appeal and a performance aspect.

"His work is really so multifaceted," Fouché said. "It's just an incredible exhibit and we thought that would attract people."

Tickets are available at the Chicago Cultural Center box office, 66 E. Randolph St., or by calling (312) 742-8497. "Nick Cave: Soundsuits" can be viewed free of charge during the Cultural Center's normal business hours, where videos will be played of Instruments of Movement performing in the suits.



This soundsuit, also on display at the Chicago Cultural Center, was constructed from ceramic/porcelain birds and a fabricated tree.



Photos courtesy Chicago Department of Cultural Affairs

Easter grass, cotton and paint were used to make this soundsuit. This one, and others, can be found at the Chicago Cultural Center, 78 E. Washington St.

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# Out of My Head

by Scotty Carlson



IF YOU REALLY WANT TO MAKE SURE I'M A GEEK, COULDN'T YOU JUST LOOK AT MY APARTMENT, INSTEAD OF INTERVIEWING ME?

NOPE. TOO EASY FOR TRICKERY.

INTERVIEW IN SESSION

ANYBODY CAN FILL HIS HOUSE WITH COMICS OR COMPUTERS TO PASS HIMSELF AS A NERD. TRUE GEEKINESS REQUIRES PASSION. AND TRUST ME, CONVINCING US OF PASSION WILL NOT BE EASY.

OKAY, OKAY, I'M READY. LET'S GO.

GOOD. NOW, QUESTION ONE: WHAT FEAR KEEPS YOU UP AT NIGHT?

THE POSSIBILITY THAT SOMEONE, SOMEWHERE, IS THINKING IT'S A GOOD IDEA TO INSTALL A RECORD PLAYER IN HIS CAR.

I KNEW WE SHOULD'VE MADE THESE QUESTIONS HARDER.

© scott carlson, 2006. Buy something, cheapskates: cafeexpress.com/thepoof

## to the nines

fashion@columbia

**Calvin Dinkins**, a freshman cultural studies major, cites rap personality T.I. as his main fashion inspiration.

He likes his outfits to match, and today is no exception. He has coordinated a green and white track jacket with a pair of jeans with a green graphic printed on them.

Dinkins said he likes to shop at Old Navy, Carson's and JC Penney, and pointed his current clothing out by brand names.












"Akademiks, Air Force Ones," Dinkins explained, gesturing to his jeans and shoes, "And glasses like T.I."



Mauricio Rubio/The Chronicle

## horoscopes

by Alicia Dorr

-  **Aries** (March 21 – April 20): You decide to make a real life Jurassic Park, only when it's done no one will come because you accidentally made a Paleozoic Park, and no one is going to pay to see a bunch of trilobites scooting around.
-  **Taurus** (April 21 – May 21): You're a nerd. And you look like you'd be sticky if I touched you.
-  **Gemini** (May 22 – June 21): If you start carrying around a trumpet in your pants, maybe you can convince people that that is what they are hearing when you fart. You're gassy.
-  **Cancer** (June 22 – July 23): Why don't you cut your rat-tail off? It's gross.
-  **Leo** (July 24 – Aug. 23): Your fate is to become one of the Letter People who parade in front of kindergarten classes.
-  **Virgo** (Aug. 24 – Sept. 23): Unlike Leo, your fate is to be that guy who offers everyone cocaine in the bathrooms of shitty clubs on Rush Street. You will wear faux snakeskin boots and shiny shirts.
-  **Libra** (Sept. 24 – Oct. 23): You are the sole supplier of sunglasses and umbrellas to lost-and-found bins across the nation.
-  **Scorpio** (Oct. 24 – Nov. 22): You will be shocked this week when your catcalls to a member of the opposite sex actually result in a date. You probably should rethink going out with someone who chased down your car for said date after you whistled out the window, though.
-  **Sagittarius** (Nov. 23 – Dec. 21): You will find a genie, and you will immediately start asking her for your first wish. Unfortunately, all the lore surrounding genies you've heard your whole life is wrong, but I can't tell you how. I can tell you it'll be really funny for your friends.
-  **Capricorn** (Dec. 22 – Jan. 20): You think you look really great in your ripped jeans, but you actually just look like a stupid redneck. That'll teach you to buy pre-stressed and pre-ripped jeans.
-  **Aquarius** (Jan. 21 – Feb. 19): You will single-handedly raise the national price of gas when you go to the bathroom in Saudi Arabia. You didn't know that your pee would ruin all the oil.
-  **Pisces** (Feb. 20 – Mar. 20): You're like a ray of sunshine. That's why no one can touch you; it's too hot.

# Reviews

## Crystal Skulls Outgoing Behavior



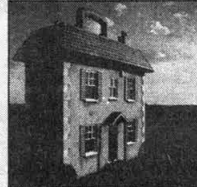
This album is chock-full of laconic lyrics and easy-going melodies that make for the perfect rainy-day pick-me-up. The songs have an upbeat narrative quality that is danceable for even the most stubborn wallflower. *Outgoing Behavior* is the band's second full-length album and a mix of feel-good tunes. — *M. Finkler*

## Ani DiFranco Carnegie Hall 4.6.02



In the past few years, Ani fans might have heard about her being, well, a bitch during her concerts. But the newest live release from the concert at Carnegie Hall not long after 9/11 will be a breath of fresh air. It's just Ani and a guitar, with a touching piece addressing the attack called "Self Evident." Probably best for die-hards. — *A. Dorr*

## O.A.R. Stories of a Stranger



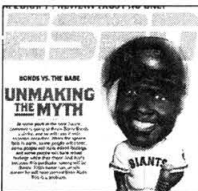
Maybe the title of this album should be "Stories by a Stranger," because this version of O.A.R. is nowhere near the original. Songs bounce between their typical optimistic jamming and over-produced, poppy, made-for-radio crap. Moral of this story: Save your money and stick with the old-school O.A.R. albums. — *T. Breyne*

## Spin April 2006 Issue



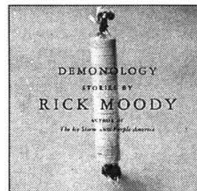
This issue is one I went through from front to back. The main story about Yeah Yeah Yeahs' rocky times is a page-turner and goes deeper than most band profiles. The report on Phil Spector is old news but still interesting. One downfall is the pointless review of a suburban goth fest. — *T. Breyne*

## ESPN magazine April 24 Issue



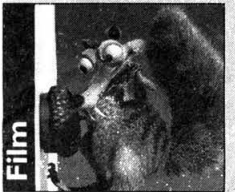
It's the usual hit-or-miss fare you'd expect from the publication, the exception being this issue's cover story: an exceptional essay by Chuck Klosterman about Barry Bonds, performance-enhancing drugs and the future value of statistics. Of course that article is available online, so you can probably save your cash. — *D. Strum*

## Demonology Rick Moody



Moody's collection of short stories is good, but almost every one is disappointing in its simplicity. One finishes wishing the stories were chapters in a larger whole. The notable exception is a discomfiting love story written entirely via descriptions and value appraisals of books that the narrator is selling. The collection is worth buying solely to read that one story. — *M. Byrne*

## Ice Age: The Meltdown Directed by Carlos Saldanha



This animated sequel follows a sloth, a tiger and a mammoth as they attempt to escape melting icebergs due to global warming. Aside from the obvious religious references like the wooden boat the animals must board to save themselves and other clichés, the movie is sub par and not worth seeing in theaters. — *T. Breyne*

## Batman Begins DVD Directed by Christopher Nolan



I watched this for the second time when it came out on DVD, and I am convinced it is the best superhero movie ever made. A compelling story, great characters, cheesy one-liners and hot-ass Katie Holmes are just some of the reasons I have never heard a bad word spoken about this movie. — *J. Jaworski*

## Silent Hill Directed by Christophe Gans



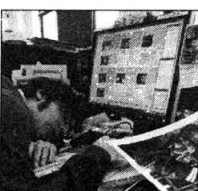
*Silent Hill* delivers yet another video game inspired movie that sucked. Aside from the scene where the citizens of Silent Hill burn alleged witches at the cross, this movie was a bore fest. I haven't been disappointed like this since the *Street Fighter* movie. But the game is still worth playing. — *M. Rubio*

## Speedo



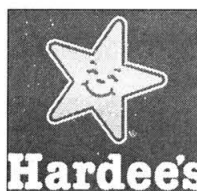
Summer's almost here and guys everywhere are trying to find that perfect pair of board shorts for the beach. But they might want to consider a more exotic alternative and hit the sand in a fashionable Speedo. It's a guaranteed crowd-pleaser that's sleek and sexy. Sock not included. — *S. Libretti*

## Finals



Almost every class ends with a final of some sort, whether it's a project or test. But why do teachers insist on ending the semester with a bang? Why not a little whimper or subtle sigh? I would praise almighty Poseidon if I could just end one class without having to use my brain. — *H. Clauss*

## Hardee's Philly Cheesesteak Thickburger



Its newest sandwich is one-third of a pound of Angus beef on top of thinly sliced steak meat. Oh, and there are two kinds of cheeses. At a mere 930 calories, that's better for my diet than the other five Hardee's sandwiches that go into quadruple digits in that category. — *D. Strum*

## Premium Blend

### Taking a closer look at Chicago's local bands

Hip-hop has branched out into commercialized style since its early days, but H2O Soul is on a mission to bring back the roots of this music in a refreshing way. Referring to themselves as "hip-soul," the quartet—SunChild, Intellect, Clever and MPLI—met up at Northern Illinois University in 2003 as part of a bigger group before settling into their current line-up. The group's members all have different stories of growing up in Chicago and use these as inspirations for their music, which dances between spoken word and sharp beats. Three of the four members got together to talk to *The Chronicle*.

**The Chronicle: Is it easier working among just the four of you after everyone branched off?**  
MPLI: We remained the core members and once we left we kept on making music together, and we just kept going on that vibe, and we created an album. We just all shared that passion and love for the music.  
SunChild: I still got love for everybody that we worked with. They're my people. But as far as the group is concerned, right now, this is where it's at.

**What were your inspirations for your album [Essential, released in March]?**  
MPLI: Older hip-hop was one of my biggest influences. Specifically I would say, from Chicago, Common. Also the current state of the industry was a very big inspiration because I feel—and I think that we all share the same feeling about the current state of music—it feels like it's lacking something, and we were inspired by what we thought was lacking.

**What do you think is lacking?**  
SunChild: For me, it's lacking the standards in hip-hop and making music. I think that's what's lacking—the integrity of it, the substance. Nowadays, people are making singles and it's like they sell a million copies of a single and it's like, OK I got my money. The materialization of it is valued much more than it was back in the day when it was just, you had something to say, and you wanted to get it out, and you wanted to say it in such a clever way.

**Do you think the audiences feel the same way?**  
SunChild: I want people to talk about hip-hop in the same breath as they talk about artists like Stevie Wonder. When Stevie Wonder was making records people were like, "You're blind; you can't play piano. Whatcha doin'?" He still did what he wanted to do. He made music that nowadays people can relate to—19-year-olds that are picking up Stevie's records [are] like, "Yo, this is awesome." It's because it's about the music. I'm not looking to make money off the music; I just want to make this music so people can enjoy it.

**Is it difficult for you guys to collaborate and bring different experiences together?**  
SunChild: I wouldn't say that it's hard for us to bring it all together; I think that's what makes us unique. It's like pieces of a puzzle: one individual piece can be a big piece of the puzzle, but when you put everything together that bigger picture looks all the more clearer.

**How would you describe your live performances?**

## H2O Soul



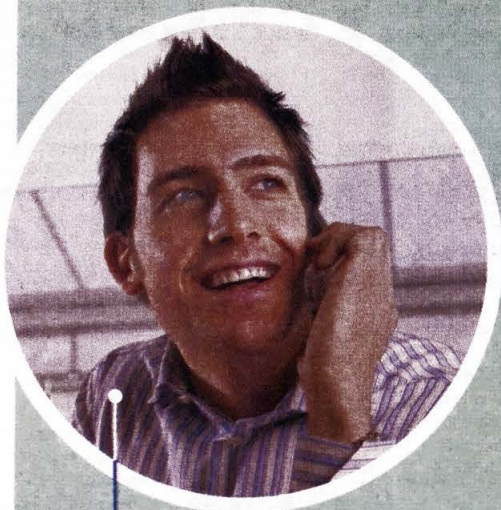
Intellect: Very high energy.  
SunChild: I like to call it an emotional rollercoaster. We want people, when they come to the show, to experience music that they've never experienced. Anybody can listen to a CD, but I want you to experience it. I want you to experience our pain, our joys, our heartaches, and that's really what we try to put in our live show.

H2O Soul will be performing at the HotHouse, 31 E. Balbo Ave., May 2 with Yao and Red Line Connexion. For more information visit [www.h2osoul.com](http://www.h2osoul.com). — *T. Breyne*



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# AS PROMISED... MANIFEST BANDS REVEALED!

## Student Stage Line Up

12:30pm-12:50pm	The Lavellas
1:10pm-1:30pm	Youngz BLVD
1:45pm-2:05pm	The Bullet that Breathed
2:20pm-2:40pm	Heather Perry
3:00pm-3:20pm	Mathew Santos with Troy "Trombone Shorty" Andrews
3:50pm-4:10pm	Sherry Amour
4:10pm-4:30pm	Ill Legit



## Main Stage Line Up

4:00pm-5:30pm	Columbia College Jazz Ensemble with Greg Osby
6:00pm-6:45pm	Buddy Guy and the Columbia College Chicago R&B Ensemble
7:00pm-7:30pm	The Changes
8:00pm-8:45pm	The Pharcyde
9:15pm-10:00pm	The Detroit Cobras

### CCJE and Greg Osby

Saxophonist, composer, producer and educator Greg Osby has made an indelible mark on contemporary jazz as a leader of his own ensembles and as a guest artist with renowned jazz groups for the past 20 years. Notable for his insightful and innovative approach to composition and performance of original jazz music, Osby is a shining beacon among the current generation of jazz musicians. He performs at Manifest with the Chicago Vocal Jazz Ensemble and the Columbia College Jazz Ensemble.

### Buddy Guy & CCC R&B Ensemble

The internationally acclaimed Grammy award winner and inductee of the Rock and Roll Hall of Fame, Buddy Guy has cemented a blues legacy that places him squarely in the company of his legendary predecessors. Buddy Guy has been a chief guitar influence to rock titans like Hendrix, Clapton, Beck and Vaughn. A pioneer of Chicago's famed West Side, the musician is credited with being the living link to the city's halcyon days of electric blues. Buddy Guy will be performing with students from Columbia's Music Department R&B Ensemble.

### The Changes

The Changes' progressive indie rock sound continues to generate buzz and attract a burgeoning fan base. Sexy guitar licks backing sultry, poignant vocals poise the band to become Chicago's next big thing. While comparisons to The Police, The Smiths and Phoenix fly around, The Changes continue to tweak their sound and morph into a band in its own category, crafting what can best be called intelligent rock.

### The Pharcyde

Inspired by the LA underground dance scene of the 1980's, The Pharcyde began a serious study of music in the 90's which led to the production of an album that went gold. Critics called their music "hip-hop's swan song" which offered the last great hurrah for this musical style. Since then the group has reinvented itself more than once to becoming an increasingly influential alternative rap group. With the release of their new album "Humboldt Beginnings," Spaceboy Boogie X aka Cassanova and Booty Brown prove they're still producing beats and tunes that are sure to be classics.

### The Detroit Cobras

Detroit Cobras mash up the dance floor with their covers of lost Soul and R&B gems of the '50s and '60s. Known for sultry vocals and thundering guitars, the Cobras dig deep into the bin of vintage dusties, giving new life to obscure would-be hits and classics of the past. As if that's not enough, the Cobras promise to get you moving when they whip out "anthems to good times, wild times, and the high and lows of L-U-V-E; you best believe it and you best not mess with it."

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

**manifest**



## Tuition gets 'Lost in Space'

For decades, Columbia's administration has been trying to make the school less tuition-driven. But a recent Chronicle investigation of various centers and community outreach programs around the campus breeds questions about why tuition is spent on programs that some students aren't even familiar with.

Columbia contributes a hefty portion of funding to entities such as the Center for Community Arts Partnerships and the Museum of Contemporary Photography. But with the Center for Book and Paper Arts or the Community Media Workshop, where funding isn't an issue, even space is a valuable commodity. It is unclear as to how the administration aims to save money and space if it keeps spending tuition dollars—and lots of it—on programs that rarely affect the students directly.

Hard-earned tuition dollars are spent on these centers and educational bodies—but why? Since students are partially paying for the services that these places provide—they should at least know where their money is going or to what purpose. At the April 7 College Council meeting, the administration made it clear that potential overcrowding will be a problem, and in order to prevent such facility issues, it's necessary to use the current space more efficiently. But while over-

crowding is certainly a possible problem, when students pay tuition they expect to benefit directly, be it through new classrooms, new computers or better classes—not centers that are rarely, if ever, used.

The Chronicle polled 116 students about the centers at Columbia and found that most students don't even know such places exist, let alone visit them. David Flatley, executive director for CCAP said that tuition funds up to 20 percent or \$700,000 of CCAP's budget, when combined with the space Columbia provides and faculty benefits. He even admitted that it's surprising only 11 out of 116 students polled knew what his center does.

Columbia also put DanceAfrica, originally a CCAP program on hiatus this year. But considering it cost \$600,000 a year—that's probably a good thing. The administration should ensure that a financial vortex, such as DanceAfrica for example, will not happen again. While these sorts of financial concerns are important issues to address, this doesn't mean that some of these centers are worthless.

According to the survey results, the Museum of Contemporary Photography is the most well-known center. The museum manages to attract not only students, but tourists and other artists who show off their work as well.

Columbia contributes \$700,000 to the \$1 million budget of the museum, which by all means is useful to the Columbia community.

But not all of Columbia's affiliates are as beneficial as MOCP, and money isn't the only problem the administration needs to address soon. It needs to look at efficiently using its space, too. For example, the Story Workshop Institute doesn't receive college funds, but it does get college space. It offers classes designed for students entering grades 3 through 12 to learn the skills that bring better grades, test scores and learning. But the program doesn't actually help the college's students—it just promotes the college's name, in this case, to third graders.

Without a doubt some the centers serve the greater good. Many of them have admirable goals, but are these centers truly designed with the college students in mind? And if a lack of space is an issue, an honest look at whether these affiliates are using their space efficiently is a good start. And action should be taken sooner rather than later, since something can still be done to increase the efficiency of current space as well as curbing unnecessary spending.

A serious evaluation of how tuition is allocated would help prevent Columbia's space problems from growing faster than its enrollment.

## Won't get fooled again

The biggest concern about President Bush and the term "nuclear" used to be whether he would pronounce it correctly. But things have become much more worrisome.

That's because on April 12, Iran's deputy nuclear chief announced that the country intends to enrich uranium on a much larger scale than its current level. While that news is alarming to many, Iran is still years away from being able to develop an atomic bomb.

Despite the often inflammatory language used by Iranian president Mahmoud Ahmadinejad, the best hope for a resolution remains diplomacy.

But that option has been downplayed by Bush administration officials more concerned with not leaving the Oval Office with a nuclear Iran in 2008. And by that year, the United States will have accomplished something else, according to the U.K.'s Sunday Times: the development of Big Blu, a bunker-busting missile for the U.S. Air Force that can penetrate

100 feet underground before exploding. This is not to mention, in the wake of speculation inspired by Seymour Hersh's reporting in the New Yorker, that the United States has not ruled out nuclear action of its own—an idea conservative pundits insist should be kept "on the table."

While American opinion of Iran has been understandably low since the 1979 hostage crisis in Tehran, it should not be ignored that the ability to enrich uranium does not translate effortlessly into the ability to produce a bomb. Nuclear power is a way to assist Iran economically, and an atomic bomb is seen by the country's Supreme Leader, Ali Khameni—who wields more power than the rather nutty Ahmadinejad—as Islamically immoral.

Bush dismissed reports of a conflict as "wild speculation." But that and similar comments of dismissal from officials in his administration sound eerily similar to the language used in the run-up to the invasion in neighboring Iraq. And considering how the

promises of "being greeted as liberators" turned out to be as wrong as the intelligence about weapons of mass destruction, the decision to begin yet another conflict in Iran would be a lethal error. Even a hypothetical air strike would ultimately result in an ensuing invasion of a region that is already torn by instability—thanks, in large part, to the poor planning of Defense Secretary Donald Rumsfeld.

Despite Bush's "executive branch trumps all" rhetoric, Congress must assert its constitutional responsibility to approve military action.

Everybody prefers peace to war. But governments are fully aware that military action is an effective way to turn around low approval ratings from the public—which both Bush and Iranian hard-liners are suffering from.

Post-9/11 hysteria led us into one nation that we are still trying to find our way out of, and should we jump at the chance to further stretch our military, the result would likely blow up in all of our faces.

## LETTERS TO THE EDITOR:



### Range of Health Center services limited, quality isn't

We at the Columbia Student Health Center welcome the discussion initiated by Brian Sama in The Chronicle under the odd headline "Some students unsatisfied with health center" (April 10).

This is the fourth year of operation for the Health Center. The premise of the health service is to provide for all students convenient access to care for simple conditions and to provide advice and guidance on how to deal with more difficult medical problems. To make this service available to all students at a minimal cost, the range of services is limited but the quality of service is not. The doctors and nurses at the center also practice medicine in other settings, and we are usually able to recognize more serious problems and to make appropriate referrals.

Medicine is an imperfect art and science, and medical systems of care are complex. Of course, not everyone is pleased with our care or helped by it. As health care providers, we must accept criticism of the imperfect nature of our work while at the same time we try to improve our knowledge and systems. We do gather feedback in both the voluntary surveys described in the article and in surveys of "all students served" for two-week periods. This second type of survey gets everyone's opinion rather than just the happy or unhappy students. These surveys have always been very positive, as reported in Mr. Sama's article. In fact, 97 percent of those surveyed in the most recent all-client survey stated they were "Very satisfied or satisfied with the doctor's or nurse practitioner's ability to meet my needs." We do agree that the need for services does vary greatly each day and waiting times are sometimes an issue.

We know that constructive student input would be helpful. The agenda we have for student health may not be the same as the student agenda. We have not yet been able to form a group of students willing to take some time to learn the issues and to advise us.

We would like to ask for the SGA's help in forming a student advisory group to help us to shape the health center to better meet the needs of students. Hopefully, while working on the issues raised in the article, contacts will develop, which could lead to forming such a group.

—Blair Odland  
Medical Director, Columbia Student Health Center

### Katie Couric is the right person for the job

I read with interest Managing Editor Alicia Dorr's piece entitled "Katie Couric Burnout" (April 10) in The Chronicle. Over the past few months Katie and I discussed her dilemma at length. I have known, competed against, watched and admired Katie throughout her career and, at the risk of further burnout, I thought I would add some perspective.

The legendary CBS newsmen Edward R. Murrow hosted a program for seven years called "Person to Person." As host he chatted informally with the celebrities of his era, asking questions like "Where were you born?" Of him it was said that he "is a legendary figure who is as good as his myth." Tom Brokaw co-hosted the "Today Show" for many years before going on to win acclaim as the anchor of the "NBC Nightly News." Even the highly revered Walter Cronkite once anchored the "CBS Morning News," and that program had a puppet!

I believe that Katie is the right person for the "CBS Evening News," a program I was associated with for 20 years. Katie is a highly skilled journalist and broadcaster who has earned the trust and respect of not only her millions of viewers but her fellow journalists as well.

I believe Katie will succeed as anchor of the "CBS Evening News" and as a correspondent for "60 Minutes." She is an exceptional talent who possesses a rare combination of intelligence, diligence, curiosity, focus and compassion. And I believe the experience she has working on the "Today Show" for 15 years will add greatly to her success.

The "Today Show" is television's most successful and enduring franchise. There is no better "hard news" broadcast on television than the first 30 minutes of the "Today Show." It is a great combination of breaking news, depth and analysis. Then each day the program's segments become more diverse, not unlike the back sections of the Chicago Tribune or The New York Times. But news is updated every half hour, and major breaking news can preempt those sections.

The ongoing debate over the state of broadcast news is healthy. Katie and I have discussed the subject many times. She is thoughtful, caring and committed to what is good for the profession. She should not be compared to Geraldo Rivera.

This coming September she will take over as anchor of the "CBS Evening News," and she will begin appearing regularly on "60 Minutes." And, to quote Ms. Dorr, "I will let that speak for itself."

—Joe Peyronnin  
Trustee, Columbia College  
1970 Graduate

Former Vice President of CBS News,  
Former President of Fox News and  
Current Executive Vice President of  
Telemundo Network News

**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

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## Vandalize this!

By Jeff Cagle  
Copy Editor

When I transferred to Columbia from Illinois State University in the spring of 2004, one of the first things I noticed—other than the record-low wind chills that initial week of class—was how beautiful our campus is.

The school was in a transitional period as multiple buildings were experiencing cosmetic facelifts, but I gathered some notion in those first few weeks of what I have come to fully realize in my time here: Many Columbia students take pride in their school.

Sure, we may mock ourselves for being the “other Columbia” and laugh at the ease in getting accepted here, but we genuinely care about our school—right down to the buildings and furniture that fill it.

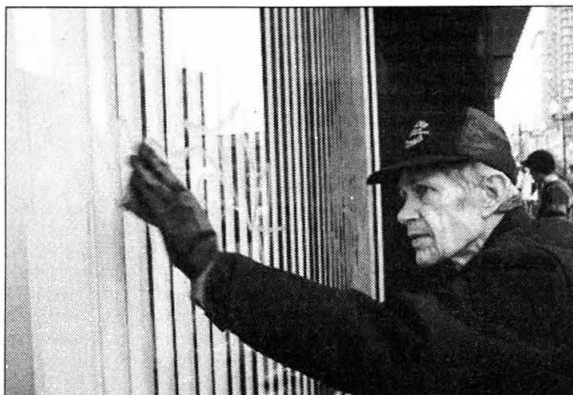
The first time I stepped into the Film Row Cinema, 1104 S. Wabash Ave.; the Ferguson Theater, 600 S. Michigan Ave.; or any of the other auditorium-style classrooms, I didn’t pay attention to the state-of-the-art equipment or my new “artsy” peers—I noticed the furniture.

I paid attention to the properly functioning seats and the lack of rips in the cushions, but most of all, I noticed the absence of random obscenities, drawings of penises and countless “my frat is better than your frat” messages that were virtually everywhere at my previous school.

But as I began to learn the systems of Columbia and realized I couldn’t always rely on the elevators, my confidence in the notion of a graffiti-free environment was

shaken. I began to pay more attention to my surroundings and found the familiar sights of tags scribbled in stairwells, scratched onto bathroom stalls and even etched with acid into building windows.

I wondered why some students would disrespect our campus by defacing it. I wanted to know what was so important to write on our walls that these people are willing to pay a portion of their almost \$16,000 tuition to compensate for the thousands of dollars in damage it causes each year.



File

Louis Smith of ABM Janitorial Services attempts to remove the tagging from the outside window of the Wabash Campus Building, 623 S. Wabash Ave. in Dec. 2004. Despite scrubbing, the white substance appeared to be etched into the window, which will now have to be replaced, costing the college \$1,300.

I quickly ruled out any correlation between the tags I saw at Columbia and the history of how graffiti evolved, which dates back to ancient Roman, Greek and Egyptian civilizations. I doubt the tags around Columbia are used as a simple form of communication—

we have Instant Messenger and text messages these days, so why scribble on a wall?

I then turned to more modern uses of graffiti. As urbanization took hold after WWII, street gangs increasingly used tagging as a means to mark their neighborhood’s territory. My overactive imagination envisioned a turf war erupting in the stairwells of the South Campus Building, 624 S. Michigan Ave., but it seemed unlikely that marketing majors and management students would fight



File

over where exactly their respective floors started. So I crossed that idea off my list.

Thinking deeper into our school’s mission to “Create ... Change,” I started to wonder if the graffiti on campus had social implications. I thought maybe students

were trying to poorly emulate the graffiti artists who have made names for themselves in recent years, most notably the British artist known as Banksy, who has gained worldwide attention for his pieces challenging social structures and norms of the world. Some of his more politically charged pieces have included paintings of British policemen kissing and children digging a hole through the controversial West Bank barrier in Israel.

While I’m sure some graffiti artists at Columbia admire and look up to Banksy, I would hope they would see his work and realize it took more thought than a quick swipe of a permanent marker.

Take the creators of the Wacky Warrick website as a more local example of making a graffiti-like statement loudly. Like Banksy, they wanted to challenge authority and have their ideas heard, and the attention they created has reverberated throughout Columbia, Chicago and the education community through stories appearing in *The Chronicle*, the *Chicago Reader* and *The Chronicle of Higher Education*.

I am not calling for graffiti artists to turn to the Internet or put a stop to their outdoor work—I’ll be the first to admire a large mural on the side of a vacant building or “free wall.” But crudely tagging our school’s walls and windows is not the way to “Create ... Change”—it’s a destructive nuisance.

These people are not only giving true graffiti artists a bad name—they’re disrespecting the school they have the privilege of attending. And they’re paying to fix their destruction with their own tuition dollars.

## A country in need of checks and balances

By Jennifer Dorsey Fischer  
Copy Chief

As the weather warms I find myself yearning for some stylish new sandals, but I realize I already own 10 pairs. And how many black shirts do I need? I even accumulate beauty products in excess. I am fortunate enough to have everything I need—and a heck of a lot I don’t. Sometimes my own consumption habits disgust me.

However, I’m hardly alone.

From the highest ranks of government to the youngest consumers, it is clear that we Americans like to spend.

Currently the national debt (the year-to-year accumulation of the national deficit) is just around \$8 trillion. That averages out to \$27,000 per man, woman and child in America.

The average citizen’s student loan debt is nearly \$16,000 for those who attend four-year public institutions and around \$18,000 for those who attend four-year private institutions, according to the Department of Education.

And the nation’s credit card and car loan debt averages out to \$18,700 per household (excluding mortgages), according to the Federal Reserve’s most recent

Survey of Consumer Finances. The same survey results revealed more than 76 percent of households carry debt.

Of course personal spending is necessary, and our tax dollars are beneficial, funding everything from public education to national parks. But how many of us pay attention to where the money we entrust to the government goes? (Read: the war in Iraq.) When we blindly hand over our hard-earned cash on tax day, how it’s spent is decided for us.

But do we even consciously choose how our personal money is used, or do outside influences, such as the hundreds of ads we encounter on a daily basis, stealthily dictate our habits? This nation was built on capitalism. That’s not a bad thing. Careless capitalism, however, can be. It can mean pleasure in the moment, but years down the road having nothing to show for it but debt and ruin. Just like a glutton who winds up with a big belly and medical problems, when we ignore our financial health and live it up day-to-day, we end up with big holes in our pockets and ailing financial well-being.

Updated technology, cars and music are constantly pushed our way. Keeping abreast of the “lat-

est” makes us feel bonded with mainstream society. Fashion is ever-evolving, and despite feminism, a woman is marked by what she wears—making keeping up with trends seem necessary. Our culture is obsessed with celebrities, and we emulate everything from their clothes to their weddings in order to feel like we’re one of them—or they’re one of us.

Sure, spending fuels our economy, pays our wages and creates jobs. But money shouldn’t dictate our happiness, especially considering that doing so inevitably lets it dictate our misery when we lose jobs or retire and have no savings to fall back on. Therefore, we rely on the government to support us. And with its spending habits, that’s a gamble. Every now and then a splurge or two is essential. However, living outside our means adds up to a whole lot of nothing.

We need to take control, and it starts with knowing how spending affects every aspect of our lives. But who is teaching us these incredibly valuable lessons?

Plenty of people can sail through life without a single formal lesson in economics other than learning what money is and how to spend it in elementary school. School teaches us to read, write and do

math. We take physical education and learn how to care for our bodies. So why haven’t all of us been taught more about financial health?

Shouldn’t we be reaching children when they are impressionable and can start forming good habits? We don’t necessarily have to tell them how to spend their money, but how the economy works and affects every one in ways they’d never imagine.

It could be argued that families should teach their children about money, but much like sex education, the lessons are not always that elaborate—or effective. We don’t leave it up to individual families to teach children about history or science. So why leave it up to them to give lessons in something so much a part of our daily lives? Considering most of us end up working for a living, economics is our daily life. We are consumers. We ought to be educated ones.

Fiscal responsibility starts with the individual. The more aware we are about economics and the way our spending habits impact our lives—from the state of the nation we live in to the state of our personal worlds—the more we can dictate our financial well-being as citizens and as individuals.

## Roamin’ Numerals

**\$10,010,113.48**

Amount that 84-year-old Josephine

Crawford won in a nickel slot machine in Atlantic City, N.J., on April 18. Crawford was down to her final \$5 credit in the

Harrah’s casino’s Megabucks machine before the win, the largest prize in the city’s gambling history.

## 7 hours

Length of time a police standoff lasted in Oklahoma City on April 18, only to end with officers discovering that nobody was in the house they were monitoring as part of a drug investigation.

## \$1,000

Amount of cash that was dropped from a helicopter as part of a promotion after a minor league baseball game in Comstock Park, Mich., on April 15. Children as young as 5 and as old as 12 raced from the outfield wall to collect the cash, with two 7-year-olds suffering injuries.

## Choice Cuts

“

“He told the woman that he was in the neighborhood offering free breast exams.”

Broward County, Fla., sheriff’s spokesman Hugh Graf explaining how 76-year-old Philip Winikoff claimed to be a doctor and went door-to-door with a black bag before being charged on April 20 with sexually assaulting two women who accepted the offer. One woman became suspicious after Winikoff conducted a purported genital exam without rubber gloves.

”

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## An Afternoon With

# RICHARD ROEPER

Sponsored by

THE JOURNALISM DEPARTMENT  
OF COLUMBIA COLLEGE

**manifest**  
2006

Join the Journalism Department for a conversation with Richard Roeper, Chicago Sun-Times columnist and star of "Ebert & Roeper," in the department's Dazzling new space on the second floor of the 33 East Congress Building.

We'll find out how Roeper, a Chicago area native, climbed his way up from feature writer to columnist to book author to film critic. Come hear his advice for Journalism majors interested in covering the arts and culture.

33 East Congress, 2nd floor  
Digital Convergence Newsroom

4:00 p.m. - 6:00 p.m.

Event includes an introduction by Department Chair Nancy Day, Webcast interview with Richard Roeper, and reception in the Journalism Department Orange Space.

Free and open to the public



Donald Lawrence's Urban Inspirational Music Production class presents...

## Urban Inspirational showcase

Thursday, April 27, 2006

Featuring student performances by

Unai	Kymar Kymarra & Terrance
Davion	Ronaldo
Future	Demond
Obed	Tiffany
Visual Praise	John
Renaissance	Sherry Amour
Emancipated Soul	Taylor Mallory

Jones College Prep Auditorium : 606 S. State Street  
**doors open at 7**  
 8 o'clock to 10 o'clock PM

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create...  
change

### South Loop Neighbors 8<sup>th</sup> Annual "Living History" Photo Competition

#### ◀ Call for Entries ▶

South Loop Neighbors invites Columbia students to submit entries to its 8<sup>th</sup> annual juried exhibition of photography, emphasizing the neighborhood's landmarks, culture and evolution. Photo subjects should illustrate life in the South Loop neighborhood (Congress to 16<sup>th</sup> Street, Chicago River to Lake Michigan).

#### PRIZES FOR STUDENT WINNERS!

**Grand Prize - \$500   First Prize - \$150   Second Prize - \$75**

**Deadline: Saturday, May 13, 1:00 p.m.**

Prize-winning photos and selected work of finalists will be displayed at the Chicago Community Bank, Polk at Dearborn, June 2<sup>nd</sup> through July 1<sup>st</sup>. Winners will be announced at the exhibition's opening reception on Friday, June 2<sup>nd</sup> at 6:30 p.m. at the bank. Winners need not be present.

Download entry form and obtain further information: [www.southloopneighbors.org](http://www.southloopneighbors.org)  
 or call event co-chair Carole Hanzlyk at 312/583-0574  
 or e-mail us: [info@southloopneighbors.org](mailto:info@southloopneighbors.org)

**HURRY! Don't miss this great opportunity to  
show off your creativity and win prize money!**

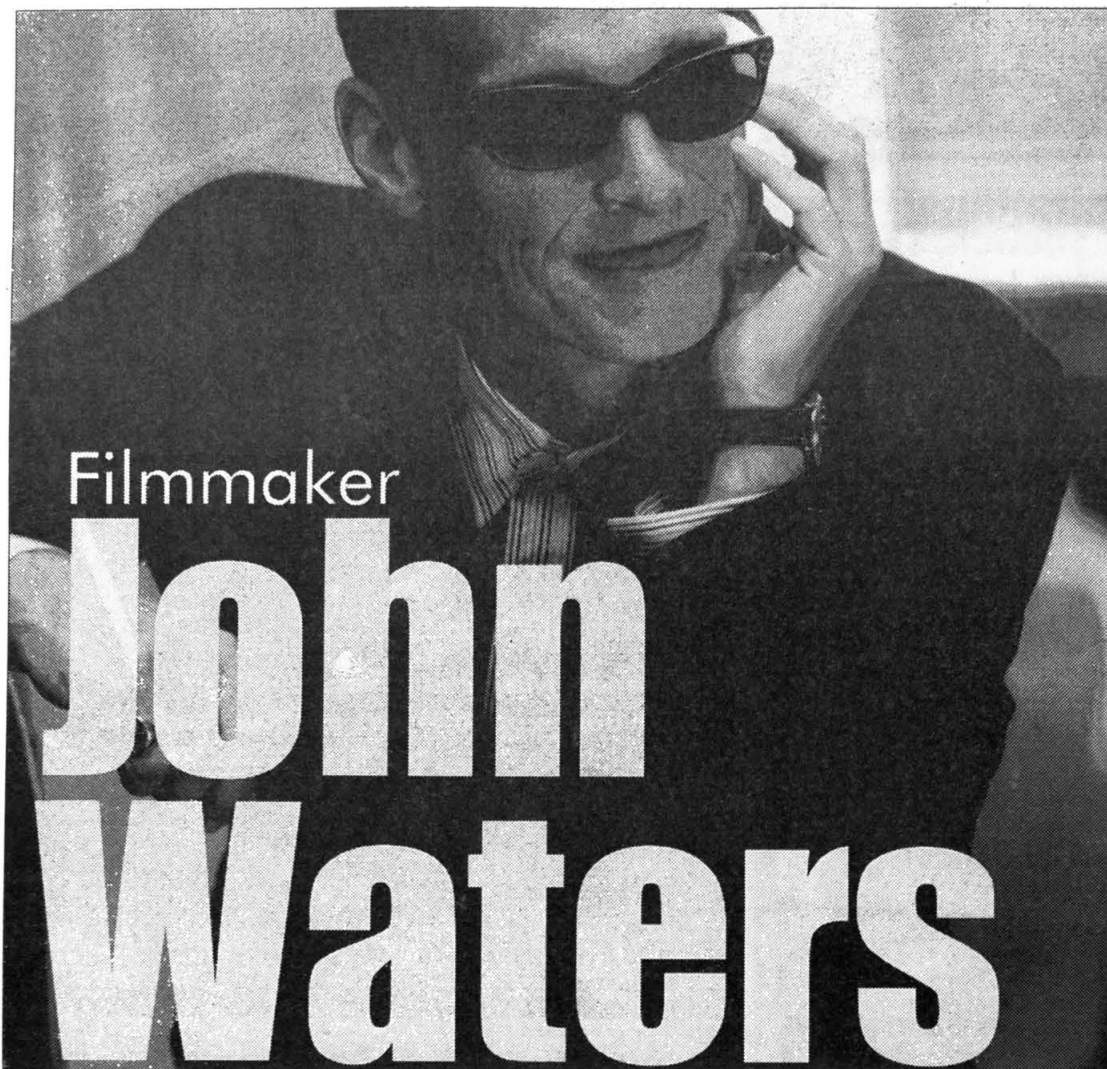
Contributors to this year's *Columbia Poetry Review*, now in its 19th year as the English Department's student-edited, nationally distributed poetry magazine, will read their work. Refreshments will be awesome!

## Columbia Poetry Review

### Poetry Reading and Publication Release Party

**Thursday, May 4 5:30 p.m.**  
 624 S. Michigan Avenue,  
 6th floor Collins Hall





Filmmaker

# John Waters

## Limited Tickets Available

on April 27th  
from 10-5, The Hub  
1104 S. Wabash

Sponsored by: Film and Video, C-Spaces, Office of GLBT Student Concerns, Columbia Cannibals student organization and Office of Student Leadership.

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March 5th

SOUL FOUNDATION PARTY WITH  
**FRIQUE**  
**JOHN SIMMONS**

March 19

**MICHAEL SERAFINI**  
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CELEBRATING MICHAEL'S BIRTHDAY

April 9

**RON CARROLL**  
(BODY MUSIC)  
RELEASE PARTY FOR  
"JUST GOT PAID"

April 23

OPENING OF OUR PATIO FOR  
THE SUMMER WITH  
NO ASSEMBLY MUSIC'S  
**JUSTIN LONG & DAN X**

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4PM - MIDNIGHT



### Drink Specials:

\$5.00 - Jager Bombs  
\$5.00 - Patron Shots  
\$4.00 - Frozen Drinks  
\$4.00 - Red Stripe Bottles  
\$3.00 - Mimosas

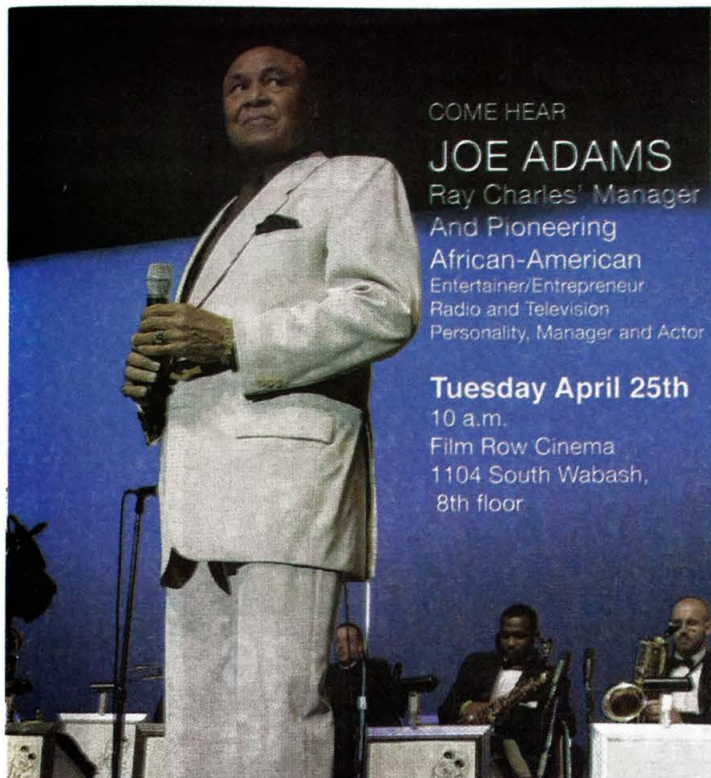
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COME HEAR  
**JOE ADAMS**  
Ray Charles' Manager  
And Pioneering  
African-American  
Entertainer/Entrepreneur  
Radio and Television  
Personality, Manager and Actor

**Tuesday April 25th**  
10 a.m.  
Film Row Cinema  
1104 South Wabash,  
8th floor

Joe Adams was Ray Charles' manager for over four decades, and is a Golden Globe-winning actor, radio and television personality, business entrepreneur, and philanthropist. Highlights of his film career will be shown, and he will speak about his long career in the entertainment business. Don't miss this opportunity to hear a legend of the entertainment field.



## Catholic Students

**Mass at Old St. Mary**  
1500 S. Michigan Ave.  
**8:30 & 11am**

**Mass at UCC Dorm**  
**9pm**

Old St. Mary Church  
1500 S. Michigan Ave.  
Call 312-922-3444  
Email: info@oldstmary.com  
WWW.OLDSTMARY.COM



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Earn \$800-\$3200 a month to drive brand new cars with ads placed on them. [www.adcardrive.com](http://www.adcardrive.com)

FOR SALE: Artist-style Studio, in Printers Row, TOP FLOOR, 12ft wall of art studio windows; 659SQFT. Call Dan: 312-254-0281 Seller is Licensed Agent. [chicagostudio.2ya.com](http://chicagostudio.2ya.com)

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**theory.identity.market.brand**  
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**strategy.design.interviews.needs**  
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## EXPERIENCE

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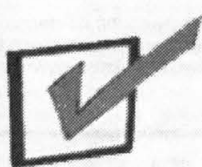
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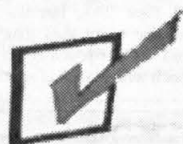




# how to ✓**vote**






Student Government Association elections allow you to VOTE for your favorite departmental senator and at-large senator. These students will represent you on the Student Government Association Senate. VOTE at the HUT and get free food during the week of April 24-28th, 10 to 5 pm.



Instructions on HOW TO VOTE are below:



1. Log onto OASIS and enter your user id and passcode.
2. Find Student Government Election under "Student".
3. Set options to "Fall 2006".
4. Follow directions on-line.
5. VOTE for your favorite candidates:  
1 in your department and 1 at-large.



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.





## Television: Hours of viewing at highest level ever

*Continued from Back Page*

work, half of your waking hours away from work are spent in front of a TV, and there's just no way that's not having an effect on people's brains," Highley said.

He said last year about 8 million people turned off their TVs for the week, but so many different groups and organizations have gotten involved that Adbusters cannot keep track of how many people are participating.

Karen Lewis, program director at the TV Turn-Off Network, said the group's reach has been increasingly expanding since it started promoting the week in 1995.

"We have more than 23,000 vol-

unteer organizers nation-wide and have people in every state," Lewis said. "Over the past few years there has been a great deal of interest internationally."

In Illinois, many suburban libraries and elementary schools are hosting activities throughout their communities to offer alternatives to watching television.

Ellen Cutter, children services director at the River Forest Public Library in west suburban River Forest said the library has been supporting TV Turn-Off Week for

more than the five years she has been working there. She said the library will have activities again throughout the week. Cutter said families can sign up to take a TV-free pledge for the week and upon completion get prizes.

"Last year we did a thing where [kids] could make different crafts every day, this year we're doing a thing where there's a different game out every day," Cutter said. "We're also challenging our community that if at least 100 families turn off their TVs for the whole week, the library director will read on the roof for a day."

The Glenn Ellyn Public Library in west suburban Glen Ellyn is hosting several storytime sessions throughout the week to encourage more reading instead of TV watching.

"If people see the campaign for TV Turn-Off Week, then I would hope people think of the library as a reasonable alternative," said Kate

Pierson, youth services director at the Glenn Ellyn Public Library. "We get adults and children here. It is a family activity that they come to the public library for."

Pierson said the elementary school in the area has been pushing hard for TV Turn-Off Week during the last several years. She also said that since it is a week long event and not on a specific day, it makes it hard to plan for.

Dr. Richard Burnstein, pediatrician and professor of clinical research at Northwestern

## Getting down as it heats up



Erin Mash/The Chronicle

Many people found themselves in Millennium Park's Fountain enjoying the 67-degree spring afternoon on April 21. However, only a few, like these two children, were brave enough to actually get in the water. After running in and out of the water these two boys kneel down to splash one another.

University, said numerous studies have associated TV viewing with obesity and a number of other disorders.

Burnstein, who is also a spokesperson for the American Academy of Pediatrics, an organization that supports TV Turn-Off Week, said children are watching

TV for more hours than they are in school, and as a result can't differentiate between fantasy and reality.

"Children under 2 learn nothing from TV ... They learn by interacting with people," Burnstein said.

After people have had a week-long break from TV, Lewis said they tend to be more deliberate

about what they watch. They tend to turn off the TV when they are finished watching a program.

"[TV Turn-Off Week is] obviously about getting people to turn off their TVs, but it's definitely become more than that," Highley said. "It's as much about getting in touch with reality as anything else."

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# Sister: More than 700 sister cities in U.S.

*Continued from Back Page*

14. Each week will feature a different foreign city. Currently, Chicago has ties with 25 international cities including Paris, Moscow and Mexico City.

Although Chicago joined the Sister Cities International Program in 1962, it really started to take off during the 1990s. In order for an international city to be considered for a sister city role, a group of people with either ethnic ties or economic and cultural interests in the foreign municipality must petition their local U.S. governmental office.

"People who are interested in us have to show why they are," Tinta said. "[And] both mayors have to have the passion in [starting the relationship]."

Once a U.S. city decides to establish a relationship with an international one, the committee manager, who handles around six cities, is assigned to act as a go-between, as well as raise funds for each designated city. Tinta said that corporate sponsors, private donors and fundraisers collect money used for staff and operating budget needs. This budget helps with student studying abroad, delegates traveling to and from each respective city and bringing people to Chicago.

Although each committee is responsible for its budget, Tinta noted that Chicago is discussing

a way to create a central fund; from which committees could petition for various grants.

Some of the benefits of setting up a connection with a foreign city include sharing technology, establishing business ties and participating in student exchange programs. From 2004 to 2005, around 2,000 students from both Chicago public and private schools participated in the Sister Schools Abroad Program, according to the Chicago's Sister Cities website. Along with gaining insight into another culture, the students learned another language.

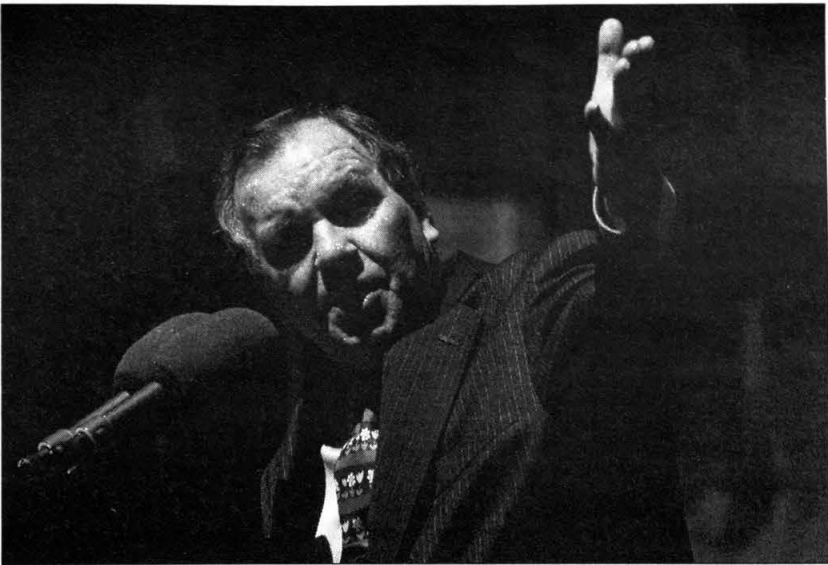
Chicago is not the only U.S. city that is participating in the exchange program. Ami Neiberger-Miller, the communications director for the Sister Cities International Program in Washington, D.C., said that more than 700 U.S. communities and 1,800 international municipalities are sister cities. This reflects 134 countries, according to Neiberger-Miller.

Neiberger-Miller also said that after the 9/11 attacks, the program created and encouraged the Islamic Peace and Friendship Initiative. This friendship initiative helped U.S. cities form relationships with a Middle Eastern cities. And Scottsbluff/Gering, a small Nebraska town jumped at the opportunity.

"After 9/11, they wanted to reach out to the Islamic world in peace and established the first sister city in Afghanistan," Neiberger-Miller said.

She said that although the Sister Cities program works with the U.S. State Department, it is still an independent organization.

# Greener Chicago



Mauricio Rubio/The Chronicle

Mayor Richard M. Daley presents a new windmill (not pictured) on Earth Day on April 19 at Daley Plaza, 100 N. Dearborn St. The proposed "wind turbines" will sit atop the Daley Center, in attempt to "keep Chicago one of the greenest cities," Daley said.

And even though the United States has sanctions against certain countries, its cities can still participate in the program. For example, Los Angeles has a relationship with Tehran, Iran, and Caibarien and Remedios, Cuba, are sister cities with Bloomington/Normal, Ill., according to the Sister Cities International website.

Still, Neiberger-Miller said that some of the security concerns have lingered after 9/11. She

noted that some visa restrictions tend to be challenging because of the increased security for people entering the country for business or personal travel. However, Sister Cities representatives are working with the State Department to make the process easier.

Natalie Campbell, the communication manager for Chicago's Sister Cities International Program, agreed that it's been more difficult since 9/11.

"That's an overall ongoing problem with visa requirements," Campbell said.

However, Tinta said that delegates are still able to visit their respective cities. She said that every March, the city sends a delegate to Casablanca, Morocco, which has a relationship with Chicago.

"[The Chicago delegate] provided [medical] services to the Moroccans who can't afford it," Tinta said.

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## Force: Women's football gaining popularity

*Continued from Back Page*

Schaffrath said. "When you put on the equipment, it doesn't matter if you're a man, woman [or] child—anyone can play it if you play it right."

The Force belongs to the Independent Women's Football League (IWFL), one of three women's tackle football leagues in the nation. A nonprofit organization, IWFL was founded in 2000 in order to give women the opportunity to play the popular American sport. Currently, the league has 31 teams competing across the nation.

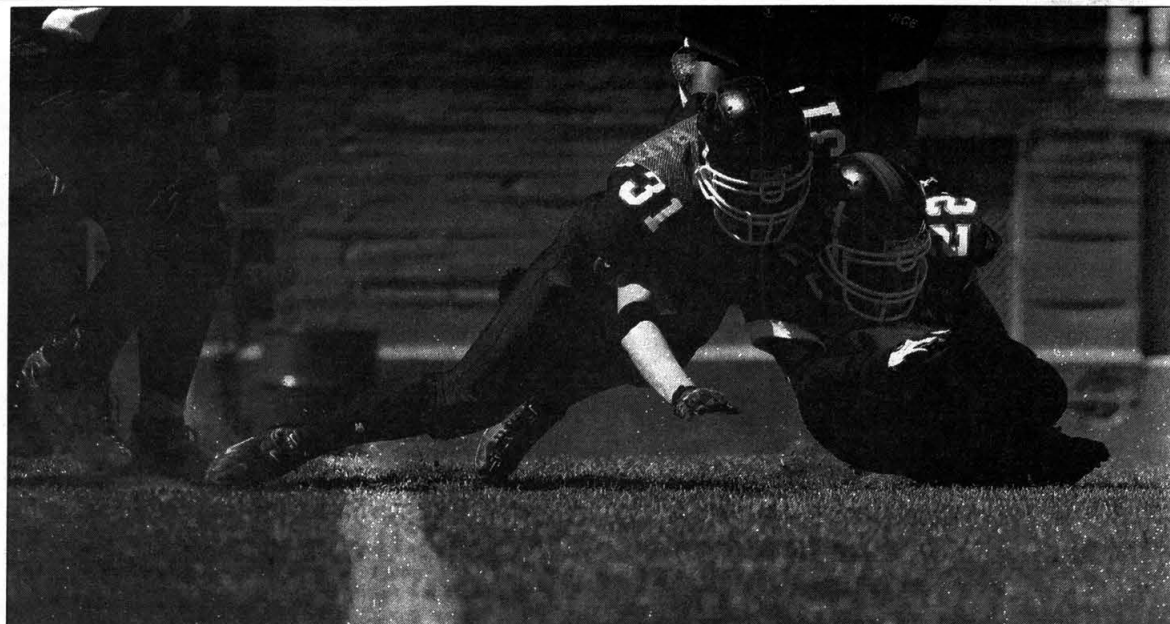
The 40 female athletes on the team's roster are made up of mothers, police officers, and college students among others, and they range in age from 20 to 43.

Before joining the Chicago Force, most of the players had never played tackle football. However, many had played Division I collegiate sports at some point in their lives. Bache, for example, played softball and volleyball at Michigan State.

"I understand high level competition, and I have never been more challenged physically and mentally than I have when playing football," she said.

Schaffrath, 35, played competitive tackle football in junior high. She said the sport makes her feel alive.

"When I get out here I put my uniform on and I feel like I'm a



Allison Williams/The Chronicle

Outside linebacker Pam Schaffrath, (left), tackles running back Teresa Sochacki during a Chicago Force exhibition game on April 15 at Lane Stadium, 2501 W. Addison St.

different person," she said. "It's a total sacrifice of your body, mind and soul."

And time, as well. A police officer in the forensic unit, Schaffrath said being on the Chicago Force is like a part-time job.

Most of the players work full-time during the day and find time in the evenings and on the weekends to attend practices and games. The women make a commitment by practicing nine hours a week and traveling as far as Kansas City for games.

Offensive captain Michele Maeder is in her fourth season with the team and is constantly on-call with her property management job. She said that balancing work and football is a challenge at times.

"It's hard having the energy to get up in the morning and go to work after a long practice, and some days it's hard getting out of work in time to get to practice," Maeder said.

The team will travel to Detroit; Des Moines, Iowa; and Kansas City, Mo., to play other Midwest

Conferences teams throughout the eight-game season.

Stahl said the Detroit Demolition, the reigning champions in the National Women's Football Association, look to be the league's toughest challenge.

The Chicago Force, which has made it to the playoffs in each of the past three years, hopes to be that challenge for the Demolition at their May 13 home game at Lane Stadium.

This is the team's first year playing in the North Side stadium, which replaced the Force's

previous location at St. Rita High School at 79th Street and Western Avenue.

Bache said she's expecting twice as many fans as last year due to the convenient location of Lane Stadium and new marketing of the team. Over 1,000 friends, family members and football fans are likely to attend this season's games.

For more information on Chicago Force, and a schedule of upcoming games, visit [www.chicagoforcefootball.com](http://www.chicagoforcefootball.com).

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# 'Hotel Rwanda' hero speaks at U of C

## Former hotel manager clarifies the movie's facts, signs book

By Kim Haburn  
Staff Writer

Paul Rusesabagina lost friends, family and his house in the Rwandan civil war, but he never lost his dignity or sense of hope.

"I never wanted to give up—someone, somewhere had to take responsibility," he said in his speech at the University of Chicago's International House, 1414 E. 59th St., on April 17 as part of a book and speaking tour.

The 2004 movie *Hotel Rwanda* was based on Rusesabagina's experiences as the manager of the Hotel des Mille Collines in Kigali, Rwanda. Although the movie was based on his life, it contained some factual errors, which Rusesabagina clarified in his recent autobiography, *An Ordinary Man*. He spoke to a capacity crowd and signed copies of his book.

The 1994 Rwandan genocide lasted around 100 days, but almost 1 million Rwandans were killed in that time. Rwanda's civil war had deep roots, extending even farther back than colonization, according to Rusesabagina.

Although Rusesabagina said that there were no real differences between the Hutu and the Tutsis; they were mixed in every aspect of their lives, including culture, language, marriage and religion, the colonizers still subjugated one group over the other one.

But the discord between the tribes deepened when the Hutus were put in power in 1959, and it was this inequality that spurred the start of the civil war in eastern Rwanda in 1990.

As the civil war intensified and both sides formed armies, the everyday lives of average

Rwandans like Rusesabagina and his family became very difficult. In early 1994 the Rwandan president Juvenal Habyarimana, a Hutu, was assassinated allegedly by a Tutsi. This death sparked the start of the mass killing. It was also around this time that members of Rusesabagina's family were killed.

"It was the beginning of an endless hell," he said.

Soon after the genocide began Rusesabagina moved his family to the Hotel des Mille Collines, where he hoped they might be safer. Even the hotel wasn't immune from the Hutu militia, and on several occasions Rusesabagina had been lucky enough to talk his way out.

On April 15, 1994, a week after the genocide began, the entire international community left Rwanda. In an effort to save the refugees staying at the hotel, Rusesabagina faxed the heads of state of every country he could think of. No one responded.

The Hotel des Mille Collines was on the brink of destruction several times and only the quick thinking of Rusesabagina saved it. He said he kept a close enough relationship with the militia to know what its next move would be and to gauge the mood toward the hotel refugees.

On June 18, 1994, the Mille Collines' 1,268 refugees were evacuated. Rusesabagina, however, didn't leave the country as depicted in the movie. He and his family stayed in Rwanda for the next two years until an attempt on his life forced the family to flee to Belgium.

Disappointed was the word Rusesabagina used most often to describe his feelings about the

lack of foreign aid from other countries. Most of the Rwandan killing were done with traditional weapons, like machetes he said, and it wouldn't have taken much to stop the uprising.

"I'm sure one-tenth of the Chicago police would have stopped that genocide," Rusesabagina said.

Besides his disappointment with foreign aid, Rusesabagina said he was also disappointed that Rwandan church officials did not speak out against the violence and mass killing.

"To me, silence is complicity—complicity," he said.

Although Rusesabagina's experiences during the war were horrific, he said he isn't bitter about the lack of aid Rwanda received. To him, the past should remain in the past.

One lasting impact of the 1994 uprising on Rusesabagina's character has been his outlook on life.

Before, Rusesabagina said, he was a very cheerful person and would go to a local bar once or twice a month and buy a round for everyone.

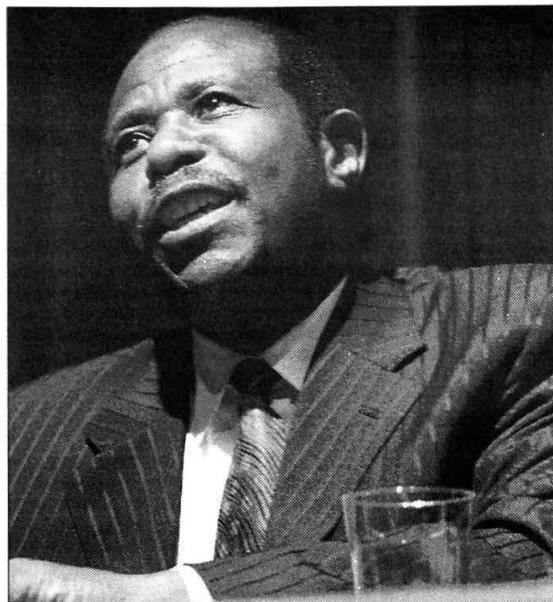
Now he said he is suspicious of most people and finds it hard to trust others.

Another thing Rusesabagina said he was disappointed in was the media's lack of interest in the genocide. He said he saw the last foreign journalist leave the country shortly after the genocide began, and with him the chance for the outside world to find out about the situation. In Rusesabagina's opinion, if the media had been present in Rwanda, things would have turned out differently.

"I believe in the media," he said. "The media can be the best

**"I'm sure one-tenth of the Chicago police would have stopped that genocide."**

**—Paul Rusesabagina, Rwandan author and former hotel manager who inspired the movie *Hotel Rwanda***



Allison Williams/The Chronicle

Paul Rusesabagina, the Rwandan hotel manager whose life is depicted in *'Hotel Rwanda'*, speaks about his new book, *'An Ordinary Man'*, at the University of Chicago's International House, 1414 E. 59th St., on April 17.

weapon if used for a good cause but the worst if used for a bad cause."

Rebecca Shi, the leader of a coalition of student organizations at the U of C, introduced Rusesabagina at the event. Her coalition is trying to raise awareness about the condition of the people in the Darfur region of Sudan. She said she sees similarities between the Rwandan and Sudanese genocides, like other countries' hesitation to provide foreign aid.

"The politics are overwhelming the humanitarian effort," Shi said.

Susan Longest, a graduate student at the U of C, stood in line after Rusesabagina's presentation to get her copy of his book signed. She was interested in his speech because she had heard about Rusesabagina through

*Hotel Rwanda* and had studied the Bosnian genocide as an undergraduate. She said she thought the situations in the Balkans and in Rwanda were similar.

The aftermath of the Rwandan genocide is still felt, Rusesabagina said, and so he formed the Hotel Rwanda Rusesabagina Foundation in 2005. The organization benefits the orphans of the genocide and women who were abused during the conflict as well as subsequent atrocities. Rusesabagina said the war destroyed 3,000 villages and left 2 million Rwandans homeless. And there's still no peace in the country.

At the end of his presentation, Rusesabagina cautioned that genocide could occur in almost any African nation, including Rwanda again.

## South Loop urban commando

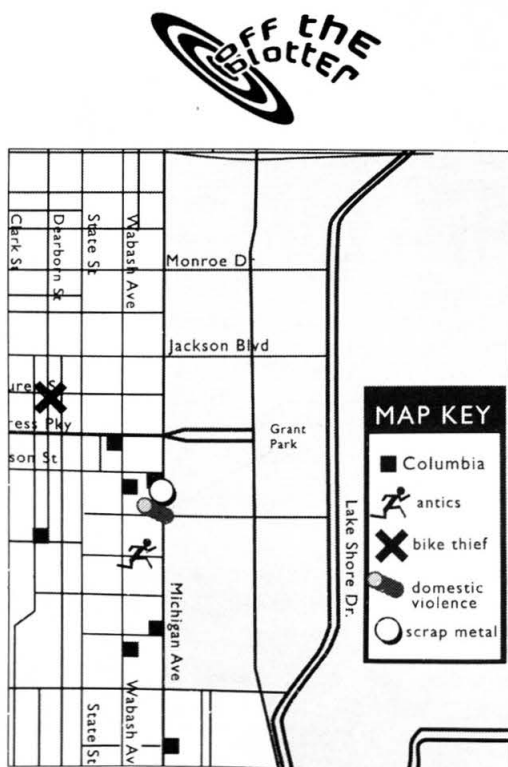
While performing maintenance on the facade of the Burnham Park Plaza apartment complex, 40 E. 9th St., a 39-year-old man and a 42-year-old man were pummeled with grapes and orange paint balls on April 13. The two men were standing on a ladder when a 29-year-old resident of the building started throwing grapes at them.

The two men told police that they then heard a popping noise as they descended the ladder. Orange paint balls and ball fragments were at the base of the ladder; the building had orange splatter marks on it. The offender, who was inside of the building, then allegedly threw a statue out the window; it shattered on the building and damaged it.

When the police responded to the call and knocked on the offender's door, they were let in. The police noticed the paint ball gun and observed the paint splatter marks and broken statue outside the offender's window. Police also observed an Altoids tin filled with what was suspected to be cannabis. The offender refused arrest, and police used force to detain him. One officer sustained an injury to his right wrist.

## Bike thief rides off

On April 14, a 28-year-old woman returned to a bike rack near 407 S. Dearborn St. and discovered her bike and lock missing. The bike was valued at more than \$300.



Josh Covarrubias/The Chronicle

## Domestic battery over car keys

On April 14, a 49-year-old man picked up a 47-year-old woman at a hair salon. While driving on Michigan Avenue, the couple started arguing over personal assets. They pulled over to the curb at 702 S. Michigan Ave., and the woman tried to take the car keys. The man exited the car, pulled the woman out of the passenger seat and punched her in the face. The woman had scrapes on her right shoulder and some facial swelling. Police advised the woman of her right to get an order of protection. The victim and offender are married but separated.

## Man flees from 66-year-old guard

A 66-year-old security guard noticed a man in his 40s carrying several pieces of metal inside the Blackstone Hotel, 636 S. Michigan Ave., on April 13. The guard stopped the man, who was attempting to steal the metal, and tried to hold him. The offender broke free and fled north on Michigan Avenue. Police noticed that the offender had entered the hotel through the front window.



## Celebrating 50 years of sisterhood

By Eric Kasang  
Assistant City Beat Editor

In a way, the relationship starts out like a courtship. One interested party contacts the other one to set up a series of dates. If both parties feel that they are compatible, a document is signed and the relationship is finalized by an official. Only this "marriage" isn't between two ordinary people; it is between U.S. and international mayors.

The Sister Cities International Program, a nonprofit citizen diplomacy initiative, is a social and cultural exchange program created in 1956 by President Dwight D. Eisenhower. The Washington-based program aims to establish ties between a U.S. city and a foreign counterpart, building global cooperation and understanding between different cultures.

Chicago jumped into the program with Warsaw, its first sister city in 1962, and now is helping celebrate the 50th anniversary of this program. Karin Marie Tinta, a committee manager for Chicago's Sister Cities Program, said that the city is preparing for this celebration.

"The way we are [commemorating] the Sister Cities [is by] celebrating all 25 sister cities," Tinta said. "Every community will be represented."

Tinta said that various Chicago ethnic groups will use food, dance or other cultural activities to present their respective international cities. Tinta, who oversees six cities, including Birmingham, England and Milan, Italy, said these festivities are going to take place from June 5 to 9 at Daley Plaza, 50 W. Washington St. Also, Gallery 37 Center for the Arts, 66 E. Randolph St., will host a 25-week film festival starting June

See **Sister**, Page 25



Allison Williams/The Chronicle

Wide-receiver Abby Riewe uses the half-time break to relax and retie her shoes during a Chicago Force scrimmage on April 15 at Lane Tech High School's Lane Stadium, 2501 W. Addison St. The Chicago Force, which uses Lane Stadium for its home games, will play its first game of the season at home against the Iowa Crush on April 29.

## Women's football shows force

### Chicago Force to kick off fourth season on April 29

By Annie Kelly  
Staff Writer

Some of the women play because they were never allowed to as kids. Others said it's because it pushes them more than any other sport. Regardless of their reason for playing, the women of the Chicago Force have demonstrated that tackle football is no

longer a sport reserved for men.

On April 29, the Chicago Force, which is part of the Independent Women's Football League, will continue to prove its athletic ability with the kickoff of their fourth season at Lane Tech High School's Lane Stadium, 2501 W. Addison St. The team encourages people to come watch, especially those who doubt a woman's ability to play tackle football.

"People are going to have their doubts about whether or not this is real football," said Linda Bache, offensive receiver and general

manager of the team. "That goes out the window once they see us play."

Head coach Jim Stahl expected to see a flag football-style game the first time seeing them play. The athletic ability and tenacity of the players surprised him.

"Once I saw the product ... I wanted to be a part of it," Stahl said.

He said that, due to recruiting efforts, the quality of players on the team has gotten even better than the past year.

The main difference between

men and women's tackle football is the size of the football used. Otherwise, both mens and womens teams play with similar rules and equipment.

Bache, who had a concussion and two black eyes last year from a single tackle, said that women's football is just as violent and physical as men's. Defensive captain and outside linebacker Pam Schaffrath agreed.

"I don't care who you put on the field, football's football,"

See **Force**, Page 26

## Don't touch that dial—at least for a week

### Television sets to be turned off for week

By James Ewert Jr.  
Assistant City Beat Editor

While many worked to clean up their physical environment this past weekend for Earth Day, another national campaign is working to "clean up the mental environment."

Beginning April 24, millions of people around the country will turn off their television sets and keep them off for seven days. The boycott is part of TV Turn-Off Week, a week-long break from the television, which sponsors say is watched entirely too much.

Started in 1994 as the brainchild of Adbusters Magazine, an international publication devoted

to cultural activism, the idea quickly grew into a national campaign spearheaded not only by the magazine, but also by other organizations. Most notably, the TV Turn-Off Network, an international organization dedicated solely to the week.

"We're not interested in getting into the debate about what's good TV and what's bad TV. The

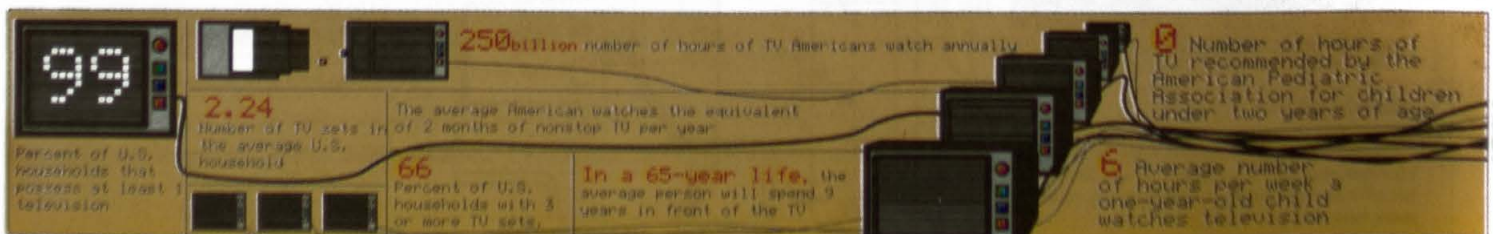
point is that we log way too many hours in front of it," said Brian Highley, Adbusters' campaign coordinator. "Just shut it off for a week and see what happens...Challenge yourself to see if you can not watch TV for a week, because it's more addictive than you think."

AC Nielsen, one of the leading media research providers, reported in 2005 that Americans are

watching more TV than ever. According to the organization's research, the average American household has the TV on for more than eight hours per day, and the average person watched television for four-and-a-half hours per day.

"When you factor in eight hours of sleep and eight hours at

See **Television**, Page 24



Josh Covarrubias/The Chronicle