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Columbia College Chicago

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THE COLUMBIA CHRONICLE

The Official News Source of Columbia College Chicago March 10, 2008 Volume 43 Number 22 ColumbiaChronicle.com



MC Kyle Terry entertains the crowd between performances at Chicago Dance Crash's Keep The Floor dance competition. Terry is also a Chicago Dance Crash dancer. The competition took place at the Lakeshore Theater, 3175 N. Broadway St., Feb. 29.

Dan Thompson THE CHRONICLE

Hands on, dance off

Chicago Dance Crash combine dance, martial arts and improv

by Derek Kucynda
Assistant A&E Editor

AS DANCERS train tirelessly to put on a performance, one Chicago-based dance ensemble called Chicago Dance Crash wants to step away from the traditional practices of other dance companies. Working to incorporate a more visual, improv-based style to their choreography, the company is attempting to change and challenge the established boundaries of dance.

Chicago Dance Crash is a local dance ensemble that relies heavily on blending different styles of dance and martial arts, while encouraging audience participation, depending on the type of show produced.

Chicago Dance Crash put together three performances a year and holds a bi-monthly dance-off, where the ensemble vies for the right to be the Keeper of the Floor. The ensemble utilizes many different themes, stories, styles and venues to put on an original performance unlike any other traditional dance concert in Chicago, according to Brian Hare, a senior arts, entertainment and media management major and Chicago Dance Crash member.

Some of the moves Chicago Dance Crash members perform regularly include cartwheels, flips, pop-locking and footwork, among others. Chicago Dance Crash develops their performances by utilizing different gymnastics, capoeira, jazz, ballet, hip-hop and break dancing techniques, among other styles, Hare said.

"[We] don't look for one specific type

of dancer or try to make a specific type of dancer," Hare said. "[Chicago Dance Crash] finds dancers they like the style of and then they assimilate it into their own unique style, culminating in an original performance."

Kyle Terry, the artistic director and one of the founders of Chicago Dance Crash, said the company was founded in 2002. Chicago Dance Crash relies on the different styles of its company members and develops shows that utilize different talents. Terry and co-founder Mark Hackman wanted Chicago Dance Crash to be less like other dance companies in Chicago and wanted to create a new format for a show, as opposed to being a technical, straightforward dance company.

"We do more original work than any other dance company in the city, which is fun," Terry said.

He said Chicago Dance Crash typically does three types of shows a year: a high concept show, which utilizes a particular venue

» SEE DANCE, PG. 23



MULTIPLIED ARTWORK

THE ART and Design Gallery opened a new exhibit featuring works of art that follow the theme of multiplicity, which covers many different media. The presentations focus on the themes of art, design, architecture, science and theory. The exhibit will run until April 19 and is located in the A + D Gallery, 619 S. Wabash Ave.

» SEE PG. 12



MERIT SCHOOL

THE MERIT School of Music started in the city of Chicago with a mission to bring music back into the lives of Chicago-area schoolchildren. After a few moves and 29 years, the nonprofit school is celebrating the continuing success of its largest program and the graduation of its largest group of high school seniors to date.

» SEE PG. 37



IT'S IN THE BAG

CHICAGO IS home to many different varieties of musicians and groups, including bagpiping bands. But although these bands may be staples of St. Patrick's Day celebrations and Irish festivals around the world, bagpiping bands like The Bagpipes and Drums of the Emerald Society are much more than just St. Patrick's Day background music.

» SEE PG. 15



Editor's column by Amanda Maurer
Editor-in-Chief

Insider tips for internships

While talking about The Chronicle with a journalism student, she informed me of something that I hadn't imagined.

She said she didn't know how The Chronicle operated because students didn't know how to get involved.

It really took me aback for several reasons. But it made me wonder how many people don't attempt to go for an opportunity—whether it's a job or internship—simply because it's intimidating or they don't know how to start.

Of course joining The Chronicle, working for the radio station, becoming involved in a film shoot or working with Frequency TV can be nerve-racking. It wouldn't be a worthy experience if it wasn't a bit scary.

However, it's important to remember unless you take that step, you may not have some incredible experiences.

Here are some suggestions to get started:

If you don't know, look into it: Sometimes we get so excited or inspired to take that first step (to submit a piece of work to a publication, want to join the cast of a play, etc.) that we forget to look into the details first. People appreciate it if you know about the publication or understand the demands of play rehearsals when you interview or try out for a position. Do some research about the situation; it'll impress them.

Insider info is priceless: One great place to ask people about a company or project

you want to become involved with is to ask someone who has or is currently working there. They'll be able to tell you all about the environment and co-workers.

Make friends with an adviser or internship coordinator: These relationships are invaluable. The coordinator will keep you up to date with opportunities and your adviser will be able to tell you which steps are the right ones for you.

Act fast: There will be times when you'll need that resume handy to e-mail or print out in a flash. Try to keep an updated version of your resume in your e-mail inbox or on a flash drive at all times. That way you have it with you wherever you are.

Little steps are important too: Sometimes seemingly insignificant experiences lead to larger ones. You never know which of your past experiences, no matter how pointless you felt they were, may interest someone.

Although I put my internship at a pet magazine down on my resume, I was sure no one would care. However, it caught the eye of an editor at the next internship I applied for, and I think it played a big role in me landing the position.

Along the same lines, never give up an opportunity unless you really can't manage it. You never know what it may lead to.

Be realistic but confident: If you haven't already figured it out, not everyone's a fan

of Columbia. Either they joke about our "art school" or they think our curricula consist of finger-painting. That stereotype can put us at a disadvantage, so be sure to know your strengths and weaknesses when you go after internships, etc.

However, don't let the fact that you go to an "art school" prevent you from truly applying yourself. I love hearing stories about Columbia students outperforming other students from "better" or "real" universities at internships and jobs.

Request recommendations right away: If you have a professor or meet a professional who offers to write a recommendation for you, be sure to take him or her up on it as soon as possible. That way, you'll have one ready whenever you need it (and the author will have it on file,) not to mention they won't forget who you were in the meantime.

Don't forget to thank people: No one's going to hate you for being too polite. Always follow up with the people you speak with and thank them for their time. You'll leave a great impression.

This time of year's so exciting because it's when companies are looking for summer interns. Don't hesitate a moment longer and put yourself out there. You'll be glad you did.

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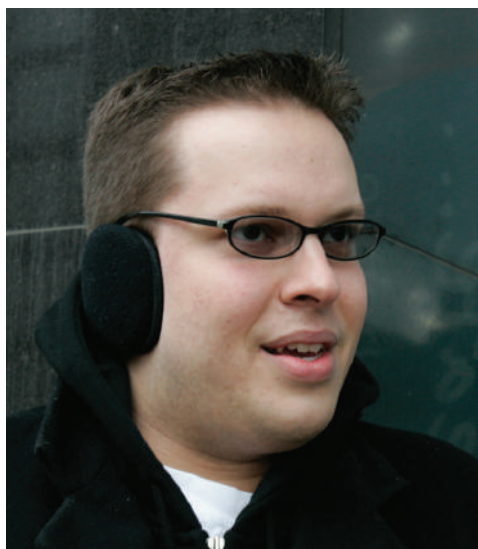
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CAMPUS POLL: What are your plans for St. Patrick's Day?



"I plan on just avoiding my fiance's parents, and I hope that they read that."

Nick Moran
Junior
Video Game Design



"I don't really celebrate St. Patrick's Day, so I'll probably be doing nothing."

Nicole Huser
Junior
Cultural Studies



"Well, I have an art history test that day so I'll probably be studying for that."

Elizabeth Weidner
Junior
Fashion Design

Clarification:

In the March 3 issue of The Chronicle, an editorial incorrectly stated the Media Production Center will house classrooms and studios for music majors.

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Campus News

OK Go(es) to Manifest

Student Affairs announces headlining band, Manifest's progress

by Colin Shively
Assistant A&E Editor

OK GO was announced as the headlining band for this year's annual Manifest festival. The Chicago native four-piece band is famous for its viral music video and hit single, "Here It Goes Again."

The band was discussed at Student Affairs' first Manifest meeting on March 5 to inform the student body of the progress of the annual end of the year festival.

The office held a luncheon in the Conaway Center, 1104 S. Wabash Ave., to announce the new additions and the main stage act.

Jennifer Friedrich, festival and events coordinator, held the meeting to touch base with the Columbia community. According to Friedrich and Mark Kelly, vice president of Student Affairs, more than 300 students

and faculty attended the luncheon.

"This is going to be a bigger and better Manifest," Friedrich said. "We have a lot more student workers involved in the planning and production of the events. It is going to really bring the Columbia student body even more closer with this type of involvement."

Manifest is no longer solely run by the administrative offices, Kelly said. Manifest has gone from a Student Affairs event to a college event, where students from all departments are involved in the creation of the events, performances, showcases and galleries.

Manifest will kick off again on May 16 and will encompass the South Loop campus from Roosevelt Road to Congress Parkway, as well as Grant Park.

This year, Student Affairs will introduce Industry Day, which will take place on May 15, Friedrich said. Industry Day is created for graduating seniors to meet working professionals. The graduates will show the

representatives their portfolios and start the process of finding a job. Industry Day is spearheaded by the Portfolio Center, located in the Wabash Campus Building, 623 S. Wabash Ave.

A second event planned for this year includes an art show comprised of recycled cars and hybrid cars created by Columbia art students in an effort to demonstrate the importance of recycling and going "green."

At the kick-off meeting for Manifest, Friedrich announced that Student Affairs will be creating a new Manifest website that will allow students to gather information about the festival faster and more easily. The website tool will be available for students in early April, Friedrich said.

"We are implementing a new tool online that will help you create a schedule for your day at Manifest," Friedrich said. "It will be really great. It will create a schedule that you can print out and use."

Adam Lashar, a freshman film and video

major at Columbia, will attend Manifest for the first time this year.

Interested in being on a production team of a film, Lashar looks forward to the independent student movies that will be showcased at Manifest.

"I hope to see [from the student film screenings] where I can go after college and to get some ideas," Lashar said. "Plus, OK Go will be there. That is just awesome."

Due to the extent of planning for the festival and conflicting schedules, no other Manifest meetings have been planned, Kelly said.

However, the Student Affairs office plans to broaden its range of advertisement for the urban arts festival.

"We are months ahead of last year's Manifest," Kelly said. "The amount of work that has already been put into this is phenomenal. It's just going to get busier and more interesting."

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FEATURE PHOTO - Ribbon cutting

Columbia President Warrick L. Carter addresses the room at the ribbon cutting ceremony for the Circle of Contributors Lifetime Donor Wall at the Alexandroff Campus Center, 600 S. Michigan Ave.

Dan Thompson THE CHRONICLE

Columbia in 10 seconds ... or less

Free documentary screening for award-winning 'Stevie'

THE LAKE Theater in Oak Park will host a free screening of the documentary *Stevie* with director Steve James will answering questions after the movie on March 15 at 1022 Lake St.

Clothing drive to be hosted March 10-14

THE AEMM department will host a clothing drive for Bridge to Success, a workplace clothing org. Clothing can be dropped off at numerous Columbia locations, including 623 S. Wabash Ave., room 703.

Chandler Award for Religious Writing

STUDENTS WHO have written religious pieces for a student newspaper are eligible to win \$600 and a trip to Washington D.C. Religion Newswriters is offering this scholarship and the deadline is May 1.

MYOASIS e-mail accounts to be deleted

ON MARCH 24 all existing MYOASIS e-mail accounts will be deleted. Students and faculty are advised to retrieve any pertinent information from their MYOASIS accounts prior to the cut-off date.

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

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

Monday March 10
The New York Voices
Master Class
12:00 PM

The New York Voices &
3CVJE in Concert
7:00 PM

Tuesday March 11
Blues Ensemble
in Concert
12:00 PM

Friday March 14
Jazz Gallery in the Lobby
12:00 PM



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

SPECIAL TO THE CHRONICLE

Thank you, come again

Critical Encounters' Roots and Routes: Weekly Narratives of Poverty and Privilege

by **Ryan Neiman**
Freshman, Film and Video Department

AS I stood in front of this man, I searched for any means of money in my pocket. I pulled what seemed to be a thousand dollars in change from my pocket. I looked up to the register and it read, "\$2.69." I looked back down toward my worthless treasure in my hand and I began to add the coins up to \$2.69.

As time stood still for the man behind the register while I added up all the coins, I kept losing track on what dollar I was on and how much I already added. As I recounted for my sixth and hopefully my final time, I peered away from my hand and slowly looked up toward this man probably thinking to himself, "This kid is a real jerk for using coins." I could see how he could have thought that because how long it took me to add up all these coins would probably take him half as long.

I stared at him and I saw a wounded soul. Or he may have been tired because the store was open 24 hours a day and he could have been pulling a triple shift. I saw a cold and placid look on his face.

I asked him, "How are you doing this fine evening?"

He replied, "\$2.69. No more. Thank you, come again."

A puzzled look came across my face on why that would be his answer. Maybe it was because everyone who came here doesn't care about this man and how his day was going. Or maybe it was because I had not pay yet.

I inquired one more time, "How are you doing today?"

A new reaction emerged from this man. Every muscle in his face responded. His mouth started to quiver and his cheeks began to shake. His eyes started to water. I was thinking maybe I upset this man. I hoped not.

His mouth began to move as the words began to float out, "Good," he paused and then asked, "You?" I responded with "Good."

After I spoke, there was awkward silence. I quickly asked him what his name was. He tapped on his name tag and said, "Shezar Bhurgi." I told him my name was Ryan Neiman. He stared back at me and nodded his head in acceptance.

The silence lingered again until I pointed at the shelf in front of me and proclaimed, "Wow, you got a lot of magazines there." I was about to speak again to get rid of the silence until he interrupted me.

"Yeah, it took me a long time to fix that and put it in order. I hate it when people read the magazines and place it in the wrong spot when they are done," he said. I smiled and looked away hoping he wouldn't recognize my face.

I quickly changed the subject and asked him where he was from. He told me he was born and raised in Pakistan but moved away because of all the strife. He was also in search of better opportunities

He stopped mid-sentence and asked me why I was asking so many questions. The only response that came to my mind

was "just passing time." He came around to where I was standing and asked me if I wanted a tour of the 7-Eleven. Even though I knew my way around, I said it would be the best tour in the whole wide world. As we made our way down the aisle of cleaning supplies and toilet paper, he spoke to me briefly about his life. He told me how beautiful Pakistan is and how he would go to church to worship every day. He told me that most of his family was back in Pakistan while he is trying to raise money for his two sons and daughter to go to school in America. His sons are 10 and his daughter is eight.

He told me every time he goes down the cheese aisle, he thinks of his wife whom he has not seen in five years because of how expensive it is to fly back and forth. Cheese is her favorite food. He told me his favorite dish in Pakistan is Idali, which is rice with some other stuff.

He explained to me how he hates it when teenagers called him Apu from "The Simpsons" all because they think he looks exactly like him. He hated "The Simpsons" even more when they decorated his 7-Eleven to look like the Quik-E-Mart for promotional purposes for the movie and wore a name-tag that had the name Apu on it. He told me his favorite TV channel is MTV because it shows a radical lifestyle and viewpoints that are rarely seen in Pakistan.

He asked me who won in the MTV show "A Shot at Love with Tila Tequila." I told him and a disappointed look came upon his face.

As we made our way down the candy aisle, he told me what his favorite candy is: Baby Ruth. He said he dislikes kids coming in and making

messes of the slushy machines. He told me he has been at gun-point five times and so far nothing has happened. He told me he will have a world outside of this place, but not yet. As he was about to finish this fascinating three-minute tour, I compressed all the information about this man into a single thought.

This man named Shezar Bhurgi, age 36, moved to America for the hope of a better tomorrow. He is searching for that light at the end of the tunnel and it will get brighter and brighter for him. He is a determined man who stays up all night like an owl trying to make money for his family's well-being. Not everything around us is what it seems. Cheese reminds him of his wife.

He went back behind the counter and stared back at me before I made my steps toward the outside world. Before I left, I told him I was glad to have spoken with him.

I was glad to hear about his life and I hoped everything will go as planned for him. Then something out of the ordinary happened: a smile formed on his face. I waved goodbye and told him to have a good night as I made my way toward the door, slurping my drink.

Before I opened the door, he spoke to me and said, "Ryan," and I answered, "Yes?"

He looked down to the ground and back at me and spoke once more, "That will be \$2.69."

I pulled out all my change again and I started to recount until I asked him, "Do you take debit?"

With a large smile and a laugh, he replied. "Thank God we do."

The aim of Critical Encounters is to encourage you to engage with difficult questions about poverty and privilege. Hopefully, you will feel inspired to write your own narratives, which you can send to me for inclusion in this column or on our website.

—Stephanie Shonekan, CriticalEncounters@colum.edu, Colum.edu/CriticalEncounters.

critical encounters:
POVERTY
±
privilege

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for more information contact recycling@colum.edu

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Orientation Leaders are not your typical, common, or mainstream students, they are different. If you want to get more out of your college experience, while representing Columbia and meeting new people, apply for this not-so-ordinary job, for not-so-ordinary people.

Candidates must attend an information session to apply:

- Monday, March 3 / 6:30 p.m. / 731 South Plymouth Court, The Court
- Tuesday, March 4 / 4:15 p.m. / 731 South Plymouth Court, The Court
- Wednesday, March 5 / 3:30 p.m. / 731 South Plymouth Court, The Court
- Thursday, March 6 / 4:15 p.m. / 731 South Plymouth Court, The Court
- Friday, March 7 / 11 a.m. / 623 South Wabash Avenue, Hokin Lecture Hall
- Monday, March 10 / 6:30 p.m. / 731 South Plymouth Court, The Court
- Tuesday, March 11 / 9:30 a.m. / 731 South Plymouth Court, The Court
- Wednesday, March 12 / 4:15 p.m. / 623 South Wabash Avenue, Hokin Lecture Hall
- Thursday, March 13 / 12 p.m. / 731 South Plymouth Court, The Court
- Friday, March 14 / 3 p.m. / 623 South Wabash Avenue, Hokin Lecture Hall
- Monday, March 17 / 6:30 p.m. / 731 South Plymouth Court, The Court
- Wednesday, March 19 / 4:15 p.m. / 731 South Plymouth Court, The Court

Columbia 

COLLEGE CHICAGO

Visit www.colum.edu/ol for more information.

photo credit: Sarah Mckemie

Professionals speak on human rights experiences

Panelists present their artwork and answer questions about media's effect on human rights

by Miles Maftean
Assistant Campus News Editor

COLUMBIA CELEBRATED its second annual program on gender and media with a writer, filmmaker, journalist and scholar grouped together as a panel to discuss human rights and how the media affects it.

The Institute for the Study of Women and Gender in the Arts and Media hosted a panel discussion called Gender, Human Rights and Media on March 6, the week of International Women's Day, to address how the media can influence the understanding of human rights in the Film Row Cinema of the 1104 Center, 1104 S. Wabash Ave.

The group of panelists included National Public Radio reporter Cheryl Corley, poet and journalist Antjie Krog, visual artist and filmmaker Silvia Malagrino and independent producer of the National Public Radio's Radio Diaries Joe Richman. The panel was moderated by the Ida B. Wells-Barnett University and DePaul University's journalism professor Laura S. Washington.

On the 60th anniversary of the declaration of human rights, the program was one part of the Critical Encounters: Poverty and Privilege's yearlong initiative of exploring the relationship between art and social science. Specifically, the event focused on artistic action and revolution.

At the panel, each artist showed clips a work they created in media. The works spanned from a Vietnamese neighborhood in New Orleans being reopened after Hur-



Panelists at the Gender, Human Rights and Media event introduce themselves on March 6 in the Film Row Cinema of the 1104 Center, 1104 S. Wabash Ave. to talk about human rights in media.

Rachael Stretcher THE CHRONICLE

ricane Katrina to a film pertaining to reconciliation in the South Africa region. The artists briefly discussed the work and how it pertains to the subject of human rights.

"[My show] ended up becoming the biggest broadcast I've had for myself ever," said Richman, reporter for NPR.

After showing clips of each artist's work, the panelists then discussed how difficult it is to contain one's emotions and not

become emotionally attached to subjects. Many of the panelists are journalists and find this struggle difficult when they report on certain subjects.

"I really try to find the balance between subjectivity and objectivity in my work," Malagrino said.

Some of the panelists showed that people do become emotionally attached to the story, but people must try to stay objective

as much as possible to give clear reporting on situations that affect more than just one person.

"The moment you approach somebody, you are involved," Corley said. "Our role really is to bring the story."

The Institute for the Study of Women and Gender in the Arts and Media decided to have the panel come to Columbia around International Women's Day as a celebration for human rights and to celebrate gender. Students were directly involved with the event.

Senior cultural studies major Erin Polley volunteered herself to the Institute and has responded positively to the message the panelists were discussing. She has seen the problems the media creates with human rights and was glad Columbia addresses these pressing issues with the panelists.

"It's important for Columbia, as a media school, to take a look at the media and see the problems the media makes against human rights," Polley said.

Not only did the panelists share their knowledge on human rights to students during the event, but they also have participated in lunchtime workshops with students throughout the week.

The panelists critiqued the students' work and offered mentorship discussions in certain classes over the course of the week leading up to the event.

"The responses from over 70 students have been very exciting," said Jane Saks, the executive director for the Institute for the Study of Women and Gender in the Arts and Media.

mmaftean@chroniclemail.com

Can we get a show of hands?

Election packets are ready for pick-up.

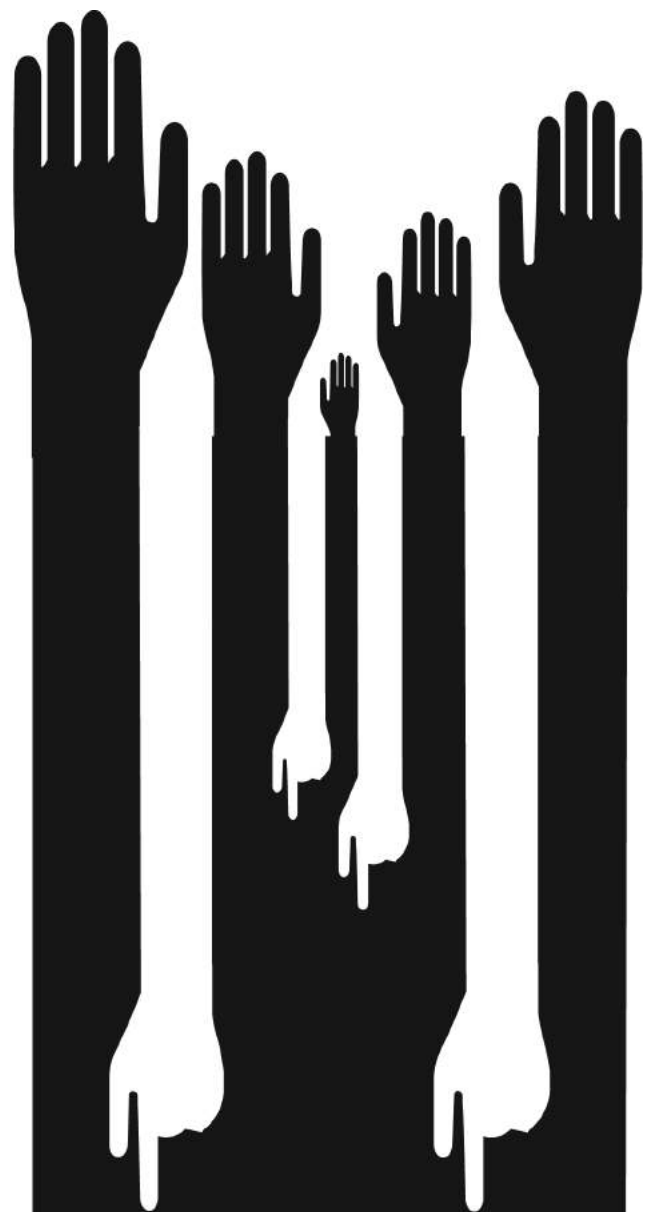
If you plan on running for senate in the **2008 Student Government elections** pick up your election packet, located in 1104 S. Wabash lower level HUB office C.

Applications available: Monday, March 3rd
Applications due: Monday, March 31st
Campaigning begins: Tuesday, April 1st
Elections will be held the week of April 21st - April 25th

Columbia COLLEGE CHICAGO
INNOVATION IN THE VISUAL, PERFORMING, MEDIA, AND COMMUNICATION ARTS



Packets are due
March 31st



Council discusses loans

College Council infers economy will have impact on student financing

by Robert Bykowski
Campus News Editor

A CHANGING economy and the impact it may have on how students will afford college was one of the central student-related topics during the March 7 College Council meeting.

Mark Kelly, vice president of Student Affairs and member of the council, which meets monthly on the 8th floor of the 1104 Center, 1104 S. Wabash Ave., addressed the possibility of student enrollment and retention growth slowing due to a reduction in government loan subsidies and an increase in the amount of private loans being taken out.

"There is not going to be the same amount of money available [in the fall] and what is going to be available to students [in loans] will be more expensive," Kelly said. "Sixty percent of the total loan volume [at Columbia] is in these loans. That's how students are funding their education at Columbia. And they're no longer going to be able to fund it in the same way."

Kelly said students at Columbia received \$75 million in private loans last year, and warned that recent growth in the area of new freshmen could not be counted on going into the fall. He also said the problem is not a Columbia-specific issue but a national problem, and that it would take a while before Columbia was able to fully under-

stand the problem.

Anne Foley, vice president of Administration, Research and Planning, supported Kelly's assessment.

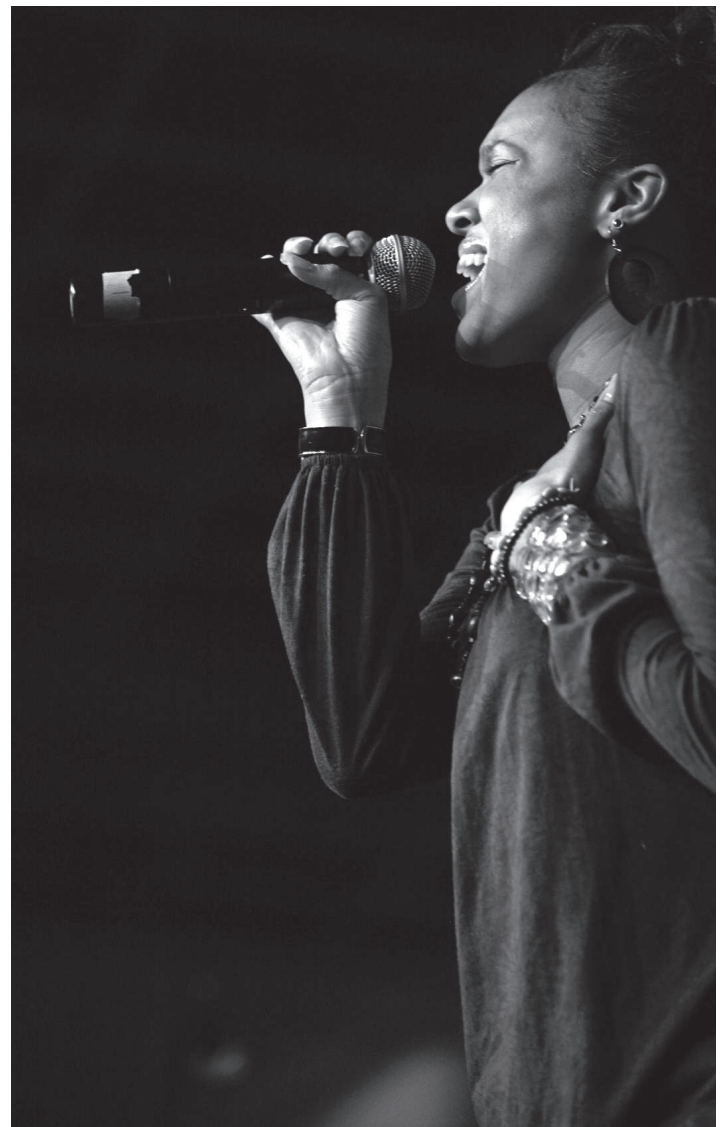
"We will be constantly looking at it and getting marginally more comfortable in our understanding of what's happening as the spring goes on, and we will keep the community informed," Foley said.

It was also suggested that students schedule an appointment with a Student Financial Services counselor.

During the council meeting, it was also revealed the name of the new student store that will sell Manifest artwork before transforming into a permanent fixture in the Hokin Annex. The store will be called the Manic Annex. Kelly said more than 2,000 students voted online to name the store. The store will be self-sufficient and will rely on the fee it takes from sold student artwork to operate. Kelly said the store's fee will be 20 percent of the students' profits on the artwork sold.

Later in the meeting, Student Organizations Council chair Brittney Sherman informed the council the SOC will be holding its elections almost a month earlier than usual in order to better prepare for the following academic year. It is expected that the SOC executive board will be elected during its April 2 meeting. Sherman also noted that 23 different student organizations would be participating in Manifest, and that contests will be held between the different organizations at Manifest.

rbykowski@chroniclemail.com



FEATURE PHOTO - *Big Mouth*

Destiny Garrett, a freshman vocal performance major, sings at the weekly 'Big Mouth' in the Conaway Center in the 1104 Center, 1104 S. Wabash Ave., on March 6.

Rachael Strecher THE CHRONICLE



Is your project budget running on empty?

The Helen Fong Dare Scholarship awards up to \$2000 to students who are producing projects on Asian arts and media.

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The deadline for the Helen Fong Dare Scholarship is coming up, so log on to colum.edu/asianartsandmedia for application form and further information."

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Fall 2008 Residence Life Contract Renewal Campaign

LOVE IT or LEAVE IT ... It's your choice!

Squatter's Rights Week / March 3 – March 7

Love it! Love your room, your roommate, your view? Call dibs and keep your current living space:

- * March 3 - 731 South Plymouth Court and 18 East Congress
- * March 4 - University Center- 525 South State Street
- * March 5 - 2 East 8th Street
- * March 6 - Buckingham - 59 East Van Buren Street
- * March 7 - All buildings

Make Change / March 10 - March 14

Leave it! Current residents make your move toward your ideal living space. Sign a contract for the building or room type you've dreamed of living in! Any room not claimed by the current residents is up for grabs. ALL Columbia students are invited to enroll in the Fall 2008 Contract Renewal Campaign. Space is limited so act quickly! Take your pick:

- * 2 East 8th Street
- * 731 South Plymouth Court
- * University Center - 525 South State Street
- * 18 East Congress Parkway
- * Buckingham - 59 East Van Buren Street

Stop by Residence life (731 South Plymouth Court) to stake your claim and sign the Fall 2009 Residence Life Contract! **Remember to bring a \$500 deposit to reserve your housing choice.** For further information, visit colum.edu/residencelife, call 312.344.7803 or stop by the Residence Life office at 731 Plymouth Court.

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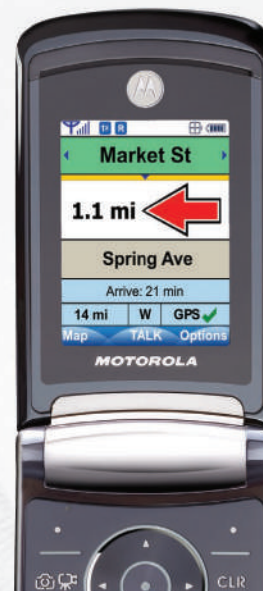
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February 23–June 8

KILIMNIK KAREN

Ian Playing Soldier (detail),
1997
Water-soluble oil color on canvas
20 x 16 in.
Collection of Beth Swofford
Courtesy of 303 Gallery, New York


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Karen Klimnik is organized by the Institute of Contemporary Art, University of Pennsylvania.

ICA acknowledges The Andy Warhol Foundation for the Visual Arts for generous exhibition support. ICA is grateful to Barbara B. & Theodore R. Aronson for primary support of the catalog and to the Elizabeth Firestone Graham Foundation and 303 Gallery, New York. Additional support for the exhibition is provided by Areté Foundation; Barbara B. & Theodore R. Aronson; Arthur Dantchik; The Dietrich Foundation Inc.; The Toby Fund; David & Geraldine Pincus; The Horace W. Goldsmith Foundation; the Commonwealth of Pennsylvania Council on the Arts; the Institute of Contemporary Art Overseers; friends and members of ICA; and the University of Pennsylvania. ICA is grateful to the Chodorow Exhibition Initiative Fund for tour support and to Waterhouse Wallhangings' support of the tour venues.

Support for the Chicago presentation is generously provided by Nancy Lauter McDougal and Alfred L. McDougal.


Official Airline of the Museum of Contemporary Art

Retiree always had a smile on her face

Yvonne Branch
1941-2008

by Tim Bearden
Assistant Campus News Editor

RECENTLY RETIRED staff member Yvonne Branch of the Information Technology Department passed away on Feb. 25 after a battle with cancer.

Branch retired from the department in February 2006. She started in Admissions Office in the 1980s and worked at the college for nearly 20 years before retiring.

According to Ruby Turner, graduation audit advisor in the College Advising Center, she attended Howard University at the age of 16.

Bernadette McMahon, associate vice-president and CIO in the IT Department, said Branch acted as a mentor to students at the department who were a part of the work-study program.

Branch also served on various college committees such as the President's Council and the Pension Committee.

"She was a wonderful worker and dedicated to the college," McMahon said.

McMahon also said no one knew she was sick because she was "a strong lady up to the end."

"Yvonne was such an upbeat person. She was always smiling and didn't want anyone to pity her," McMahon said.

Yvonne Sode, executive assistant to the president, said Branch always wanted to cheer people up.

"Yvonne never wanted to see anyone in



(Left to right) Ruby Turner, Yvonne Branch and Peter Radke celebrated their 20 year tenure as Columbia staff at the Hilton, 720 S. Michigan Ave. Branch passed away Feb. 25 from uterine cancer.

Courtesy RUBY TURNER

a bad mood," she said. "Any time she would see somebody having a bad day it was her goal to put them into a better mood."

According to her colleagues, Branch was the kind of person who always had a sunny disposition.

"She was always smiling," McMahon said. "It was such an infectious smile. You could never forget it."

She also said Branch "worked hard and played hard."

"Her vacation every year, on her birthday,

was going to Vegas," McMahon said. "I don't think she gambled much, but she loved the nightlife and going to shows. Every year she stayed she had to one-up herself with the rooms she stayed in."

Diane Ambrose-Owens, a student account analyst in the Controller's Office, said Branch loved to play games.

She and Branch used to play on the chess club together.

"We used to have a chess club here on campus," Ambrose-Owens said. "Yvonne

loved going to play against the other organizations and was a very good player."

Ambrose-Owens also said Branch was the voice of reason.

"She never raised her voice, no one ever heard her curse, she was always nice and pleasant," Ambrose-Owens said. "Yvonne was always happy. I don't think I ever saw her down."

The wake was held on Feb. 29, but McMahon said it wasn't a traditional wake.

"It was a party," McMahon said. "That's the way she would have wanted it. When you got off the elevator at the funeral home [and] you [heard] the Supremes and you thought 'Yvonne.' That was her music."

Branch always made time to talk to people and was upbeat, according to Sode.

"She was the kind of person who always had time to stop and say 'hello' and smile at you," Sode said. "She was always happy. I hope that I can keep the same disposition she always had."

According to Sode, she was a person who had an impact on people and was "a wonderful lady who will be missed."

Sode said she thinks most of the hours the staff spends at Columbia are more than spent at home with family.

This being the case, Sode regards her co-workers as family members.

"[Branch] was an inspiration since the time I've known her," she said. "I was very blessed to have known her and she will be missed."

tbearden@chroniclemail.com

**THE COLUMBIA CHRONICLE'S
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Repetition is the key in multiplicity art show

New campus exhibit features recurrence in theme, mediums

by Miles Maftean
Assistant Campus News Editor

THE WALLS of the Averill and Bernard Leviton Art and Design Gallery are now filled with works of art that feature multiplicity as a major theme.

The new exhibit "MultiXply" opened with a reception in the A + D Gallery on March 6 at 619 S. Wabash Ave., and will continue to run until April 19.

According to the director of the A + D Gallery, Jennifer Murray, "MultiXply" examines multiplicity as a phenomenon by bringing together a mixture of presentations focusing on multiplicity in art, design, architecture, science and theory.

The second annual exhibit "MultiXply" features the work of many artists. Some local artists like guest radio host Alyson Shotz and Illinois Institute of Technology architecture professor Robert Krawczyk are featured in the exhibit.

"[Shotz did] a piece about favorite Chicago sounds and what she has is a kinetic sound sculpture here," Murray said.

The pieces present the subject of multiplicity and how some well-known artists deal with the subject through art. Multiplicity in art shows repetition and multiplied effects to create many different works of art, science and design.

At the opening reception, the A + D Gallery invited Shotz to give a brief lecture about



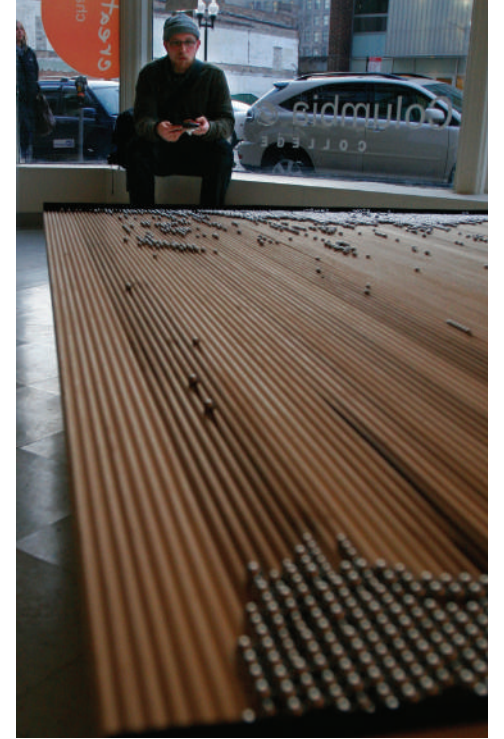
Alyson Shotz's piece 'My Living Room Rug in Hyperbolic Space' is a central attraction of the 'MultiXply' exhibit at the A + D Gallery, 619 S. Wabash Ave.

the exhibit and its theme. She focused on the importance of multiplicity and how it stretches into many different mediums.

Another installment of "MutliXply" came back this year due to the number of attendees from last year, according to the Gallery's assistant director Julianna Cuevas. According to Cuevas, the show has seen great success on a larger scale than just Columbia students. Cuevas said the 1,500-

person mailing list the gallery sends out has invitations to the event for many people.

Students and Chicagoans welcomed the event positively. The gallery was filled throughout the night with guests. Tom Galvin, a freshman music performance major, said he had seen multiplicity emerge in his artwork and wanted to see the many different aspects of the gallery and



Fine art student Eric Siegel looks at the kinetic sound installation 'Kinetic Tide' by Jesse Seay at the 'MultiXply' opening March 6 at the A + D Gallery.

Dan Thompson THE CHRONICLE

how it would affect his own artwork.

"Music has a lot of repetition and multiple parts, so I figured I would come and check it out, and I've loved it," Galvin said.

The "MultiXply" exhibit will run until April 19 in the Averill and Bernard Leviton A + D Gallery, 619 S. Wabash Ave. The exhibit is free and open to the public.

mmaftean@chroniclemail.com

Columbia College Summer in Florence, Italy

This summer program offers credited summer classes in Art, Design, Fashion, Photography, and Fiction. They are taught by Columbia College faculty and are facilitated at the Scuola Lorenzo de' Medici, situated in the heart of historic Florence, Italy.

General Meeting-Wed. March 12th, 3rd Floor, East, Columbia Library, 624 S. Michigan. at 4:30 pm.

Fashion in the Built Environment

The Art of the Visual Journal

Photographing History

Fiction Seminar

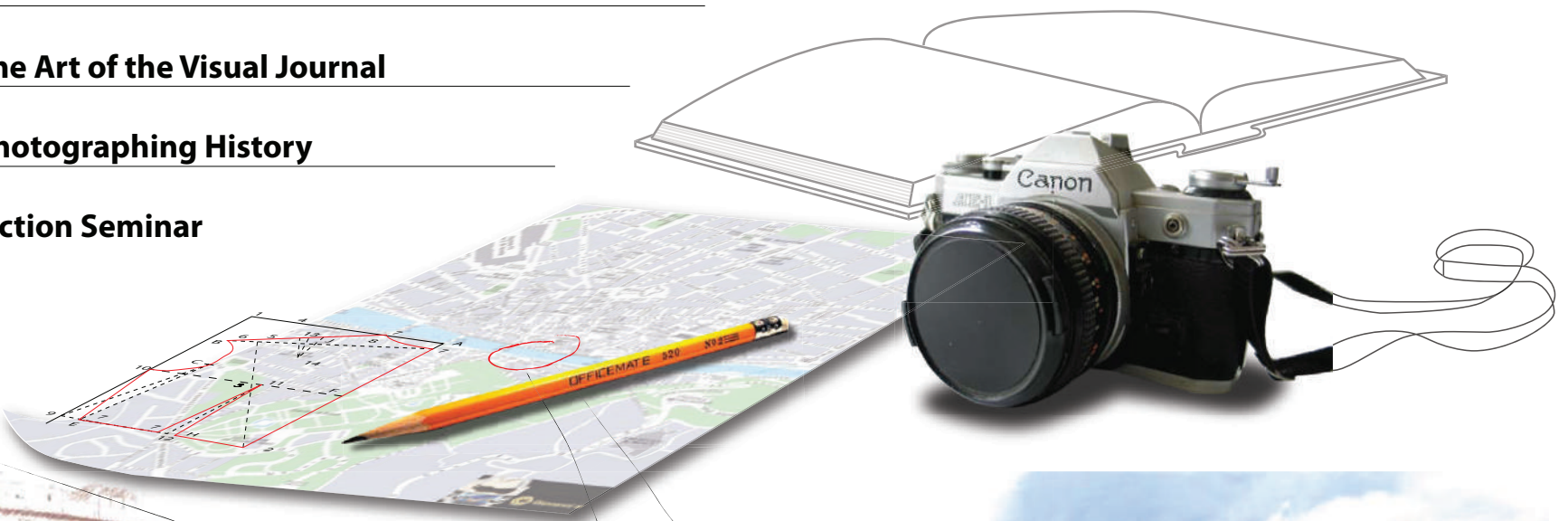


Image: Ponte_Vecchio_Florence.jpg NikoSilver





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Dr. Warrick Carter's State of the College Address

Wednesday, March 19, 2008

1104 Conaway Center

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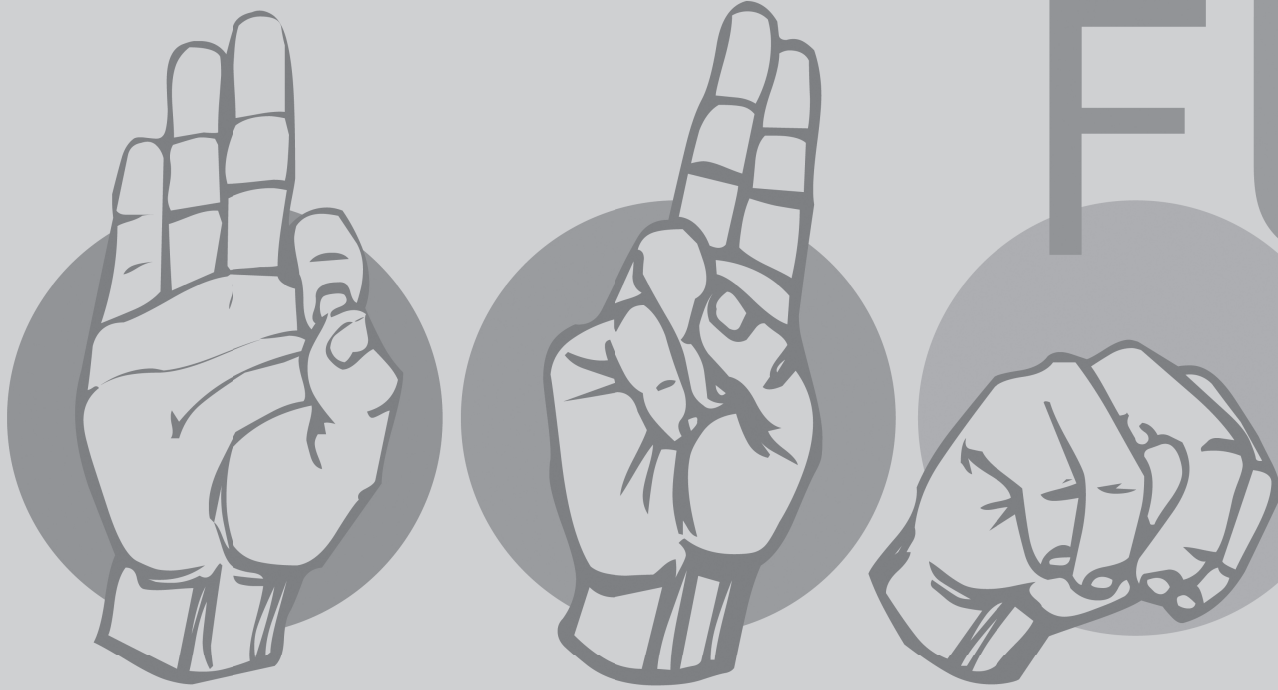


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C O L L E G E C H I C A G O

Arts & Entertainment



Chicago police officer Bob Craig practices with members of the Chicago Police Department's Bagpipes and Drums of the Emerald Society at the Chicago Police Education & Training Academy, 1300 West Jackson Blvd., on Feb. 6.

Andrew A. Nelles THE CHRONICLE

Chicago pipes up

Bagpipers go beyond St. Patrick's Day celebrations

by Jessica Galliard
A&E Editor

THE ST. Patrick's Day parades throughout the Chicago area attract people from all over the world with the dyeing of the Chicago River, the colorful floats and the lively music. And throughout the years, bagpipers have become fixtures during these celebrations and are often associated with the green holiday.

But the bagpipes parade-goers hear during parades held throughout Chicago on St. Patrick's Day didn't come out of nowhere. Chicago's piping groups like the Chicago Police Department's Bagpipes and Drums of the Emerald Society go beyond St. Patrick's Day parades and are some of the top-ranked piping bands in the country and the world.

Though some bands are organized out of tradition or for recreation, others like the Chicago Police Department's Bagpipes and Drums of the Emerald Society began to honor fallen soldiers or officers.

After the deaths of three Chicago police officers in 1981, former Mayor Jane Byrne called in The Bagpipes and Drums of the

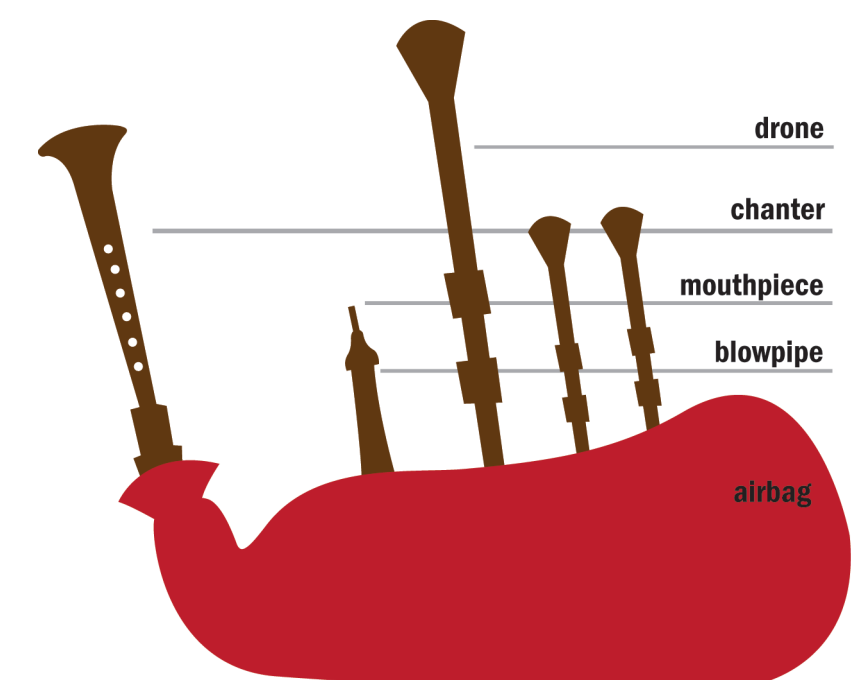
Emerald Society of the New York Police Department to perform at the officers' funerals. The New York group performs at police memorials and military funerals, and with Byrne's help, a Chicago Emerald Society pipe band was formed in 1982. The New York and Chicago pipebands are two of the largest in the country and also two of the only groups that require players be current or retired police officers.

The piping band originally started under the guides of The Emerald Society, a group for police officers of Irish heritage. To allow more members to join the band, the band later dropped the Irish heritage requirement.

Patrick Goodman, who has played in the band since it began more than 25 years ago, said the group started with about 40-50 serving and retired police officers and has now grown to about 90 members.

"There were four or five people that were already playing [when we formed]," Goodman said. "The rest of us learned, and we were fortunate enough to get a great instructor at the beginning. He had us on the street in one year. We didn't know much but he had us out there and that was all that counted."

The bagpipes, also known as the pipes,



Kimi Badger THE CHRONICLE

are made of an air bag, a blowpipe, a chanter and three drones, though some instruments have additional drones. Pipers blow through the blowpipe into the air bag, which serves as a reservoir to push the air through the drones, the three sticks that protrude upward from the bag. The chanter is used as a melody stick, which pipers can use to control tone and sound.

Goodman said one of the main misconceptions about bagpipes is that it is of Scottish heritage though the instrument actually dates back a couple of thousand years.

"If you look at the German nativity set at

the birth of Christ, there was a bagpiper," Goodman said. "That went back to when there were no drones, the three pipes that stick off the shoulder. It was just a bag and a chanter and a blowpipe. The original pan-pipes were limited where you could play for as long as you have a breath, whereas you can play for as long as you stand up. The drones were added over the years."

Noel Rice, director of the Academy of Irish Music Chicago, said Chicago has played host to many piping bands. After Chicago hosted

» SEE PIPES, PG. 17



Droppin' it direct by Derek Kucynda
Assistant A&E Editor

Mario imitates life

I've never really viewed Mario games as more than a video game franchise with pixilated characters and no real connection to reality. I play video games to satiate my need for escapism, but the older I become, the more aware I am of the real-life issues surrounding me. On the brink of adulthood, I found connections video games share with reality and one particular game, *Super Mario Galaxy*, offered social commentary on women and the guys who go after them.

After the release of *Super Mario Galaxy* for the Nintendo Wii game system, I trekked back to the Mushroom Kingdom for one last go-around with my favorite plucky plumber and his dumb-as-doornails friends, who offer slightly less than good advice to Mario throughout his adventure. However, what I found surprising about this Mario game was not the original and intricate level design, which is now set in outerspace, but the actions of the other characters, especially Peach and Bowser, during a crucial cutscene.

Early on, Bowser, the game's antagonist, dropped a hint about the highly elusive Princess Peach. After kidnapping Peach from the Mushroom Kingdom for the millionth time and taking her to space,

he declares that he will rule the universe "with Peach by my side."

Hold your horses, you ugly dinosaur. I always thought you were this evil tyrant who wanted to conquer the Mushroom Kingdom. Maybe you wanted Peach as a bargaining tool to use in your conquest to control the universe. Peach is a rich and powerful woman who is the princess of her own kingdom, and she would be an easy target for those who crave political gain.

Peach gets abducted, and Mario has to go on his adventure again. But Mario, you're being played! I think Peach is that certain breed of woman I have unfortunately encountered in my life, who is into the brainless, brawny guys who are jerks and treat women like garbage, hence the extremely paltry fight she puts up before getting snatched by Bowser.

To Mario, and all the other guys wronged by these types of women: There are other fish in the sea and some girls like rudeness in their life, so move on and don't waste time with those types of women. She's just not that into you, and she's making you compete for her affections by rescuing her all the time.

If someone rescues Peach, he already

knows he won't get anything in return, except for her getting kidnapped again. Peach is a huge liability and she has quite a spotty track record with getting kidnapped.

Mario, you aren't innocent either. You should know better. In reference to advice I have received in the past: Fool me once, shame on Bowser for kidnapping Peach. Fool me more than a dozen times, shame on you, Mario. Keep your woman in check, and protect her from harm's way.

As for Peach, you have already been labeled as this ditzzy blonde who cannot stand up for herself. Take some initiative and look outside for once. You might see Bowser's ship heading right to your castle, so get on top of your stuff and hightail it to Mario's pad.

Mario does not deserve to risk his life again and again for some silly princess who cannot do anything except look pretty and get kidnapped. Peach, after Mario rescuing you countless times, I'm convinced you have sold your soul to Bowser. You have definitely lost my trust, you fair-faced harlot.

dkucynda@chroniclemail.com



Chrissy knows best by Chrissy Mahlmeister
Managing Editor

The ruthless truth

Gosh, do I hate liars. I used to have this one friend in middle school who used to lie about everything—and I mean ev-ery-thing. Even about frivolous things like what dressing she put on her salad at lunch. I remember one time I was so fed up that I asked her if she heard of the band Mouth Flies and she apathetically replied, "Yeah, duh." And I said, "Well, I just made that band up," and a long awkward silence followed, but hey, at least it taught her a lesson.

In lieu of her endless bogus banter, I always tried to promise myself I would be as honest as I possibly could—and it's hard to be. Feelings get hurt or sometimes I say things maybe I shouldn't have, but at least it was true. People who tell the truth should be rewarded for their hard-earned efforts, right? Well, the producers at FOX had the exact same idea: reward people for answering questions honestly in hopes of winning half a million bucks.

The show is called "The Moment of Truth" and had one of the highest debut viewings (23 million people tuned in Jan. 23) in more than a year, according to TV Guide. I couldn't help but overhear all of the hype surrounding this show, so I decided to

watch it myself.

Basically there is one person in the hot seat to answer the questions, but then their significant other, if they have one, and their family and friends sit nervously on the side of the stage. The questions are purposefully directed toward those who are closest to the contestant so the audience can watch their reactions as cheating, naughty thoughts and family secrets are revealed—and they don't get a dime for it.

The contestant does—but is the money well earned? I could flip the channel to "The Jerry Springer Show" and watch public exposés of cheating and they don't pay nearly that much money for the guests' secrets, if any. And it's arguably more entertaining because at least on "The Jerry Springer Show" they get physically upset.

So why are these people worth so much? It could be because contestants reveal shoddy business ethics that could cost them their job, or maybe because it's not just ruining one relationship on the show—it could ruin an entire family.

But what really irks me is the audience's reaction and participation in these ques-

tions. One contestant on the show had strangers yell to her, "Dump him!" after her significant other revealed his shady history.

It's one thing to watch relationships crumble before our eyes and it's another to tell them what to do. It's bad enough people are in such serious debt that their only hope for digging themselves out is revealing embarrassing thoughts. For some, it's not only disheartening to watch them fumble over tough questions, but it's another to know they're doing it just so they can make some money to pay the bills.

After an hour of watching the show, I felt an overwhelming feeling of sadness and a genuine curiosity to how my family and friends measure up to these harsh questions. It's horrifying to have these thoughts run through my head about what my friends truly think about me or how my family positively or negatively impacted my life.

But thankfully, these are questions I'll never have to answer—no matter what the cost.

cmahlmeister@chroniclemail.com

ROAMIN' NUMERALS

The millions of dollars Will Ferrell's new movie *Semi-Pro* made in its opening weekend according to The Associated Press. The always type-casted Ferrell offers the same laughs and jokes as he tries his hardest to save his basketball team in another generic comedy.

15.3

The amount of money Christopher Reeve's *Superman* cape is expected to sell for at the Pop Memorabilia Auction, according to Contact Music. Other items include one of John Lennon's coats and Indiana Jones' bull-whip.

60,000

The number of years in which Enrique Iglesias plans to retire, according to The Associated Press. At 32 years old, the pop star is still selling albums. According to the AP, Iglesias wants to create the perfect record before he retires.

15



PUSSYCAT DOLLS PRESENTS: GIRLICIOUS WGN 3/10 at 8 p.m.



After a member of the Pussycat Dolls decided to venture off onto a solo career, the Dolls are going back to the television screen to find the girl who can be the next doll.

THE UNIVERSE HIST 3/11 at 8 p.m.

If you have seen "Planet Earth," the Discovery Channel's hit series, in all the vibrant glory, now take a look at our universe. This episode focuses on Mars and the possibilities of colonization on the fourth planet. Get beamed up as you go farther than our own little blue and green planet.

AMERICAN IDOL FOX 3/12 at 8 p.m.

Here goes the seventh round of cynical Simon, cute Paula and loud Randy. This new episode will reveal which of the 12 contestants are going to be vetoed off the singing stage next.

MAKE ME A SUPERMODEL

BRAVO 3/13 at 9 p.m.

These sexy everyday Joes and Janes are in the competition to become the next top model, but it's not easy. They are off to New Orleans for some charity work, which entails a photo shoot in a cemetery followed by a gothic walk-off.

THE SOUP E! 3/14 at 9 p.m.

Following suit of all the gossip, this satirical "news" show is holding nothing back as it takes on celebrity news, pop icons and now real news. Look out America—this soup is hot.

HOW DO I LOOK?

E! STYLE 3/15 at 8 p.m.



Do you know how badly you may or may not dress? Host Finola Hughes does, and she is ready to do a complete makeover on the fashion victims of America. Now Hughes is revisiting past victims to see how they are doing, or looking rather.

OPRAH'S BIG GIVE

ABC 3/16 at 8 p.m.

She is rumored to be one of the most powerful women in the world, as well as one of the most charitable. Watch Oprah and the eight remaining contestants visit 1,000 children in Houston, Texas. Special guests include skateboarder Tony Hawk and tennis legend Andre Agassi.

» **PIPES:**

Continued from PG. 15

Some say bagpipes is the most difficult, challenging instrument to play

a Great Highland pipe fest in Grant Park 20 years ago, more piping bands have formed in the city and the skill level of other bands has increased.

"There's quite a bit of piping here in Chicago for years going back to the '20s or '30s," Rice said. "Because of that work we brought, in one year we had five grade-one bands. Since then the number of bands in Chicago has increased and the level of playing has increased."

Sandra Sormaz, who has played with local pipeband The Chicago Highlanders for five years, said she likes the challenge of playing the bagpipes.

"It's an extremely challenging instrument on a lot of different levels," Sormaz said. "It takes a lot of coordination to hold the instrument properly and have good tone, which means that your blowing is steady. There are some people who have studied it and said it is the most difficult instrument to play, so I enjoy that challenge."

The instrument has gone through many changes throughout the years, including replacing the sheepskin used to make most airbags with a rubbery composite that feels like leather, Goodman said. A basic set of pipes can cost about \$1,500, but the price increases as the player adds more aesthetic



(Above) Members of the Emerald Society practice at the Chicago Police Education & Training Academy, 1300 W. Jackson Blvd., on Feb. 6. (Right) Chicago police officer Bob Craig packs up his bagpipe after practice with members of the Emerald Society. The group has about 90 members and practices together weekly.

Andrew A. Nelles THE CHRONICLE

features to the instrument.

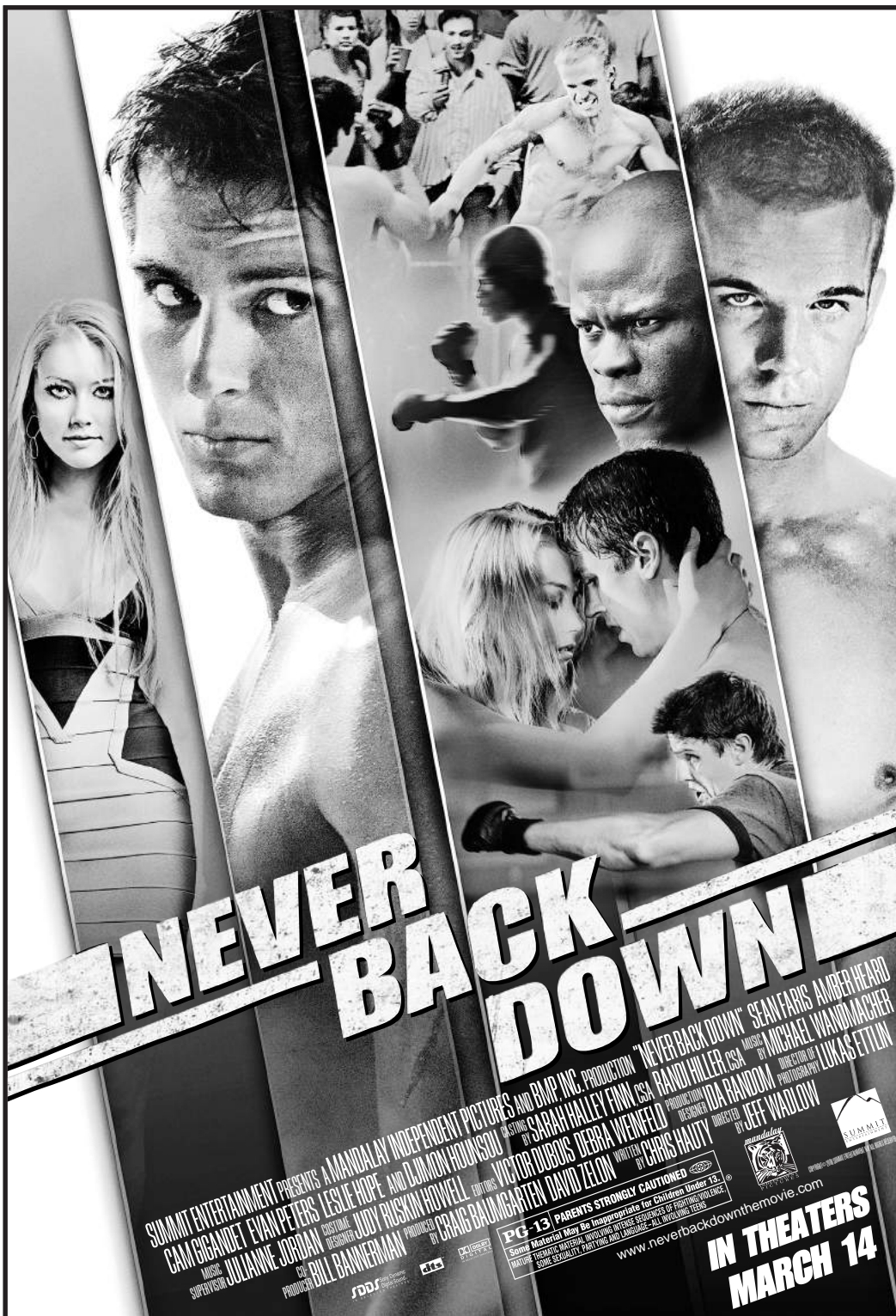
Goodman said the band has played in memorials across the country, Irish celebrations, St. Patrick's Day parades, overseas in Ireland, at the White House in Washington D.C. and in several feature

films. The band is seen playing in *The Fugitive*, filmed in Chicago, but Goodman said the music heard in the movie was dubbed over them.

"We had no recognition on that one at all," Goodman said. "They showed us in the

parade with someone else playing. I don't know what music they came up with; it was almost funny in a way."

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IN THEATRES FRIDAY, MARCH 14TH!



Collector finds vet's dog tags

An 86-year-old World War II veteran in Carbondale, Ill., knows where his long-lost dog tags are, and he said he doesn't need them back.

Robert Crawshaw (above) said a collector in France named Gregory Negro wrote him a letter last month, saying he'd found the tags at a war camp where Crawshaw once was stationed north of Marseille, France.

Negro found Crawshaw's address in the

white pages, and his letter included a picture of Crawshaw's military ID.

Crawshaw wrote back, telling Negro he could keep the dog tags to add to his collection of other military items. He also included a copy of a 1982 issue of *The Southern Illinoisan* newspaper that profiled Crawshaw for Veterans Day.

AP



AP

PREMIUM BLEND

Fly Phoenix

MUSICIANS OFTEN seek each other to collaborate on a project or even form a band. But on some occasions, they come together in the most random of ways.

Five Columbia students all met by chance in 2007 to form Fly Phoenix, a hybrid of soul, funk and hip hop, and they are now working toward having a strong presence in the Chicago music scene. Vocalist Brandon Rizzo, guitarist Nick Lacy, bassist Theodore Berry, keyboardist Joe Walters and drummer Ben Cofresi have played several Big Mouth open mic shows at Columbia, as well as a show with local musicians Anti-Crew Feb. 28 at Reggie's Live, 2109 S. State St., to an enthusiastic crowd of fans.

The Chronicle spoke with Rizzo about how the band formed, how they would classify their sound and how Chicagoans have responded to the band's live shows.

Q The Chronicle: How did all of you meet?

Brandon Rizzo: Last year I went to a fitness club, and when I was leaving, Nick, our guitarist, was working the front desk. We started talking, and he was trying to put together something for his audition coming up. I told him I was looking for a band, and he said he knew two guys—our keyboardist and our bassist.

[After we met] the four of us were playing together one night before this audition last year, we started jamming and we thought it would be cool to start a band. It was a little idea at first; [we] weren't really that serious at first. Over the summer we didn't really see each other, so we kind of put it on the back burner. When we got back to town we started to talk about it and we decided we wanted to get serious. Everything happened

kind of randomly. We all met by chance, which to me is a real cool thing to be where we are now.

Q How did all of you decide on how to classify the band's sound?

It's kind of weird. We like the fact that we sound like so many different styles, that we bring a little something that everyone can enjoy—a little bit of jazz, a little bit of rock, R&B and soul. That way if someone doesn't like one song they're bound to like another one. We picked those because those are really the styles that influence us the most. But as far as one specific genre, I don't think we can say for sure because we have a little variety there.

Q How have people in Chicago responded to the band's sound?

We've done about seven or eight shows; we did one at Reggie's [Live], and that was really good. It was a good turnout. A lot of people are starting to hear about us, and we're getting a lot of positive feedback. We haven't really started marketing ourselves too much yet. We're still trying to get to a point where we can start recording more stuff and get an EP together. As far as word of mouth, it's going pretty well.

Q How has being music business and audio arts and acoustics majors at Columbia helped you with the band?

Being in college, in general, has helped me because I'm more of an independent person now. As far as Columbia and the classes I've taken, I've started to learn more about the business itself and trying to get more specific about the business I didn't know before. And it's kind of helping me

get more perspective on the real world of the recording industry, which is really beneficial I think.

Q How do you feel about the Chicago music scene?

I think to play the Chicago music scene is challenging. It kind of strengthens you as a musician and a band, because the crowds are a lot more real in terms of their reaction and their feedback, which makes it more tough to make sure that when you get on stage your stuff is together and a complete package rather than throwing something together before it's even ready to go. I think it's pretty good because the shows that

we've played with the bands we've played, they kind of give each other the respect they deserve and watch and listen to each other's shows. At the end of the show [at Reggie's Live] after Anti-Crew went up, all three of the bands went up on stage and we all just jammed when the show was over. It was really nice.

Fly Phoenix will perform at Real Talk Poetry 2 at the Hokin Annex in the Wabash Campus Building, 623 S. Wabash Ave., on March 13. The event starts at 6 p.m. and admission is free.

For more information about Fly Phoenix, visit MySpace.com/FlyPhoenixMusic.

—J. Galliant



(Left to right) Joe Walters, Nick Lacy, Brandon Rizzo, Ben Cofresi and Theodore Berry comprise Fly Phoenix, a local hybrid of soul, funk and hip hop.

Courtesy FLY PHOENIX

Dungeons & Dragons creator dies

'Father of modern gaming,' a Chicago native, passes away at age 69

by Amy Rabideau Silvers

IN THE world of role-playing games, E. Gary Gygax was a giant.

The man best known as the co-creator of Dungeons & Dragons died March 4 at his home in Lake Geneva, Wis. He was 69. Gygax died of an abdominal aneurysm, said Gail Gygax, his wife.

"Gary was the father of modern gaming," said Stephen Chenault, general manager of Troll Lord Games, which has published Gygax's books since 2001. "He was definitely a giant in the field."

In 1974, Gygax developed Dungeons & Dragons with Dave Arneson. Gygax was involved in founding TSR, or Tactical Studies Rules, which published D&D and other games, novels and even had Gygax serving as executive producer for a Saturday morning D&D cartoon.

He was also involved in the creation of Gen Con, the huge gaming convention that long attracted tens of thousands to downtown Milwaukee.

A native of Chicago, Gygax grew up in Lake Geneva.

"He was kind of a maverick," his wife said. "He dropped out of high school."

He subsequently did some college, worked

as an insurance underwriter and a shoe repairman, all before landing in the business of games.

Gygax filled *Dungeons & Dragons* with the stuff of imagination: knights and wizards, nonhuman species and magical creatures. D&D became a gaming sensation.

"Gary's influence on certain aspects of pop culture is huge," said James Lowder, novelist and editor of *Hobby Games: The 100 Best*.

"Dungeons & Dragons created a new kind of game that has grown to influence all kinds of culture," he said, adding that includes everything from movies to online computer games.

The D&D premise was elegantly simple.

"It's group storytelling... group problem-solving," Lowder said. "You create a character and lead the character through the story, except that there are other people involved. How the story turns out depends on the players."

The real roots of it all began with Gygax's interest in traditional war board games—and influences such as J.R.R. Tolkien's *The Lord of the Rings* and *The Hobbit*.

"There is no question we were influenced by Tolkien," Gygax once told Stan Miller, Milwaukee Journal Sentinel technology writer. "It became apparent to me that the more of Tolkien's creatures I put in there, the more people would enjoy playing fantasy."

He liked Tolkien's idea of a team or "fel-

lowship" made up of several fantastic races, with dwarves, elves and humans "mixing together in a more intimate way."

The roots of Gen Con go back even further than D&D.

In 1967, Gygax hosted the first such gathering—later dubbed Gen Con 0—in his Lake Geneva basement, inviting fellow gamers interested in military miniatures and board games.

The party began moving to bigger quarters, first to the Horticultural Hall in Lake Geneva, where admission was \$1 a day. Gen Con moved to the University of Wisconsin-Parkside in Kenosha in 1978. In 1985, fans began flocking to the MECCA convention center in Milwaukee.

Gygax left TSR, but continued to write and create games. The company was subsequently sold to Wizards of the Coast Inc. Gen Con was later moved to Indianapolis.

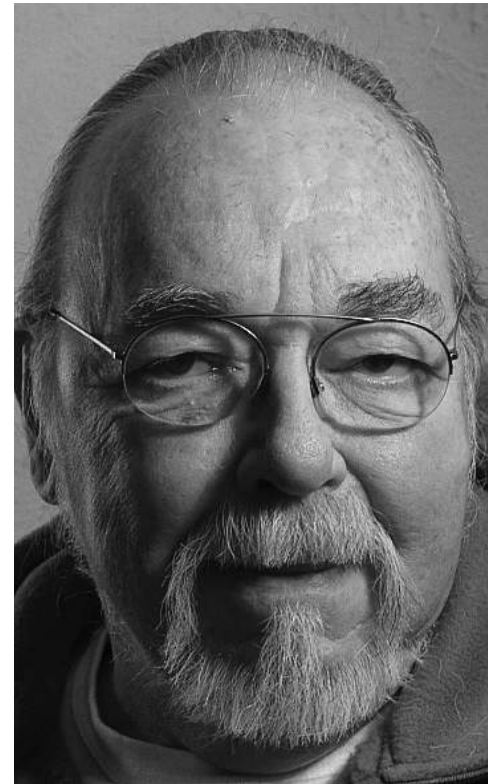
Gygax received all kinds of awards and honors. But recognition came in more unusual forms, too.

An animated version of Gygax appeared in a "Futurama" episode. Gygax got to do his own lines.

Sync Magazine honored Gygax with the No. 1 spot on its list of "The 50 Biggest Nerds of All Time."

A strain of bacteria was named in his honor, specifically *Arthronema gygaxiana* sp nov UTCC393.

In addition to his wife of 20 years, Gygax is



Dungeons & Dragons creator, Gary Gygax, died March 4 of an abdominal aneurysm. The role-playing he created has expanded to include movies and online gaming.

AP

survived by his children, Ernie, Elise, Heidi, Luke, Cindy and Alex; and grandchildren.

Services are pending.

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DOOMSDAY has been rated R for strong bloody violence, language and some sexual content/nudity.

OPENS FRIDAY, MARCH 14

TOP 5



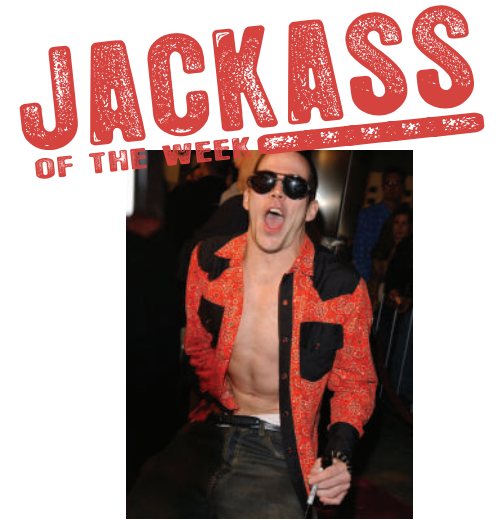
Quinn Milton, Copy Editor



Cate White, Copy Editor



Sara Harvey, Copy Chief



MCT

OH, THE IRONY

Reasons why the WGA strike was not that bad

Catching up: With work and school, my DVR was starting to fill up with all the shows I didn't have time to watch, so I finally had plenty of time to see everything I missed.

'It's Always Sunny in Philadelphia': I'd heard this show was good, but before the strike I never gave it much thought. All my free time during winter break gave me a chance check it out. It was worth it. Now I'll have one more thing to record on my DVR.

'Late Night with Conan O'Brien': I probably could have just done a Top 5 best Conan moments during the writers' strike. Honestly, his show has never been funnier.

Movies: My brothers and I stayed loyal to our hometown video store during the strike. I think we're the sole reason they're still in business. But just think, I may never have seen *Superbad* had it not been for our overzealous renting.

Chronicle strike: One afternoon, the brilliant Brett Marlow attempted to start our own mock writers' strike here at The Chronicle, rigging up strike signs and everything. Unfortunately, it didn't really catch on, but it brought some humor to our hectic workday.

Things getting me through this winter

Effin' S-N-double-O-P. Duh: Snoop pretty much rocks, and listening to him spit fire with such a gentle voice would be enough to get me through any winter. And watching him father his kids on TV? Now that's some entertainment I can get on board with.

'The Price is Right' with Drew Carey: This would make my list if Bob Barker was still the host. But with Drew Carey, his funny glasses, and the way he's actually nice to contestants (like Bob never was), well, I love him even more. So spay and neuter your pets.

My Uggs: Some people may hate them, and they may be "outdoorsy," but they keep my feet warm. And no, foot sweat is not a problem, thank you very much.

My giant calendar: It helps me count the days until graduation. Also, I kind of like the smell of Sharpies, and every night I make an "X" through the day with a big fat Sharpie. Win-win.

Serendipity's Frrozen Hot Chocolate: After loving the chick flick, I had to visit the coffee shop, and the Frozen Hot Chocolate is to die for. It can be ordered online in different flavors. Add some Kahlua and you'll forget you hate the snow.

Places to get injured on campus

In a stairwell: Whether a fellow classmate opens a door into your face or you just fall because you're clumsy, the stairwell in the South Campus Building, 624 S. Michigan Ave., is the number one place to go cruisin' for a bruisin'.

At the photo studio: Remember the rule "Always turn the power pack off before you unplug something?" The rule is there to keep you from dying.

In the editing room: Some cutting boards may be self-healing, but that doesn't mean you should go crazy with the X-Acto knife. Your professor probably won't see the blood on your negatives as an artsy effect.

In a vending area: If your Doritos or your Rockstar energy drink won't vend, don't rock the machine back and forth. The Consumer Product Safety Commission is aware of at least 37 vending-related deaths and 113 injuries since 1978. Is it worth it?

Wabash Avenue: Crossing the street at Congress Parkway during rush hour or walking on the unsalted sidewalks on campus is something most of us do every day. Just don't do it while you're talking on your cell phone, stupid.

THIS MAY be a bit too obvious, but a star from MTV's "Jackass" has once again made a jackass of himself.

Steve-O, infamous for his idiotic stunts both on-camera for "Jackass" and off-camera for his need to fulfill his personal jackass quota, was arrested March 3 at his home in Hollywood, Calif., for vandalism and possession of a controlled substance, according to The Associated Press. The police were called to Steve-O's home after his neighbor made a citizen's arrest following a dispute about a fence.

Wait, it gets better.

According to TMZ.com, Steve-O also had been wrecking his neighbor's house and documenting the destruction in videos posted on his website, SteveO.com. In the videos, Steve-O throws bongos and pulls out insulation from the holes he punched in the walls.

OK. Yes, Steve-O, you were on a show called "Jackass" that featured you doing many jackass things. But instead of acting like a drunk 12-year-old with a temper tantrum off-camera, leave the jackass stunts on MTV.

—J. Galliard



by Meryl Fulinara
Staff Writer

THE NAUTICAL trend is a classic spring look. But this year it is a little less pirate and a little more yacht club.

Make note of this trend's classic lines and button details, which are important aspects to complete any look. Nautical stripes and anchors are sure to be everywhere, especially in the coming months.

Don't go too overboard with the look; leave the sailor costume to Popeye. Keep it chic; it's all about simplicity and period pieces.

We spotted junior cultural studies major Katie Connelly in the Columbia bookstore in the South Campus Building, 624 S. Michigan Ave., wearing her dark blue baby doll dress adorned with tiny red sailboats.

"I like to mix old things and new things," Connelly said. "I feel like old things have



Junior cultural studies major Katie Connelly mixes old and new clothing styles to achieve the vintage nautical look.

Andrew A. Nelles THE CHRONICLE

one nautical-inspired piece at a time to avoid going overboard with too many patterns or too much color.

Also, couple these pieces with any white chiffon blouse or a delicate top that has a pop of color to offset its slightly masculine tailoring.

So get ready to go nautical this spring; you don't have to wait for it to get warm outside to get your kicks at the beach.

Want to recommend a current trend? E-mail us at chronicle@colum.edu

—Meryl Fulinara is a junior journalism at Columbia.

Film review



Will Ferrell and the greatest fro on earth prepare to make a shot in 'Semi-Pro.'

MCT

Nothing but net

Will Ferrell and company score plenty of laughs by transcending an all-too-familiar gameplan

by Wes Giglio
Commentary Editor

THOSE WHO go to *Semi-Pro* expecting something new from Will Ferrell will be disappointed, as it differs little from the formula of his most recent sports comedies *Talladega Nights* and *Blades of Glory*. But those who go looking for laughs and nothing else should walk out smiling.

Semi-Pro is a dessert movie: ice cream sweet with pleasant nuggets of vulgarity and sex sprinkled throughout like chunks of dark chocolate. The movie's not particularly memorable, and it offers nothing to think about on the walk home from the theater (save a few goings-over of favorite lines and scenes). But it's consistently funny in the absurdist tradition of *Anchorman*, and it avoids the sticky sentimentality that defines so many sports movies.

Set in the '70s, *Semi-Pro* stars Ferrell as Jackie Moon, a deluded singer who had a hit single several years before, "Love Me Sexy," and uses his earnings to buy his hometown of Flint, Mich., an ABA basketball team, the Tropics.

The Tropics are hopeless, and Moon's triple role as an inept owner, player and coach keeps them firmly at the bottom of their league. When the NBA announces its decision to absorb the ABA's four most successful teams into its league, the desperate Tropics hire Monix, a long-in-the-tooth veteran with NBA experience played by Woody Harrelson, to get the team ready for a final push at making the big time.

Monix quickly finds himself in conflict with several members of the team. The Tropics' talented but selfish star player, Coffee Black, played by Andre Benjamin, doesn't respect him because he sat on the bench in the NBA. Monix is also frustrated by Moon's coaching, which is really just inspirational speeches and slogans.

The conflict between Monix and Moon as analogous to that of Hillary Clinton and Barack Obama; Monix is the tougher, older, more experienced candidate with concrete plans for turning the Tropics' fortunes around, and Moon is a motivational speaker, encouraging at every step and insistent that the team follow his single rule: "ELE," everybody love everybody. In the end, both candidates get on the ballot as Monix becomes the coach and Moon takes over the role he was born for—promoter.

Ferrell has been stuck in a sports movie rut for the last several years, with *Talladega Nights*, *Kicking and Screaming* and *Blades of Glory* telling similar stories in different ways. After all that it would seem the fertile

soil of sports comedies would be exhausted, but *Semi-Pro* culls plenty of laughs during its 90-minute running time to be one of the best of Ferrell's headliner comedies.

Ferrell and company's improvisational genius for both building and deconstructing a joke really make the film. Some of the biggest laughs in *Semi-Pro* and other Ferrell classics, like *Anchorman*, actually come from not telling a joke. Characters simply state the obvious, stripping the art and pretension out of the script. (*Anchorman*: "It's so hot. Milk was a bad choice.") The improvisation usually runs to the absurd, a dangerous shotgun approach in other hands that hits more than it misses because of the skill of Ferrell's collaborators. In *Semi-Pro* alone he works with Andy Richter from "Late Night with Conan O'Brien," David Koechner from *Anchorman* and *Talladega Nights* and Rob Corddry from "The Daily Show."

Ferrell's other great weapon is joke building, following a little laugh with a bigger one and pushing insane situations to their logical, hilarious conclusions. The opening credits of *Semi-Pro* play over a funky '70s beat, redolent of the brash, oddly innocent sex ballads of the era. At first, the audience has no idea it isn't a real song, but the lyrics reveal the author and the big joke.

"Love me sexaaay ... Lick me sexaaay ... We're humping naked sexaaay ..."

The first line is exactly the kind of earnest euphemism found in hundreds of me-decade songs. The voice behind it isn't particularly gifted. The next line pushes the lyric past the bounds of '70s auto-censorship and lets the audience in on the identity of the singer—Ferrell, as Moon. It gets big laughs. But the third lyric is one of *Semi-Pro*'s prime examples not only of joke building but of absurdist deconstruction. It removes the song from euphemism and innuendo, into an unabashed non-joke, drawing a laugh even bigger than the one that preceded it.

Semi-Pro's mediocre box office and reviews show that for many critics and fans, another Ferrell '70s movie/sports movie is asking too much. But judged on its considerable merits, *Semi-Pro* is engaging, funny and much better than the typical sports movie. However, Ferrell would do well to listen to the sentiments of critics and fans, before Ferrell '70s movie/sports movie fatigue becomes, plainly, Ferrell fatigue.

FILM BITS

'Semi-Pro'

Director: Kent Alterman
Running time: 90 minutes

Rating: R
Now playing in local theaters

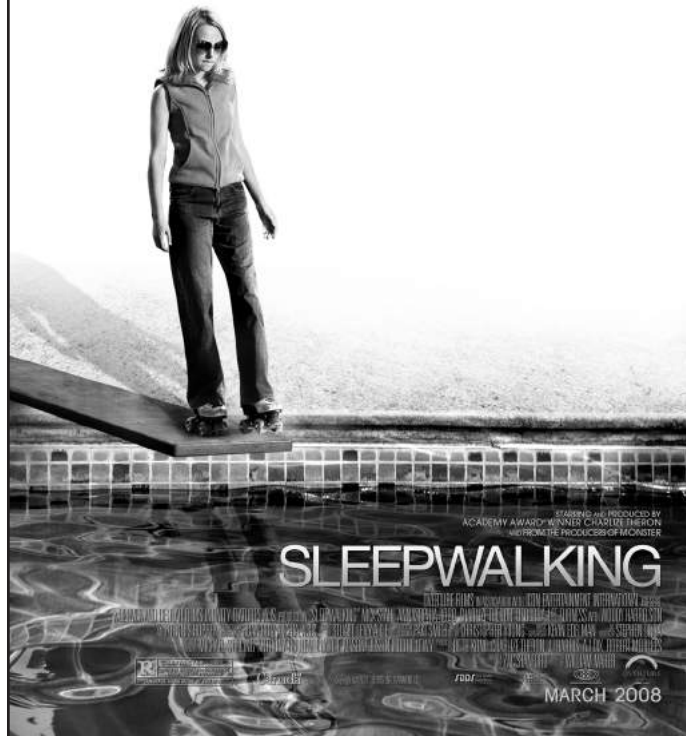


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Memorials for the deceased go digital

Website provides new death notice

by Jaweed Kaleem

IT'S BEEN more than a year since Arthur Olszewski was part of a gruesome car accident that left him and a friend dead in Fort Lauderdale, Fla., but the 18-year-old's memory still lives on the web. More than 150 messages and letters have been left on his MySpace page, which has been transformed from a common teenage pastime to an online tribute to his life.

So it also goes for 27-year-old Starsky Garcia, shot dead in January 2007, and 22-year-old Andria Ramoutar, who died in a fiery crash almost two years ago.

While they may no longer walk among their friends, they have a presence in cyberspace, accessible at the tap of a mouse.

People's deaths, once largely pondered in our minds and discussed in homes and places of worship, are now fair game on the Internet through memorials on social-networking websites. San Francisco-based MyDeathSpace.com lists thousands of articles about teens and twentysomethings who have died, linking to their MySpace memorials. The popular site, which gets up to 15,000 visitors a day, categorizes user-

submitted deaths by location and includes a message board for discussions.

While tributes to the dead in "real life" are common, whether on gravestones ornate with flowers and photos, or in the form of street-side, candle-lit memorials, the virtual cemetery is fairly new and far more open.

Why are people so interested in the lives and deaths of strangers? Perhaps it's simple curiosity, the same instinct that caused Michael Patterson, a 27-year-old paralegal, to launch MyDeathSpace in December 2005.

"Looking at the MySpace profiles of the deceased that haven't been altered by family members is like looking at a snapshot of that person's life at the moment they passed away," he said. "You can see what the person was in to, what music they enjoyed and all sorts of other interesting things that were important to that person before their passing."

Patterson said it's impossible to keep track of exactly who visits, but many teens and twentysomethings are among the group.

Scholars who study death and researchers of social networks have been asking "why" too.

"I'm not sure we're talking about death



MCT

of strangers," said Larry Rosen, a psychology professor at California State University, Dominguez Hills Calif., and author of *Me, MySpace, and I: Parenting the Net Generation*. "They're part of the same online world. It opens up the definition of friend."

But why the interest in death itself, especially by young people?

"Even though we see death a lot in the movies, real death is kept separate from us, including real bereavement," said Pamela Roberts, a human development professor at California State University, Long Beach Calif., who's working on a book about online tributes.

"With making death more hidden, it's become more interesting and also more taboo," she said. "Particularly in the case of

teenagers. What are they going to do but go to a taboo site?"

Between the ages of 10 and 12, children come to terms with the inevitability of death, said Carol Berns, co-founder of the Children's Bereavement Center in South Miami. Part of learning about mortality is reading and discussing the deaths of peers and teens.

"It's important to discuss death, bereavement and grief with a person," she said. "It should be a person whose judgment you trust and value. There are thousands of children on [MySpace and MyDeathSpace]. It may engender a desensitization to death. You don't want to glamourize it."

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» DANCE:

Continued from Front

Keeper of the Floor championship depends on audience participation

and has a specific theme that is different from a traditional, straightforward dance concert; a show that follows a narrative arc and is more of a movement-based play; and a traditional dance concert that utilizes a specific type of music. Terry said the traditional dance concert, which takes place on the first and second weekend of December, will revolve around dancing to hit singles and radio jams. The narrative-based show will be an adaptation of the Goethe's epic poem, "Faust," which is based on a German legend where a man makes a pact with the Mephistopheles (the devil) to sell his soul for happiness.

Their show, called The Standing Room, is currently at the Viaduct Theater, 3111 N. Western Ave., until March 15. At The Standing Room, dancers and patrons pace around the Viaduct Theater, hanging out and talking to each other. As the music gets louder, the crowd parts and choreography starts. Emerging from the crowd, Chicago Dance Crash begins to dance to hip-hop and rock songs in the crowd, with the spectators surrounding them.

Both Terry and Hare said Chicago Dance Crash has to maintain a level of energy so they can gauge on the audience's enjoyment. Hare said audience interaction and reaction is one of the most crucial aspects of putting on a successful show.

"Our job on stage is basically to make a fool of ourselves," Hare said. "We want them to like us and applaud for us. We do whatever we have to do to show them a good time."

Chicago Dance Crash also puts on a bi-monthly performance at the Lakeshore Theater, 3175 N. Broadway St., called the Keeper of the Floor Championship, which utilizes audience participation.

The championship, which is on the first Friday of every other month, is an improvised dance showdown where each of the dancers tries to one-up the other during the dance-off, Terry said. At the end, the audience votes on who they like the most and the winning dancer claims the title of Keeper of the Floor. Terry said the performance continues to be a Chicago Dance Crash staple because it is a popular event.

"Keeper of the Floor is a huge success," Hare said. "Audience members just love it and [even though] the theater seats 350, we sold out three times. They like the variety we present in our shows."

Terry said the popularity of the show is attributed to the audience having a say in who their favorite dancer is at the championship.

Because the shows and the Keeper of the Floor championship are always so different and more driven by improvisation, Dance Crash never repeats the same choreography. Hare said he has been told by audience members

the company's strongest aspect is the difference between each show, which is always challenging new boundaries of dance.

Krista Rieter, a junior dance major, said she is friends with Terry and has seen the Keeper of the Floor championship. She said it was a fun and engaging experience and said she loves how Chicago Dance Crash successfully utilizes the dancer-audience connection.

"They really bring the audience in and their improv is amazing," Rieter said. "One of my favorite parts [of the championship] is where everybody is clapping for who they like and it really gets the audience into it. Working as a dancer, you thrive off of the audience or else the show's energy diminishes."

The Standing Room will be performed by Chicago Dance Crash at the Viaduct Theater, 3111 N. Western Ave., on March 14 and 15. Doors open at 8 p.m. and there is a cover charge of \$16.

dkucynda@chroniclemail.com



Daniel Gibson dances at Chicago Dance Crash's Keeper of the Floor dance competition at the Lakeshore Theater, 3175 N. Broadway St., Feb. 29.

Dan Thompson THE CHRONICLE

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(Far left) Project Manager John Thompson closes the gate to the Heneghan Wrecking Co. demolition site at 911 N. Sedgwick St. (Left) Project manager John Thompson talks with one of his workers at the demolition site. (Below) Young boys show off their muscles for friends outside of Cabrini Green. (Bottom left) The demolition of 911 N. Sedgwick St. can be viewed from the interior of 929 N. Hudson Ave. (Bottom right) A child poses outside the housing development Cabrini Green in Chicago.



All fall down

Despite Cabrini Green's history of violence, gang activity, poverty, neglect and now demolition, life still continues at the Chicago Housing Authority public housing development. When the mechanized hum of cranes and bulldozers lull, the sound of children playing fills the air. As one resident said, "Kids will be kids, no matter where they live."

Erected on the North Side and bordered by the Gold Coast and Lincoln Park, Cabrini Green has come to be a physical representation of the problems often faced by poor Chicagoans dependant on the Chicago Housing Authority. However, in recent years, the U.S. Department of Housing and Urban Development has seized control of the high rises and has plans to introduce a new mixed-income appearance to the community. The new plans have slotted several of the "red buildings," named after their color, for demolition.

One of the companies chosen for the demolition process is Chicago-based Heneghan Wrecking Co. Moving away from the usual methods of a wrecking ball or explosives, Heneghan has opted for a more eco-friendly technique, said Project Manager John Thompson. By bulldozing level by level from the roof down, it allows for the debris to be gathered more easily for recycling. Thompson said all the debris pulled from the building would be recycled into other projects.

Photos and essay by Tim Hunt

Afghan women dare to paint



Afghan female artists paint at their school in Kabul, Afghanistan, March 5. Twenty-three young women artists have displayed 93 of their paintings in the country's first ever women's art exhibit.

AP

Afghanistan holds rare exhibit of art by women, who remain deeply oppressed

by Alisa Tang

SEVEN YEARS ago, the Taliban would have torn these paintings to pieces.

The 93 works show the emotions and

images of a war-torn country in which women are still deeply oppressed: war and weaponry, violence, entrapment, hopelessness—and hope.

But the Taliban would have been most offended by the gender of the artists: women.

Twenty-three young artists displayed their work at a recent eight-day show

in Kabul attended by some 3,000 people, according to event organizer Rahraw Omarzad. The show, which ended March 3, now travels to the western city of Herat.

Under the hardline Taliban regime, women were forbidden to leave home without a male relative as an escort and girls were not allowed to go to school. Figurative art was banned and even destroyed.

"I couldn't paint during Taliban regime because I didn't have enough material, and I wasn't allowed to go out and buy paint," said 22-year-old artist Maryam Formuli.

"I was young and couldn't go to the art center to learn because as a girl, I wasn't allowed to go to school," added artist Fareha Ghezal, 19.

The artists, who ranged in age from 7 to 26, guided their visitors around the gymnasium of a Kabul high school, describing their work and taking photographs with the viewers.

"It was like a wedding party. There were a lot of people enjoying it," said 23-year-old Maliha Hashemi, dressed in the artists' uniform for the exhibit, a black knee-length jacket and a red, green and black scarf, the colors of the Afghan flag.

"Before the exhibition, we were afraid that the visitors wouldn't be satisfied with our work, but when it opened, all the visitors were encouraging and impressed," Hashemi said.

Several paintings depicted women shrouded in the all-encompassing burqa that many Afghan women are forced to

wear to protect them from the eyes of men who are not related to them.

One woman described her work—a grid of woven string with a tangled knot in the middle—as the impeccable order of the world outside Afghanistan, and the chaos those outside forces have caused within the country.

One extraordinary aspect about the show was the conversations the works sparked among strangers in a society in which men and women who aren't related rarely talk to each other. One conversation illustrated how Afghan men and women can give remarkably different interpretations of a painting—and a woman's place in society.

Khadija Hashemi, 21, asked one man what he thought of her painting of an enormous caravan of women wearing blue burqas and riding donkeys into the desert horizon, with men accompanying them on foot.

The visitor said to her that the painting showed how much respect these men have for the women, letting them ride comfortably on the donkeys as the men suffered on foot on the difficult trek.

Not quite, she said.

"They don't have any role in the selection of the path. They don't have the choice to change the path. Instead they just have to keep on moving where the donkeys are led by the men," she said.

AP

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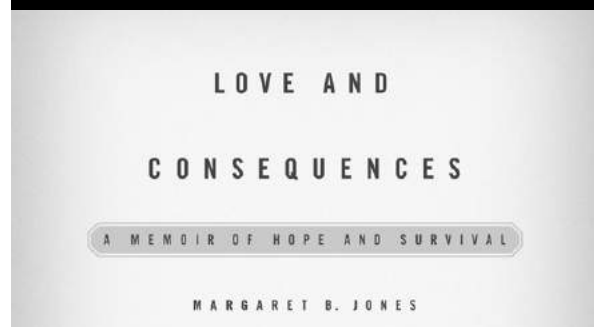


WORTH A GIGGLE



HAPPY DANCE!

PRINT



'LOVE AND CONSEQUENCES' BY MARGARET SELTZER

Journalists are upheld by the moral obligation to never fabricate. Yet there are some writers who feel they do not need to share the responsibility. The critically acclaimed author of the memoir, *Love and Consequences*, Margaret (B. Jones) Seltzer, recently admitted to stealing and fabricating events in order to publish her book. Shame on you, Seltzer. —C. Shively



WIRED MAGAZINE, MARCH 2008 ISSUE

This issue blew my mind. For a measly \$4.99 spent at the grocery store, I learned about the ingredients in Olympic paint, the mathematical formula behind Netflix's recommendation system and the swank designs for police cars of the future. I don't need coffee to get stimulated—I just need to get Wired. —J. Gallart



NYLON MAGAZINE, MARCH 2008 ISSUE

The only thing wrong with this issue of Nylon is the girl who I lovingly call "Bobblehead" hogging the cover, aka Rachel Bilson. Yeah, she's cute and dresses well, but her huge head and small body proportion really weirds me out. This is the only magazine that I literally want every single thing featured in it, well, except Bilson. —C. Mahlmeister



MOVIES / DVD / TV



'SAVE THE POLAR BEAR' COMMERCIALS

We all know we can "Save the children" for pennies a day, but the World Wildlife Fund has a new take on that fundraising favorite—"Save the polar bear" commercials. Sure it's a little odd to watch starving bears instead of children, but if \$16 a month is all it takes to keep these animals alive, I'm all for it. —A. Maurer



'DEATH AT A FUNERAL' ON DVD

Yawn, laugh, yawn, yawn, fidget, laugh, yawn, smirk, laugh, yawn, yawn, yawn, laugh, yawn, ha! Yawn, fidget, fidget, laugh, yawn, laugh, laugh, laugh, laugh, laugh, laugh, laugh, yawn, laugh, laugh, yawn, yawn, laugh, eh. —R. Bykowski



'CHICAGO 10'

This documentary illuminates the kids who protested and the police who beat them at the 1968 Democratic National Convention in Chicago. The image of Allen Ginsberg trying to calm the 15,000 marchers while holding aloft a clutch of flowers in his trembling hand defines "moving." —W. Giglio



MUSIC



HORRORPOPS: 'KISS KISS KILL KILL'

Psychobilly as pop music worked really well for the female-fronted Horrorpops on their first album, *Hell Yeah!*, but not as much on their follow-up, *Bring It On!*. This album is more like the latter than the former, and isn't as fun or interesting as *Hell Yeah!*. —R. Bykowski



MADONNA: '4 MINUTES'

I was terribly excited to hear that JT and Timbaland would collaborate together on the new Madonna album. However, her first single, "4 Minutes," is too over-the-top. A Timbaland beat is a lot to handle, but a blaring horn section that goes on a continual loop killed this single. As Diddy would say, "Back to the studio." —D. Kucynda

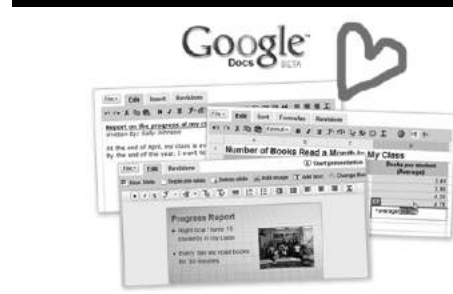


SARAH BAREILLES: 'LITTLE VOICE'

By encompassing sounds through artists like Ben Folds, Radiohead and the Counting Crows, her soft original tone and, the sounds of piano make *Little Voice* not only Sarah Bareilles first album, but a new favorite. She's no one-hit wonder; in fact, she's soon to be your new addiction. —L. Murphy



RANDOM



GOOGLE DOCS

I always lose my jump drive, and e-mailing homework to myself takes too long. But Google Docs saved the day. You can upload documents or create new ones with this tool, as well as allow other users to collaborate on them ... and everything's secure. All you need is a Google username! —S. Harvey



SPRING CLOTHES IN MARCH

It's March and cold, yet I can't find a store still selling cold-weather clothes. Recently my gloves ripped and I can't replace them because stores are stocked with pastel shorts and neon bikinis. I know we want it to be warm, but it isn't yet. Retailers should sell weather-appropriate apparel. —B. Schlikerman



NEUTROGENA MEN: HYDRATING EYE REVIVER

Gentlemen, if you no longer want to look like a zombie smack addict after those long nights out, swallow your pride and pick up a tube of this. A simple dot under the eyes will make you seem like a well-rested and trustworthy individual, even though your actions last night proved otherwise. —M. Mielke



'American Beauty' actor explores murderous suburbia again

Chris Cooper, director Ira Sachs discuss their new dark comedy, 'Married Life'

by Matt Fagerholm
Assistant A&E Editor

CHRIS COOPER has specialized in playing characters with a secret. From the Nazi-saluting, closeted gay father in *American Beauty* to the toothless orchid thief in *Adaptation*, Cooper has made a career out of inhabiting roles that seem familiar on the outside but are complex on the inside.

His latest role is no exception. In director Ira Sachs' 1950s-era dark comedy *Married Life*, opening March 14, Cooper plays Harry Allen, a slick gentleman trapped in a loveless marriage and infatuated with a young blonde. In order to spare his wife the humiliation of divorce, he decides to kill her. The film co-stars Pierce Brosnan, Patricia Clarkson and Rachel McAdams.

The Chronicle recently spoke with Cooper and Sachs about the film, their views on acting and the challenge of turning dark material into a laughing matter.

The Chronicle: What challenges did you face transitioning from 15 years of stage

acting to making your first film?

Chris Cooper: I had taken a film techniques class with a terrific coach. He taught how to work small, how to work intimately with another actor, the idea of getting the attention off yourself and focusing on the other actor and that whole idea of great concentration at the same time [as] great relaxation. That may sound contradictory, but you take any sports analogy, any basketball, football, if you're defending your goal, you're concentrated on your opponent enough, but you're also relaxed enough to go anywhere that opponent takes you. So that was a process, but making the transition was not so hard. The demands of one as opposed to the other are totally different.

Married Life is set in the 1950s, yet it doesn't seem to draw attention to its time period.

Ira Sachs: Nothing has changed since Shakespeare, so once you believe that, then there is no thing called the past. There is no period film; there's just life and how well you embrace it. I think what the period gives the film is a certain glamour and a certain kind of bigger-than-life quality.

How do you think audiences will react to the film's dark subject matter?



(Left to right) Actress Patricia Clarkson, director Ira Sachs and actor Chris Cooper mingle on the set of their new dark comedy 'Married Life,' opening in Chicago on March 14.

Courtesy SONY PICTURES CLASSICS

Cooper: I'm not going to give the viewer a break. I don't want to anticipate or show my hand. I want to challenge them. This man makes some very bad choices, but as an actor I'm not going to play up the evil aspect of that. I want to make him human. We see it every day in the news: "Well, you never expected that this guy would do this; he seemed so normal."

Sachs: I have a great sympathy for people who do terrible things. This has partially been a good thing in my life, in the sense that as a director it's helpful. In my own personal life it sometimes gets you in trouble because you can forgive people for some really bad s---. One of the things we realized with an audience was that the basic premise of the story is funny. When the audience watches this, every time there's a twist and turn, they're not going to scream, they're going to laugh. I went back to *Shadow of a Doubt* and these Hitchcock movies, which are fun and sinister, and that's just something that you try to bring together in the whole of the film.

Speaking of Hitchcock, when Rachel McAdams' character is romancing much older men, she resembles Kim Novak in Vertigo.

Sachs: It was interesting to cast Rachel because there was some question in terms of the age difference. Then I realized that Kim Novak was 25 when she made *Vertigo*, Grace Kelly was 25 when she made *Rear Window* and Jimmy Stewart was in his 50s in both. What I realized was at that time, there were no teenagers. You went straight from being a girl to being a woman. By giving

Rachel the right clothes, the right words, the right posture, she became a woman in a way that was very rich.

What attracts you to playing such complex characters?

Cooper: The fact is these scripts come when they come in a linear fashion, and it's whatever comes first that strikes my interest. In some respects, I assume that it's my age bracket. I see a lot of actors that I compete with, the same roles come our way. A lot of them are military men, FBI/CIA, and so from all those scripts these are the pieces that I read that I find most challenging and intriguing of the pile. If I'm committed, I'm working every day on that piece, don't feel comfortable not doing it, and it's just a joy. It's the pleasure I get, and it's a security blanket while I'm filming. I have a head and an emotional life that I can depend on that I've created for this character.

What message about relationships is the film trying to send?

Sachs: The film tries to speak to the fact that all relationships are a process of rupture and repair as a constant part of the system, and the fact that you are always separate. And maybe if you accept that separateness more, there's a possibility for being closer. So to me the film is really [trying] to give people a filmic version of certain things that happened in their own life, which allow them to accept certain kinds of disappointments or pains or distances that they might experience and [not] beat themselves up for it.

mfagerholm@chroniclemail.com



(Left to right) Actor Chris Cooper, director Ira Sachs and actor Pierce Brosnan prepare to shoot their murderous new film 'Married Life.'

Courtesy SONY PICTURES CLASSICS

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The old Churchill Park murals, located at 1825 N. Damen Ave., will be replaced over the course of the summer with new murals designed by high school art students and artist Bruce Noel Mortensen.

Tim Hunt THE CHRONICLE

Bridging the future

Nonprofit art organization to revamp weatherworn artwork

by Colin Shively
Assistant A&E Editor

THE SMALL door entrance to the main building of Around the Coyote, a nonprofit art organization, can easily be missed by the passersby, but artists have been making their mark at Around the Coyote since 1989 in hopes of being recognized as emerging artists. One artist has entered through the small brown door to help young high school artists learn the trade and create a myriad of artwork.

Allison Stites, executive director of Around the Coyote, 1935 ½ W. North Ave., picked Bruce Noel Mortensen, an alumnus of the School of the Art Institute of Chicago and University of Illinois, to lead a number of high school artists to replace the current murals that line the Bloomington Railway bridge in Churchill Park, 1825 N. Damen Ave., this month. The high school students will work alongside Mortensen to design new murals by mimicking Moretensen's style.

In the fall of 1990, Around the Coyote held its first art festival in the Wicker Park neighborhood, featuring local Chicago artists and performers. Since then, Around the Coyote holds two festivals a year, during the fall and spring. Stites said the organization has open galleries every month and has an art education program for students.

Stites started this first-ever project after a community meeting revealed Wicker Park/Bucktown residents wanted to see more outdoor art in the area.

"This is a chance to beautify the neighborhood once again," Stites said. "The public wants new art to better represent the neighborhood as it is now, not six years

ago. So that is what we are going to do."

"The space around the park and the park itself will be included to some extent," Mortensen said. "Some of the pre-existing architecture will be incorporated into the murals as well as the activities that are being done there will be taken into account for the design of the murals."

The murals currently on display, which were created six years ago by Around the Coyote artists, have been showing signs of weathering for a couple of years. Stites said because they don't span the entire length of the bridge, it looks incomplete. Residents want to see them renewed.

President of the Wicker Park/Bucktown Chamber of Commerce Paula Barrington said Around the Coyote has done an uncountable number of charitable and positive events for the neighborhood since its creation in 1989.

"Around the Coyote searches for rising artists and [makes the public aware of the artist]," Barrington said. "They let them in and let them grow. And it is going to happen again when they take high school students, put them with a professional artist like Bruce Mortensen."

Stites envisions the mural as a single collage mounted on the walls of the bridge. This idea brought Moretensen's abstract style of art and background to her attention. His expertise with murals is what made him stand out against the other applicants, Stites said.

Mortensen received his BA in Studio Arts from the University of Illinois Chicago, his MFA in Studio Painting and his Professional Art Education degree from the School of the Art Institute.

Mortensen's art has been featured in numerous exhibits around Chicago. His most recent exhibition was in 2006 at Johnsonese Gallery, 2149 W. Armitage

Ave., called "Biomorphic Rhythms." In 2007, Mortensen received The Artist Fellowship Award from the Illinois Arts Council and numerous grants from the city of Chicago.

"This mural is going to be very uplifting," Mortensen said. "There are a lot of abstract artists that work minimalistically, and I tend to do the opposite. My past work is generally uplifting and it will show in the murals."

The murals, created by both Mortensen and art students from unknown high schools, will be designed on paper as well as computers. The computer's programming

specializes in mural designing and coloring which allows the users to preview what the finished piece will look like.

The current murals were once perfect for Wicker Park and Bucktown, but times have changed and so must the artwork, Stites said.

"It is going to be a much bigger step up from what is already there," Mortensen said. "This is going to be really impressive when it is finished."

cshively@chroniclemail.com

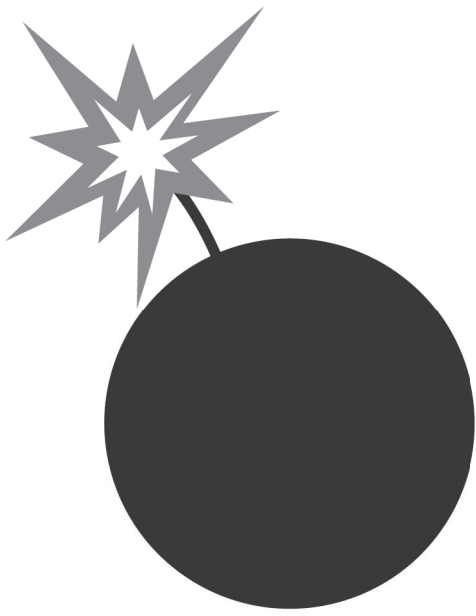


The current artwork have been on the bridge wall for the past six years, and weathering and vandalism has deteriorated the mural's look. Around the Coyote plans on retiring the current collection in place of one huge mural.

Tim Hunt THE CHRONICLE

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PORTFOLIO **C**ENTER

Indie developers get in on the action

Digital distribution helping small companies succeed

by Benjamin J. Romano

LIKE BIG-BUDGET movies, video games can cost tens of millions of dollars and take years to produce.

Top game studios have strict, high-pressure deadlines, large development teams and lots of overhead costs. With so much at stake, publishers have become conservative, preferring to put the big development and marketing dollars behind a sure thing.

In 2007, eight of the 10 best-selling game—including *Halo 3*, *Call of Duty IV* and *Mario Party 8*—were sequels to previous hits. Together, they sold more than 27 million copies in the United States.

“We essentially have been building really large, blockbuster titles. Team members become very specialized—which is great, because they definitely know their trade—but getting new ideas was more challenging under that structure,” said John Hight, director of Product Development for Sony’s internal game studios, echoing sentiments of executives from several companies. “There is a tendency to be very careful and sometimes that can stymie innovation.”

But a new marketplace for creative, off-beat and low-cost games has emerged with the latest generation of consoles.

Microsoft’s Xbox 360, Nintendo’s Wii and Sony’s PlayStation 3 can all be connected to the Internet and the companies have developed networks over which games and other content is bought and sold.

Small, independent studios, such as Torpex Games, are emerging to create those games, and the console makers are scrambling to sign them up.

From his Newcastle, Wash., home, Bill Dugan is leading a team of seven developers building *Schizoid*, an arcade-style game in which players fight abstract, glowing space creatures such as the Scorpio, which he described as “sort of like a giant space lobster.”

The game, due out on Microsoft’s Xbox Live Arcade later this year, also features a unique cooperative play style in which players can defeat only enemies that match the color of their spaceship. They have to work

together to defend each other to advance.

Dugan, a veteran video-game developer, last worked at Activision on a team of 86 people building *Spider-Man 2*.

His bootstrap startup isn’t hemmed in by the same economics of the big-budget studio system.

“With the risk so much lower with a small team, I think it’s possible to experiment a lot more,” he said. “I think you can come out with a really weird and odd game that some people will love, and maybe it will find its niche.”

Digital distribution has other advantages for indie developers.

For veterans like Dugan who have spent time on large, high-pressure products, it allows them to refresh the creative juices that attracted them to game development in the first place.

On the other end of the spectrum, talented young developers can work on a smaller project where they can have more individual impact.

There are solid business benefits, too.

Torpex is acting as both developer and publisher of *Schizoid*, with Microsoft as the distributor.

Because the game will be downloaded over the Live network, the company is dodging the cost of producing, packaging and shipping discs for sale at retail.

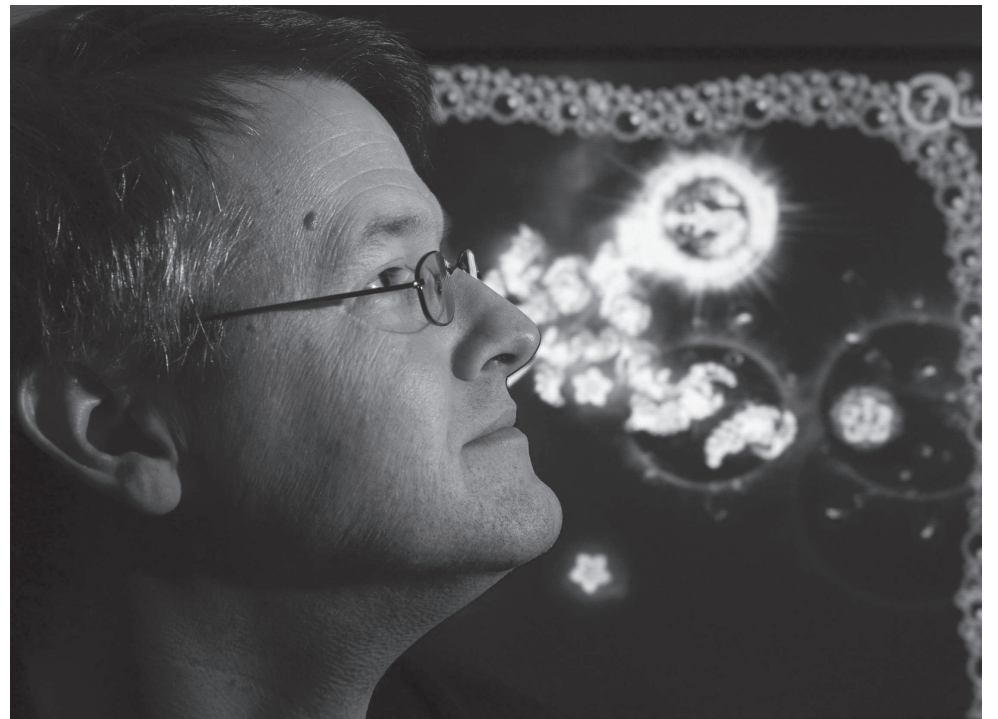
Xbox Live has more than 10 million subscribers, many of whom pay \$5 or \$10 apiece for downloadable games. Collectively, subscribers have purchased more than 20 billion Microsoft Points, the currency of the Live network. That’s more than \$250 million.

This network and others like it at Sony and Nintendo provide indie developers access to the high-end game consoles.

“They know that they’ve got a consumer out there that really loves to buy games and that’s used to online transactions,” said Chris Satchell, a Microsoft general manager in charge of the development tools Torpex used to build its game. “It’s opened opportunity up to a lot of people.”

For now, Nintendo and Sony are limiting games on their networks to professional developers.

MCT



Bill Dugan, pictured Feb. 15 at his home in Newcastle, Wash., is leading a team of developers building ‘Schizoid,’ which is due out on Microsoft’s Xbox Live Arcade this year.

MCT

HIGH FIVES OF THE WEEK

Television

1. "American Idol" (Tuesday), FOX.
2. "American Idol" (Wednesday), FOX.
3. "American Idol" (Thursday), FOX.
4. "Oprah's Big Give," ABC.
5. "Deal or No Deal" (Monday), NBC.

—Nielsen Media Research

Film

1. *Semi-Pro*, New Line.
2. *Vantage Point*, Sony.
3. *The Spiderwick Chronicles*, Paramount.
4. *The Other Boleyn Girl*, Sony.
5. *Jumper*, FOX.

—Media by Numbers LLC

Songs

1. "Love in This Club," Usher feat. Young Jeezy. LaFace/Zomba.
2. "Low," Flo Rida feat. T-Pain. Poe Boy/Atlantic. (Platinum)
3. "With You," Chris Brown. Jive/Zomba. (Gold)
4. "Don't Stop the Music," Rihanna. SRP/Def Jam/IDJMG.
5. "Love Song," Sara Bareilles. Epic. (Platinum)

—Billboard Magazine

Albums

1. *Discipline*, Janet. Island/IDJMG.
2. *New Amerykah: Part One (4th World War)*, Erykah Badu. Universal Motown/UMRG.
3. *Sleep Through the Static*, Jack Johnson. Brushfire/UMRG.
4. *Savage Life 2*, Webbie. Trill/Asylum/Atlantic/AG.
5. *As I Am*, Alicia Keys. MBK/J/RMG. (Platinum)

—Billboard Magazine

PEOPLE IN THE NEWS



Bai Ling was detained by a store employee then arrested by officers on Feb. 13. Ling has starred in 'The Crow' and 'Anna and the King.'

Busting at the seams

Kelly Rowland has gotten a little more bustylicious.

Rowland, who sang "Bootylicious" with Beyonce in the group Destiny's Child, tells *People* magazine in its March 17 issue that she had plastic surgery last October to bring her "from an A-cup to a B-cup."

The 27-year-old went under the knife after a long decision-making process.

"There was this one really hot House of Dereon top—I just wanted to fill that out!" she said.

Rowland said the top complements her new curves: "I put it on, and I looked so good! I'm so happy. I feel complete."

AP

Boy-band boss goes bye bye

For years, Lou Pearlman wowed banks and investors with slick talk and a lavish lifestyle. But when the one-time producer of the Backstreet Boys and 'N Sync set his hand on a courtroom Bible, he set the act aside.

Pearlman pleaded guilty March 6 to federal charges of conspiracy, money laundering and making false statements during a bankruptcy proceeding.

He will be sentenced May 21, and faces up to 25 years in prison and a \$1 million fine.

Pearlman also pledged to help prosecutors locate co-conspirators and any remaining assets, but couldn't explain to U.S. District Judge G. Kendall Sharp where the money went.

AP

Short changed

Bai Ling has copped a plea in her shoplifting case.

The actress was charged on March 3 with petty theft for trying to take a pack of batteries and two *Star* magazines worth \$16.22 from a store at Los Angeles International Airport.

In the plea deal requested by her attorney,

she agreed on March 5 to plead guilty and pay a fine and penalties totaling \$700, city attorney spokesman Frank Mateljan said.

She later told *E!* News that she was having an "emotionally crazy" day because she and her boyfriend broke up right before Valentine's Day.

AP

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COLUM.EDU/PORTFOLIO

PORTFOLIO **C**ENTER

Springer on campus

TV host takes popular talk-show to schools

by David Hiltbrand

JERRY SPRINGER is in the midst of a college tour.

On this brittle Feb. 20 night, the P.T. Barnum of talk-show hosts is in Asplundh Concert Hall on the campus of West Chester University of Pennsylvania, addressing the student body.

The kids, who occasionally erupt into the familiar battle cry—"Jerry! Jerry! Jerry! Jerry!"—are getting the full dog and pony show. Literally.

One of the episodes shown is "I Married a Horse," during which a Shetland pony is led out onto the stage of Springer's Chicago studio to kiss a decrepit man in visored sunglasses. The host's on-air introduction: "Today we have a love story."

Earlier in the day at his hotel in Philadelphia, Springer, 64, sardonically distanced himself from this particular spectacle.

"The guy who slept with his horse? I came out against it. I said it was wrong," he said with a smirk. "So let it never be said that I don't have a moral compass."

That's Jerry's shtick: He watches with amused astonishment his show's pageant of midgets, trannies and crackpots but he never steps into the slime pit himself.

"One of the reasons I work [in this role] is that people see me as a regular guy in the midst of the chaos," he said at the hotel. "My role is purely reactive. I don't know anything about the guests beforehand. All I have is a card with their name on it. Every segment always opens with me saying, 'So what's going on?' Then they tell me their story. And I ask them questions and make jokes."

That disingenuous blend of shock and mock has kept "The Jerry Springer Show" on the air for 16 seasons.

"If you aim a show at high school and college kids you can be on forever because there's always new kids coming along to watch," he said. "If you aim a show at a 30-year-old, by the time they're 33, they're bored with the show. But you always get

new kids.

"I really think that explains our longevity," Springer said. "Because the show is mindless. It serves no purpose. But it stays on because of the giggle factor."

Later in West Chester, the students are shown a prepackaged clip reel, narrated by Matt Lombardo, the sports editor of the campus newspaper, The Quad, who has been drafted as moderator.

The reel traces the arc of Springer's talk-show career, starting in 1991 when he was an earnest news anchor in Cincinnati trying to assume the mantle of Phil Donahue.

Another highlight is the 1997 episode "Klanfrontation," when militant members of the Jewish Defense League were brought on to "debate" robed and hooded Ku Klux Klan members.

To no one's surprise, a full-scale, chair-throwing riot broke out in the studio. The attendant controversy and ratings spike marked a turning point for the show.

After the clips, there's a brief Q&A session with the audience. Then Springer asks the crowd's forbearance for "four minutes to talk about what's going on in the world right now."

He delivers an impassioned case for universal health care, advising the kids to hold all the presidential candidates accountable.

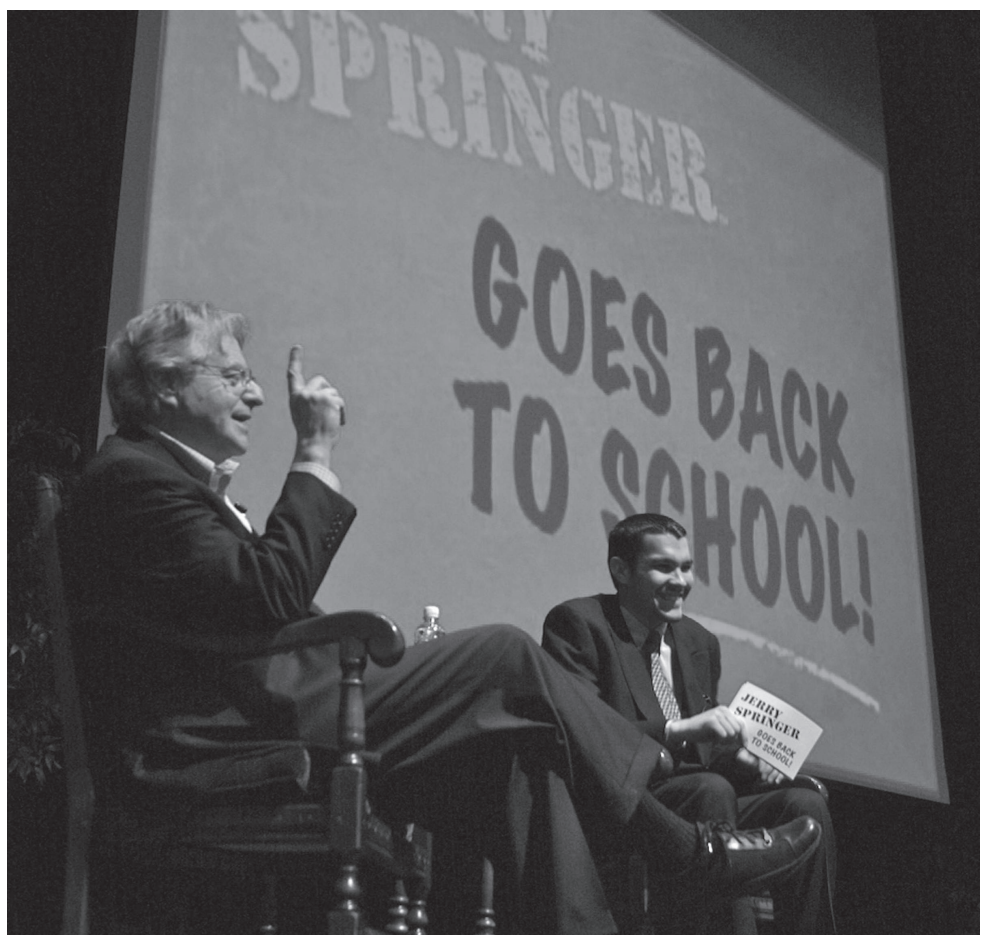
"You say to them, 'If we don't have national health insurance by the next election, you, who I voted for, will never get my vote again as long as I live.'"

Then comes the part of the evening that everyone came for, as Jerry moves to a side table and the kids line up to have their pictures taken with him by their friends with cell phones.

It's a perfectly modern moment, made peculiar only because Springer himself is something of a Luddite.

"We've become subservient to the technology," he said at the hotel. "My staff always makes fun of me because I don't use a computer. It's not a world that I want to participate in. I have no e-mail. I have a cell phone with no numbers [programmed] on it."

MCT

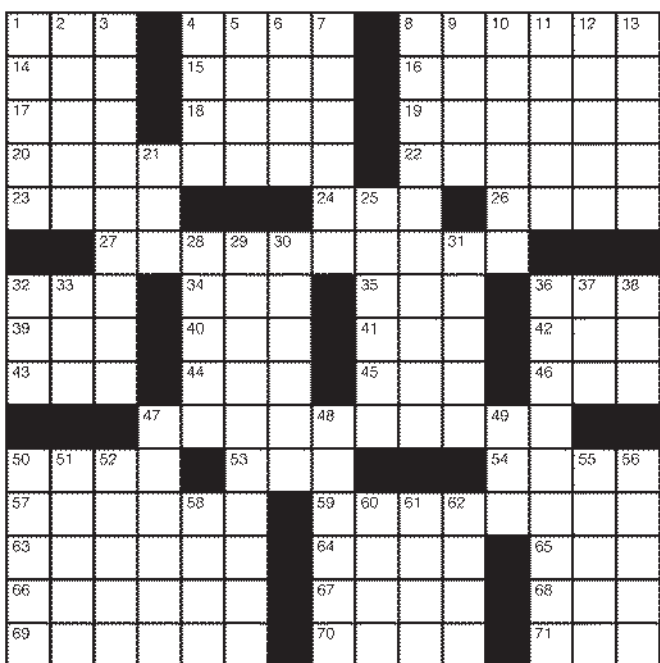


(Right) Matt Lombardo, a West Chester University of Pennsylvania newspaper sports editor and a WCR 91.7 university sports talk radio host, interviews talk show host Jerry Springer on stage at the university on Feb. 20 in West Chester, Pa.

MCT

CROSSWORD

- ACROSS**
 1 Heavy-hearted
 4 Sicilian volcano
 8 Sticky situation
 14 Wedding vow
 15 Sea of Asia
 16 Restless desires
 17 Light brown
 18 Sepulcher
 19 Absent without leave
 20 Mass prayer
 22 Movie with a soundtrack
 23 Twenty quires
 24 Final degree
 26 Soprano Lily
 27 Green belt
 32 Scottish river
 34 Scand. country
 35 Period
 36 Chew the fat
 39 Ginger ___
 40 Invent facts
 41 Golly!
 42 In the past
 43 Open an auction
 44 Four-legged toter
 45 ___ Alamos, NM
 46 Critic Reed
 47 Two dozen
 50 See socially
 53 Extinct flightless bird
 54 Resins
 57 Neighbor of Kenya
 59 Tract
 63 Thebes, today
 64 Stratagem
 65 "___ Town"
 66 Magnate's purview
 67 Etc.'s cousin
 68 Made in the ___
 69 One prone to backtalk
 70 Overplay the TLC
 71 Put in stitches
- DOWN**
 1 Shankar's instrument
 2 Maxim
 3 "From Here to Eternity" co-star
 4 Has a bite
 5 Stepped (on)
 6 Christen
 7 Unpigmented
 8 Lose one's cool
 9 Gillette shaver
 10 Carve
 11 Military hat
 12 Bolshevik leader
 13 Photorealist painter
 21 Thurman of films
 25 Threefold
 28 Related by marriage
 29 Party rattle
 30 California city
 31 Go-ahead
 32 Touch lightly
 33 Actor Wallach
 36 Tiresomely talkative
 37 Birthday number
 38 Present container
 47 Ashe Stadium sport
 48 Knocked lightly
 49 Vocalized grunt
 50 Put up your ___!
 51 Lizard of the Old World
 52 Waterproof covers, briefly
 55 Sedan's river
 56 Drawn lot
 58 Call a chicken?
 60 Chorus voice
 61 Castle defense
 62 Gomer of Mayberry












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Solutions



HOROSCOPE

-  **ARIES** (March 21-April 19) A kind deed done by a friend could be followed by a misunderstanding. Don't assume the worst, especially if money's involved. Don't jump to hasty conclusions.
-  **TAURUS** (April 20-May 20) You're gaining confidence as you prepare to make your move. There will be those who disagree with you. That's their problem, not yours.
-  **GEMINI** (May 21-June 21) Gently ease yourself into finishing up a difficult task. It's something that's coming due, or should have been done long ago. If you wait, it'll get worse.
-  **CANCER** (June 22-July 22) Initially, it looks like there's plenty to go around. Costs are higher than expected, though. Don't add frills until you're sure you can afford them.
-  **LEO** (July 23-Aug. 22) Take the time to consider all your alternatives. Don't allow anyone to push you into making a hasty conclusion.
-  **VIRGO** (Aug. 23-Sept. 22) Even if your work is comfortable, you're starting to lose interest. You need a vacation. Plan for it, but don't go yet. Finish an important job first.
-  **LIBRA** (Sept. 23-Oct. 22) Figure out what you and your mate want to accomplish. Dream as if you're made of money, and shop as if you're broke.
-  **SCORPIO** (Oct. 23-Nov. 21) Finish the job as quickly as possible. You're about to lose interest. Somebody else requires your attention, and you're happy to give it.
-  **SAGITTARIUS** (Nov. 22-Dec. 21) You might be able to splurge this time, on something a loved one wants. Don't break the bank, but do indulge your generosity.
-  **CAPRICORN** (Dec. 22-Jan. 19) Listen to a person who cares passionately about his topic. If you agree, invest a few bucks in the cause. Empower another to fight the battle for you.
-  **AQUARIUS** (Jan. 20-Feb. 18) A disagreement at home could have you temporarily confused. You're using logic and the other person isn't. Ask for a time out.
-  **PISCES** (Feb. 19-March 20) You'll save on one deal and then find that something else costs more than expected. Financially, things could almost even out, but do proceed with caution.

SUDOKU

Fill in the grid so that every row, column and 3x3 box contains the numbers 1 through 9.

1	8		2	5	4			
5			3					2
	6	2		7				5
		5	4					
	7	4	8		5	9	3	
					1	2		
	2			4		5	1	
9					7			4
			5	3	2		9	8

COMIC RELIEF



"What?!"

BY BILLY O'KEEFE MRBILLY.COM/PAUL

Commentary

Editorials

NIU memorial plan in denial

Recently, several public figures have expressed interest in constructing a monument to the students who died at Northern Illinois University and razing the building where the tragedy took place. These officials include Governor Rod Blagojevich, university president John G. Peters and Jarvis K. Purnell, president of the NIU student association.

In times of tragedy, especially when lives have been lost, it's natural for people to give their grief a physical manifestation. Monuments to tragedy serve an important role in the healing process; they ensure that the loss of life won't be forgotten and give the families of the victims assurance that the community values their loss.

However, it's important not to let grief overtake reason. Peters realized that on March 4 when he called a halt to the proceedings, deciding to seek student input before continuing with the wasteful memorial plan.

The project the governor has set forth, and which NIU students must decide whether or not they want, calls for \$40 million (to come out of taxpayer's pockets) to demolish Cole Hall (the academic building where the shootings happened), then to rebuild it at another location. A monument, or perhaps a simple garden, then would have been constructed where Cole Hall originally stood, according to The Associated Press.

It's understandable that some students are wary of taking classes in the same building some of their classmates died in. It's more than reasonable they would want

a memorial to their loss. But tearing down a perfectly good building only to replace it with a larger one at another location, and spending \$40 million in the process, is repression, not healing.

NIU doesn't actually need a new academic space—it's not as if the building itself is structurally unsound or too small for NIU students. In fact, Cole Hall has been unused since the Valentine's Day shootings, but NIU has been able to find alternate classrooms for the classes held there without having to cancel any of them, according to The Associated Press.

It's completely appropriate for the Illinois State Government to provide funds for an NIU memorial, but nothing in the range of \$40 million. And there are dozens of ways to spend those funds that would be more constructive. The single classroom in which the shooting occurred could be turned into a memorial. The families of the victims could be given a stipend or a scholarship fund. The school itself could hire more campus security or invest in programs to identify and serve troubled students. Classrooms and lecture halls throughout the university could be named for the students who lost their lives, which is something NIU officials are considering.

There are a myriad of ways to honor the departed that don't include wasteful spending and illogical construction projects. Peters did the right thing by asking students what those ways are, and now NIU students should follow suit by rejecting Blagojevich's original plan.

Comeback Kid: Part II

Back in 1992, Bill Clinton overcame allegations of adultery and sexual misconduct to claw his way to third in the New Hampshire primaries and eventually to secure the Democratic nomination for president.

The feat earned him the nickname "The Comeback Kid," but what Sen. Hillary Clinton did in the March 4 Ohio and Texas primaries is one of those rare sequels that's better than the original. She reversed Barack Obama's month-long, 11-state streak of victories by winning double-digit victories in Rhode Island and Ohio. She won the Texas primary, where Obama was polling the strongest, by a 3 percent margin. Two things became clear in the early morning of March 5: Clinton will be here until the very end, and the super delegates will have a big roll in deciding the next Democratic nominee for president.

There had been talk during the last month that Obama was slowly withering Clinton's support by absorbing many of the female, low-income and senior voters who formed her political base. But the primaries in Texas and Ohio debunked that notion. According to CNN, Clinton won the Latino vote in Texas by a two to one margin. She won among Texas women by 10 percentage points. Voters older than 50 gave her a 15 percent margin in the Lone Star State.

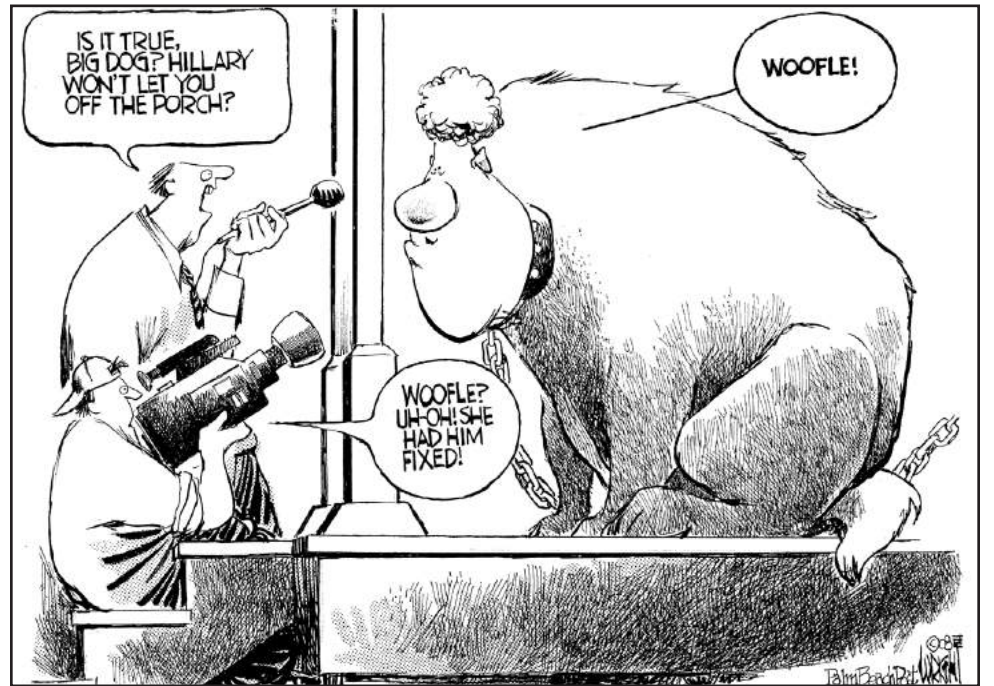
In Ohio she was even more dominant. Women gave her a 16-point margin. She dominated the vote among low-income

blue collar workers and non-college graduates. Among Ohioans, more than half the state thought Obama didn't have a clear plan to affect serious change, according to CNN exit polls.

Obama's campaign spun the results as positive, pointing out that his current pledged delegate lead is insurmountable in the long run.

According to CNN projections, Obama is correct; Clinton can't overtake Obama's delegate lead before the summer Democratic National Convention, even if she wins every remaining primary by a 10 point margin of 55 to 45. That means she will have to convince super delegates that she's worth their vote, that she is the best candidate in a general election and has momentum; something most voters thought Obama had a permanent grip on. Winning Ohio, especially, gives Clinton a trump card. In her victory speech she reminded voters that since 1964 no president has been elected in the general election without carrying Ohio.

By proving her campaign is more than viable, capable of winning in red states like Texas and Ohio, and moneyed (she reported campaign contributions of \$35 million in February, less than Obama but still an impressive total), she can sway super delegates to her side at the convention. At this point, a brokered convention is no longer a faraway fear or distant worry—it's almost inevitable.



MCT

Letter to the Editor:

Re: Faculty death

So very few times in life do we meet a person who has a direct effect on the way we perceive the world. We meet these people and they show us a new way to think, a new way to live.

The most fortunate of these times happens in the classroom. Not only are we able to see this light for ourselves, but we can also share it with others. We learn how to discuss our ideas with others. Not needing to prove that we are right, and they are wrong, but simply talk.

Through this discourse, we can understand why one thinks in a certain way and vice versa. Our ideas don't become a competition; they try and work for solution.

Columbia has provided me with many classes that have contributed to making me a better person. Isn't that why we are pursuing education after all? To expand our intellectual capabilities? To understand the world we live in and who is a part of it?

There are certain teachers that stand out to students. They show them a light that they have never seen before. They open a door to a truth that we have never known. But now that we have, we can continue to grow and get closer to that light.

Last semester, I was fortunate to take two classes with Dayne Cannova [a professor in the Liberal Education Department]. While many professors try and force their beliefs upon you, Dayne used a different method. He made you choose. So often we are told what to believe, and in the end, we don't even know why we think a certain way. He showed us how if you believe in something, you need to understand why. If you don't, then you're not thinking for

yourself. Your thoughts aren't yours, and what good is that? It doesn't matter if we have different beliefs. We can discuss a way to fix the problems, not argue about them.

Tonight [Feb. 29] I found out that Dayne Cannova passed away. The best teacher who I've had during my time at Columbia will no longer be able to show students how far their talents can actually reach.

As one current student, Patrick DeWitte, said, "He was an amazing intellect. I'm quite upset that neither I nor other students will get the chance to benefit from his teachings. Truly heartbreaking."

After all of the great influence that this man has had on so many Columbia students, I was so disappointed in how the college handled his death. Never was there a letter written to the students about this man, or an announcement on the college website. I found out on the day of the funeral visitation day, already too late to attend, one week after his death.

How is it that a man hired by a college, to represent the type of education that Columbia offers, is treated in this manner? It's unacceptable. I'm sorry for those past students that may read this only to find out that a mentor has died, and it is too late to pay respect because this information was never given to us.

All we are left with is a memory of what Dayne gave us and how we were never able to say thank you one last time.

Brian Baker
Senior,
Marketing Communications major

Have an opinion about something you read in this newspaper?

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 2 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

Did I get a grade back yet?



by Miles Maftean
Assistant Campus
Editor

Back in my high school days, a website decided whether or not I could have a social life on that weekend. My teachers used this website, named Edline.net, to post all of my grades for each class every day. The site let my parents check on all of my grades, from a 10-point assignment to a 100-question test. I appreciated this tool, which let me know if I was doing well in a class.

As a college student, another website was introduced to me that allows teachers to post my grades and attendance for classes. This website is OASIS, Columbia's host site for grades, student financial services, campus resources and guides to organizations and clubs.

The site helps students in many ways, but some teachers do not keep students up to date with their current grade. All of my teachers last semester did not have one specific assignment grades posted on OASIS, yet they did post my final grades. If more professors made an effort to use it, many would benefit from its usefulness.

Last semester, I was confronted with a problem that dealt with my grades being posted on OASIS. I did not see one grade posted for my five classes throughout the year. The only time grades were posted was after my last day of class and it was my final

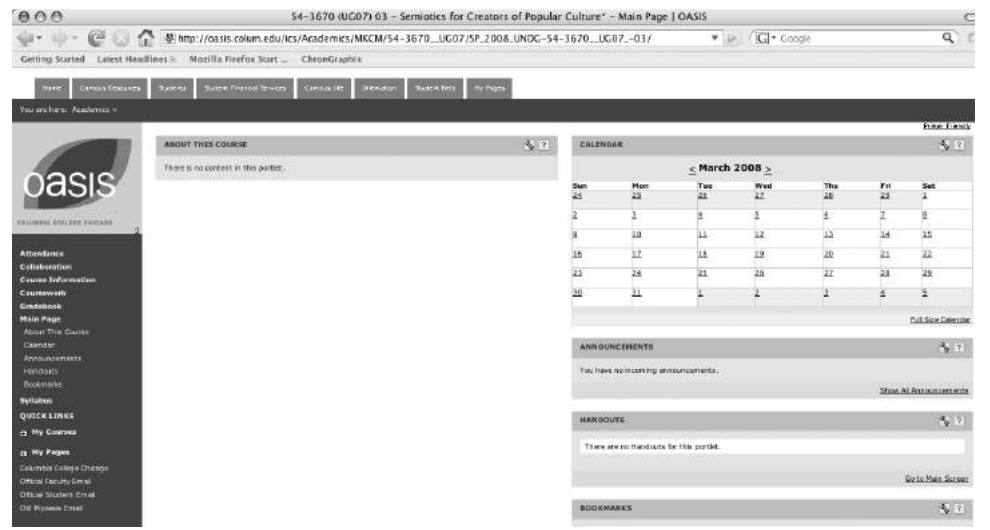
grade. All I could do was remember the specific grades I received that semester from my teachers and hope for the best. When the grades were posted, I was very surprised with what I saw, but the grades were final and all I could do was contest the grade.

OASIS offers many resources to students, yet the section for student grades is the basic resource many students use. Each student could have a different experience with each teacher, but my OASIS shows my former grades and my current courses say that my final grades will not be available until the end of the semester.

Some teachers take the initiative to post current grades on OASIS, but the administration should enforce a rule to have all teachers use OASIS.

Specific grades should be on the website, including attendance, which some teachers do post. Some of my teachers use my participation as grades, yet I have not seen one grade showing how many participation points I was awarded. Any other grades, including midterms, major projects and final exams, still remain to be posted on OASIS. The only grade that is posted is my final overall grade. Students should be aware of all the aspects a teacher uses to grade. If teachers posted these grades, then OASIS would not be an under-appreciated resource for grades.

Not only would the website be used by more students, but it would also hold teachers to accountability standards. Most of the assignments I receive from my teachers affect my overall participation grade. Yet most of the teachers I have had at Colum-



OASIS Homepage

bia do not give me these grades back. The website would make teachers accountable for how they came to the individual's grade. There would be less arguments against a person's final grade because each grade would be posted on the site.

The administration should take proper steps in making teachers inform students of their current grades. One way students can be updated on their grades is by capitalizing on what some teachers already do, which is to require teachers to have one-on-one meetings with students regarding their grades and show them grades on specific assignments that were handed in.

The administration can demand all teachers, not just the current teachers that do post grades, post all the students' grades up to mid-semester to not have to update every week. With this mandate, students

can at least have the advantage of knowing each grade they received halfway through the year, including all participation grades. The most vital change the administration should call for is requiring all teachers to post all grades for each assignment for every student weekly. This way, students can be on top of their grades. It would make teachers grade the assignments faster and keep students up to date on their work.

If the administration adheres to these policy changes in posting grades on OASIS, then the overall stature of student grades would increase. It would allow the student to see the proper steps they need to take in order to make their grades better and offer a service to students that were available to them in high school.

mmaftean@chroniclemail.com

Barry Bonds affidavit released; so what?



by Sara Harvey
Copy Chief

As a baseball lover and news junkie, I was excited to find out what was inside the Barry Bonds affidavit when U.S. District Court Judge Susan Illston released it to the public on Feb. 29.

Originally, Bonds was accused by prosecutors of lying 19 different times during his grand jury appearance. Prosecutors charged him with four counts of perjury and one count of obstruction of justice. Now they're being told they have to edit out many of the lies or seek a new indictment altogether.

So for the first time, fans are able to read it and judge for themselves, right?

Sure, but it'll take forever. This massive document, made public on the web at TheSmokingGun.com, clocks in at 152 pages, slogging through almost 2 hours and 53 minutes of testimony given by the former San Francisco slugger. Yawn.

The line of questioning from the beginning was confusing not only to the reader, but also to Bonds. At the very beginning of the interrogation, Bonds is asked to request clarification when he thinks a question is too confusing.

"Yes. You are confusing," he replied. "I'm telling you. Is he confusing you guys? I'm glad it's not just me."

No, Barry, it's not just you. The questions in the interrogation confused Judge Illston, Bonds and the public. The prosecution (read: America) is incapable of conducting

an effective interrogation with everyone's favorite antagonist.

The point of the interrogation shouldn't have been about whether or not he took steroids, but whether he knew about the steroids at the time he took them. That's why this document is perplexing.

The grueling line of questioning becomes ridiculously repetitive, most of the inquiries ending with the prosecutors asking whether Bonds took any form of steroids.

He said repeatedly he did not take steroids. At one point in the questioning he noted the only occasions he took steroids

were in the form of a cortisone injection, which is a legal, prescribed method.

Bonds said on page 55 that he became "suspicious" of the supplements given to him by his personal trainer, Greg Anderson, only after investigations began.

Quotes are taken out of context and used against Bonds. It looks like Bonds said he knew he took steroids when the question, "...Were you taking any other steroids?" is posed. Again, he answered no.

"[Anderson] would never jeopardize our friendship like that," Bonds said on page 51 in response to his trainer's involvement.

Whether the words put into Bonds' mouth were true or not still remains to be seen. Since the judge is clearly lost in a he-said, she-said situation with no clear answers, the prosecution has to amend its list of indictments (which include false testimony) or seek a new indictment altogether by March 21.

None of the questions provide cut-and-dry instances where Bonds lied. Bonds said he didn't take steroids and that he knows nothing about drug test results that the prosecution presented as evidence. The prosecution needs to find someone who can testify that Bonds knew about the steroids before the investigation started.

Readers eager to discover something they haven't already heard will be disappointed. Nobody learned anything from this newly released document, except that the government doesn't care enough about the steroids hearings to get a case off the ground.

Everything is old news, save for a few laughs, including near the end when a juror asks him if he plans on repaying Anderson "by building him a mansion or something."

"I'm black," Bonds said on page 146. "And I'm keeping my money. And there's not too many rich black people in this world."

Do yourself a favor and read a summary about the document, not the whole thing ... unless you want to spend five precious hours reading through all the repeated questions.

The truth, whatever it may be, is mired in bureaucracy and bull.

sarvey@chroniclemail.com



Slugger Barry Bonds walks outside of the Phillip Burton Federal Courthouse in San Francisco on Dec. 7. Bonds pleaded not guilty to perjury.

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City Beat



The lower concourse level of the new The Blackstone Hotel, 636 S. Michigan Ave., is one of many elements historically preserved for the reopening.

Andrew A. Nelles THE CHRONICLE

Blackstone back in business

Historical hotel reopening after nearly a decade

by Brett Marlow
City Beat Editor

A NEW hotel is ready for check-in in the South Loop.

The Blackstone, a historical hotel that shut its doors in the late '90s, reopened last week under the Renaissance Marriot brand.

The 332-room hotel, known for hosting such celebrities as Katherine Hepburn, Tennessee Williams and Truman Capote and dubbed the "hotel of presidents," was unveiled last week at 636 S. Michigan Ave. after a \$128 million historical renovation.

The 23-story hotel originally opened in the 1920s and was deemed a Chicago histor-

ical landmark in 1998. It was then owned by the Beatles' former spiritual adviser Maharishi Mahesh Yogi. In 2005, Sage Hospitality, a Denver-based hotel hospitality group known for acquiring historical properties and turning them into hotels, took over the property and has been working on renovating it since, said Susi Voeltz, spokeswoman for the project.

The hotel will feature more than 330 guest rooms, 12 suites, 13,000 square feet of meeting space, a health club and fitness center. There will also be a Starbucks Coffee shop and a restaurant, Mercut a la Planza, which will serve Catalina cuisine.

The hotel's renovation was a certified rehabilitation under guidelines from the Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings. It is

listed on the National Register's List of Historical Places, and has preserved some of its historical rooms and elements. The hotel's renovation is being funded by historic tax preservation credits from the federal government, Voeltz said.

"Chicago has a long hotel history. Many people talk about The Blackstone as the first modern 20th century hotel in Chicago," said Tim Samuelson, cultural historian for the Chicago Department of Cultural Affairs.

Samuelson said the hotel closed down because the building had maintenance issues related to aging and was seeing more competition from other, modern hotels.

"The historic features, which were among its best assets—the beautiful lobbies and public spaces—had been let go to a number of years. They had lost their luster," Samuelson said. "The rooms were not considered to be the most modern or attractive for present day travelers or visitors. The current restoration is actually enhancing the historic features, which are what really sets the building apart."

Voeltz said wherever possible, the rehabilitators tried to preserve the historical elements and the older rooms have been enlarged, offering more space and an updated, but historical feel.

The elements remaining preserved include the main lobby's fireplace, plaster, ornamentation, and registration desk and mahogany adornments. The original Crystal Ballroom's plaster is staying intact. The Presidential Suite and a suite on the ninth floor known as the "smoke-filled room," are among other features of the hotel that were restored and preserved for the reopening.

Samuelson said one of the historical elements of the hotel was that during the convention of 1920, the "smoke-filled room"

Music school not for the meek

School offers free music programs for Chicago Public School students

by Susheela Bhat
Assistant City Beat Editor

IN THIS vibrant Chicago community music school, the biggest challenge they might face is discord.

Administrators at the Merit School of Music, 38 S. Peoria St., have many goals, but one mission—they are dedicated to providing a high-quality musical education for Chicago-area schoolchildren, and for a select few talented students, the education is completely free.

Graduating senior Frankie Dascola, a clarinet player, is part of one of the largest groups of students graduating from Merit's Tuition-Free Conservatory Program this year. She attended Merit on the exclusive, highly competitive Tuition-Free Conservatory Program, since she was in the fifth grade. The school has other music programs with a need-based, sliding-scale fee for toddlers all the way to high-school aged children

"Music is my life, Merit is my life," she said.

In 1979, all of the Chicago Public Schools eliminated music from their curriculum. As a result, music director Alice Pfaelzer and teacher Emma Endres Kountz decided to take action and create a place for the Chicago-area students to discover the music in their lives. It started out as a basement rented from Roosevelt University, but Merit forged ahead. Along with the school, Merit also established the Tuition-Free Conservatory Program.

President Duffie A. Adelson has been part of the Merit School faculty and administration for 25 years.

"[The Tuition-Free Conservatory Program] is the largest program at Merit, with 377 students this [fiscal] year out of about 6,600 total students," she said. "Many students join Merit and work their way up through the programs, from Dynamic Starts to the Preparatory and then finally to the Tuition-Free Conservatory Program."

The Tuition-Free Conservatory Program is extremely competitive, and requires a real commitment from the young musicians.

"When I first started, I wasn't really into practicing, but things were kind of rough at home, so I would go into my

» SEE MUSIC, PG. 42



Students at the Merit School of Music do a musical exercise as part of their preschool music class.

Rachael Strecher THE CHRONICLE



The Blackstone personnel talk with staff in the lobby of the renovated hotel opening week.

Andrew A. Nelles THE CHRONICLE

» SEE BLACKSTONE, PG. 40

Airline says bye to Midway

HIGH FUEL prices will force ATA Airlines to leave Chicago's Midway Airport starting next month, the company announced March 6.

ATA will stop its domestic flights out of Midway on April 14 and its international flights to Mexico on June 7.

The decision will not affect its scheduled commercial flights to Hawaii from Oakland, Calif., Los Angeles, Phoenix and Las Vegas, spokesman Steve Forsyth said.

"This was a difficult decision, but the high cost of fuel has made it economically unfeasible to continue our low-fare service at Midway," said Rob Binns, ATA's chief commercial and planning officer, in a statement released March 6. "We will re-deploy our ATA aircraft in profitable charter service."

Indianapolis-based ATA has operated a Midway hub since 1992. Its domestic flights from there include service to Dallas/Fort Worth and Oakland.

ATA operates a code sharing agreement with Southwest Airlines under which passengers can buy a ticket and fly on either airline to certain destinations. Forsyth said that remains intact, although the airlines will lose ATA's Dallas-Chicago flights.

ATA emerged from federal bankruptcy protection in 2006 and is now a subsidiary of Global Aero Logistics Inc.



FEATURE PHOTO - Happy Birthday, Chicago!

Mayor Richard M. Daley speaks at Chicago's birthday celebration at the Chicago History Museum, 1601 N. Clark St., on March 4. People who share the same birthday as the Windy City came to celebrate. The city was chartered this day in 1837.

Rachael Strecher THE CHRONICLE

AP

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Green Exchange building 'LEED'-ing the way



The old Frederick Cooper Lamp Company, 2545 W. Diversey Ave., is slated to become the Green Exchange building, the first green mall in the Midwest according to leasing director Phil Baugh.

Andrew A. Nelles THE CHRONICLE

New shopping center the first eco-friendly mall in Midwest

by Susheela Bhat

Assistant City Beat Editor

AFTER NEARLY 100 years, a Logan Square building is moving into the 21st Century.

What used to be the Frederick Cooper Lamp Company at 2545 W. Diversey Ave., a factory easily visible from the Kennedy Expressway, is to become a building that will benefit both the environment and its customers.

The Green Exchange, a four-story, 250,000-square-foot building, is scheduled to open toward the end of 2008.

It is to be the first real estate development in America dedicated to the advancement of green business, its leasing director Phil Baugh said.

Upon completion, the building will rent its space exclusively to eco-friendly businesses. Baugh said the goal was to expand the presence of the green marketplace in the Midwest, making green products and services mainstream, readily available for the public.

Baum Realty Group Inc., run by brothers David and Douglas, purchased the Cooper building in 2005. The building collected dust for a year before the brothers figured out what to do with it. Since it was previously a business, 1st Ward Alderman Manuel Flores wanted it to stay that way. He did not want the property re-zoned as residential and turned into condominiums.

"We bought the building before we had the concept of turning it into the Green Exchange Building because we saw that it

had a lot of potential. When Barry Bursak, the environmental consultant for Foresight Design Inc., came to us with his idea of an environmentally sustainable business community, we knew that he was on to something," Baugh said.

The idea Bursak proposed involved not only leasing the space to eco-friendly businesses, but making the building itself energy efficient and an environmentally beneficial green mall for green businesses.

With the age of the building, and its 250,000 square feet of space, retrofitting the old building properly was something the Baums wanted to do properly. Once they agreed to make the building green, the Baum Realty Group asked Kevin Pierce, director of Sustainable Design at Shaw Group Inc., to take on the project.

"The Green Exchange has the potential to be a model for redevelopment in general, not just 'green' development," Pierce said. "Most important, the building itself is seen only as one part of an integrated strategy for sustainable business development. Jobs, a strong community base and an overall vision focused on long-term viability are what will make the project work."

Green Exchange has already attracted quite a few environmentally responsible businesses as its potential tenants. Some of the interested companies are Consolidated Printing Co., 5942 n. Northwest Highway, a company that uses environmentally responsible and sustainable printing techniques, and Greenmaker Supply, 2500 N. Pulaski Road, an eco-friendly business that sells green building supplies. Other companies, like Distant Village Packaging and MeGo-Green, have also entered into non-binding

lease contracts with the Green Exchange Building.

Since there was almost nothing salvageable in the interior, the building needed to be completely gutted.

"The biggest element to consider is the envelope, or shell of the building," Baugh said.

When the Baum Realty Group signed on for the project, it decided the building should achieve the United States Green Building Council's Leadership in Energy and Environmental Design (LEED) certification. LEED is a voluntary, consensus-based scoring system to support and certify successful green building design, construction and operations. A green building can score anywhere from the lowest rank of LEED certified, silver, gold or the highest score of platinum

“Most important, the building itself is seen only as one part of an integrated strategy for sustainable business development. Jobs, a strong community base and an overall vision focused on long-term viability are what will make the project work.”

—Kevin Pierce, director of Sustainable Design at Shaw Group, Inc.

"At first we wanted the Green Exchange building to be at least LEED silver certified, but as we continued with the project it was decided that we should try for platinum cer-

tification," said Jennifer Schellinger, public relations coordinator of Green Exchange.

Environmental responsibility aside, the bottom line of any business venture is profit. Profit, social responsibility and community commitment is the triple bottom-line approach to success Baum focuses on.

The design elements that will be incorporated into the building include a 13,000-square-foot green roof, which will keep the building cooler than a traditional roof. The roof will include a section of more than 100 solar panels to harvest the energy from the sun.

The building will have a 60,000-gallon rain cistern located in the basement. The recycled water will be used to irrigate the 9,000 square-foot Sky Garden, which will be built on the second story roof of the Green Exchange garage.

The Green Exchange Building will also feature more than 600 windows with the latest glass technology from PPG Industry Inc. Each window is designed to meet the historic profile of the original factory windows while offering the latest in energy-efficient technology. These windows will be made of premium glass allowing the maximum amount of natural light in while blocking harmful UV rays.

"The initial costs are about the same, but the benefits of going green are incredible, both ecologically and financially," Baugh said. "The more we learn, the more we realize that this really is the only way all buildings should be constructed."

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» BLACKSTONE:

Continued from PG. 37

Hotel's historic elements remain preserved

was where U.S. leaders gathered, talked and smoked while discussing Warren G. Harding as the presidential candidate. Samuelson said the hotel was called the "hotel of presidents" because it was the choice hotel for United States leaders when they were in town.

Those tied to the renovation and rehabilitation of The Blackstone hope it will be a nice addition to the already growing South Loop neighborhood. Dennis Beninato, president of the Greater South Loop Association, said he is excited that renowned architect Lucien Lagrange is working on the project.

"I think having something done by him in the South Loop is significant in and of itself," Beninato said.

As a resident in the South Loop, Beninato said he feels the hotel speaks to the growing community and vitality of the area.

"Certainly giving tourists more options and creating competition will help the city with travelers," Beninato said. "Chicago is, and is becoming even more so, a world-class city. I think these type of things can only enhance that image."

Voeltz said The Blackstone's art consultant, Joel Strauss, will work with recent Columbia graduates on art exhibits that will be displayed in the hotel. The plan is to host two Columbia exhibits a year.

According to a release, the interior of the hotel design is an ode to Chicago, weav-



Workers repair the exterior of The Blackstone Hotel, 636 S. Michigan Ave., on Feb 19. The historic hotel is reopening after being closed for several years.

Andrew A. Nelles THE CHRONICLE

ing modern finishes and an eclectic mix of elegant furniture styles and fabrics, while embracing the classical architecture of the historic hotel.

"It's a great amenity for Chicago in terms

of having a beautiful, elegant, old hotel reborn in a vital part of the city. But also, it is important as an enhancement to Chicago's reputation as a center of historical quality architecture," Samuelson said.

Currently, reservations are being accepted online for the hotel. Rates range from \$230 to \$340 for rooms.

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GRADUATE STUDENTS: Registration time slots do not apply to graduate students. All continuing graduate students register beginning March 17 for the summer semester, and April 7 for the fall.

SUMMER 2008

Seniors **Monday, March 17 - beginning at 6 a.m.**
 Juniors **Tuesday, March 18 - beginning at 6 a.m.**
 2BA/PCRT **Tuesday, March 18 - beginning at 1 p.m.**
 Sophomores **Wednesday, March 19 - beginning at 6 a.m.**
 Freshmen **Thursday, March 20 - beginning at 6 a.m.**
 Open Registration **Thursday, March 20 - beginning at 1 p.m.**

The above time slots will remain open for summer registration until Wednesday, May 28 at 11:59 p.m. (CST).

FALL 2008

Continuing degree-seeking undergrad registration begins **Monday, April 7**

Open Registration (all students including degree-seeking & students at large) begins **Monday, August 18**

The above time slots will remain open for fall registration until Monday, September 8 at 11:59 p.m. (CST).

Orientation for new freshman and transfer students will be in July/August. Students who owe an unpaid balance cannot participate in registration. Check your OASIS course and fee statement for your current balance. Please contact the Student Financial Services office at 1-866-705-0200 or email sfs@colum.edu to resolve any unpaid balance.

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RTA officials seek billions

Proposed capital fund to be used for maintenance, expansion

by Becky Schlikerman
Associate Editor

ALTHOUGH PUBLIC transit received much-needed funding from the Illinois General Assembly, which avoided the "doomsday" scenarios the CTA predicted, more money is still needed, Regional Transit Authority officials said.

Jim Reilly, RTA chairman, and Stephen Schlickman, RTA executive director, spoke on March 4 at the Union League Club of Chicago, 65 W. Jackson Blvd., and announced a \$10.3 billion, five-year capital program proposed by the Transportation for Illinois Coalition. The proposed multi-billion dollar capital fund would be used for maintenance, enhancements and expansion of the service boards in the Chicagoland area, including CTA, Metra and Pace, and could be approved for next year's budget.

The proposed capital program would consist of \$6 billion from the state and \$4.3 billion from federally matched funds, Reilly said.

"The older the rail, the older the operating system, the more it costs to operate," he said.

Most of the funds would be used for maintenance. Out of the total \$10.3 billion, \$7.7 billion would be allocated for maintenance for trains, buses and facilities, including passenger stations, Reilly said.

Also, \$2.1 billion would also be allocated for expansion, which includes the proposed Metra STAR Line that would connect the suburban rail lines and the proposed CTA Circle Line, which would connect the existing CTA lines.

"Without adequate local funding, we will not be able to secure the federal funding needed for critical projects ... forget them. They simply won't happen in our lifetime," Reilly said.

The remaining \$500 million would be used for enhancement of the weekend and off-peak services, Reilly said.

These capital funds differ from what the transit agencies recently received.

That funding was for operating costs, like salaries and fuel, said Joseph DiJohn, research professor at the Urban Transportation Center at the University of Illinois at Chicago and director of the Metropolitan Transportation Support Initiative. On the other hand, capital funds are used for things like new projects, he said.

The RTA wants to increase capital because without sufficient capital funding, transit suffers, DiJohn said.

For example, he said the lack of capital funding resulted in Blue Line slow zones.

"Without the capital infrastructure improvements, the system will degrade significantly," DiJohn said.

The funding needs to be approved by the state, which could happen this year and DiJohn said he thinks it will be approved. It would be "unconscionable" if it wasn't, he said.



(Right) RTA Chairman Jim Reilly and RTA Executive Director Stephen Schlickman speak March 4 at the Union Club of Chicago, 65 W. Jackson Blvd., about capital funding and transit reform.

Tim Hunt THE CHRONICLE

Otherwise, the allocated federal funds would be lost and another city would "grab the money," DiJohn said.

Although RTA officials discussed capital funds at the Union League event, newly created transit reforms were highlighted.

The RTA, which controls the regional service boards, now has more power, recently allocated to it by legislators.

"Earlier this year, decisions were made in Springfield, [Ill.,] ... that really creates a new RTA," said Chris Robling, the moderator of the event and a member of the Union League Club of Chicago's Public Affairs Committee.

With its new power, the RTA has created reforms, which it expects the service

boards to follow. Service boards now have to comply with the RTA's specifications for budgeting, information, planning and auditing, among other things.

In addition, the RTA wants to control what the service boards do and how the money is spent, which applies to capital funds, Schlickman said.

"The services boards must ensure that before they move forward on capital projects, that it is in our plan," Schlickman said.

Also, the RTA has exclusive authority to analyze any new expansion projects, he said.

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Children at the Merit School of Music, 38 S. Peoria St., play instruments as part of the preschool music class on March 6.



Rachael Strecher THE CHRONICLE

» MUSIC:

Continued from PG. 37

Merit School graduating largest class in years

room and play," Dascola said. "I realized I would be left alone by everyone when I practiced, so I practiced more. It was just me and the music, and I knew I wanted to do this for the rest of my life. It is really tough to find the balance between music, school and work, but music taught me to have a good work ethic."

At 18 years old, Dascola has been featured on WTTW Channel 11, and as an eight-year veteran of Merit school, has more tenure than some of the faculty members at the school. She has also held a steady job for the last few years while attending high school.

Merit encourages bright students like Dascola through the curriculum, which focuses on all of the students continuing their education past high school.

"When it comes to the Tuition-Free Conservatory, almost 100 percent of them go on to college," Adelson said.

The focus on students pursuing a higher education means that Merit school not only teaches music, but they teach some life lessons.

"This year we have the largest graduating class I've seen. There are 73 senior students graduating, the average is about 50, so that is huge," said Daniel Thomas, the director of the Tuition-Free Conservatory Program.

In a brightly lit conference room, Jana Borchardt, the coordinator of learning services, hosted a small lecture about College Selection and Success for the Tuition-Free Conservatory students.

"The important things, are finding the right college for you, and finding the funding," Borchardt said. "Have you all filled out your FAFSA yet?"

Although some students just came for pizza, many stayed to listen to Borchardt's tips on the process of elimination to figure out the best college, and the other steps that should be involved with selecting a college. Students came and went, with some catching a few tips before heading to class, or quickly picking up a packet of information. They all at least mentioned what top colleges they wanted to go to before leaving.

Frankie Dascola is a true product of the Merit School of Music mission in the Chicago Public Schools, the kind of student Daniel Thomas calls "one of our many amazing students."

Dascola, an aspiring music education major, had one bit of advice to the future musicians who want to be in the Tuition-Free Conservatory Program.

"It's a very demanding program," Dascola said. "You have to bring the drive, and you have to bring the passion."

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Scoop in the Loop

by Brett Marlow
City Beat Editor

Chicago, meet your eco-example

Sometimes it takes a detour from the familiar route to realize the place you love and call home has some catching up to do with the rest of the nation. And from my observations, Chicago, your environmental initiatives, although noteworthy, seem to be lagging behind other major U.S. cities.

After a recent trip to San Francisco, coming back to Chicago was almost undesirable. Who would want to give up 60-degree weather, continuous sunshine and a city that actually has some natural nature instead of parks and that lake over yonder? But that's not all. San Fran was Health City, U.S.—a continuous sight of joggers, cyclists and uphill battlers, people there are in shape and in tune.

Here in Chicago, the City Council is still toying with the idea of placing restrictions on plastic bags by encouraging consumers to recycle them at chain grocers, the city by the bay has banned the buggers since last year.

The city's environmental agenda seems to be a high priority, which is funny, since Mayor Richard M. Daley is all about being the greenest city. Not to say the city isn't doing anything or hasn't put their efforts forth, it's just time to step on the gas in those city-issued hybrids.

Chicagoans, we've got some catching up to do. While in California, and after a recent chat with a friend, it's a bit clearer to me what should happen when it comes to our environmental efforts here. It's not about limiting and decreasing these harmful products and commercialized items; it's about eliminating them or finding eco-solutions first and using those as the tools



San Francisco could serve as Chicago's eco-example.

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and solutions.

San Francisco was ranked the No. 2 greenest city in the U.S. by Popular Science magazine in 2008. Chicago placed at No. 9. Even San Francisco's neighboring cities such as Oakland and Berkely, Calif., are ranking high in top eco-city lists.

And in Chicago, with the lackluster success of the blue bag and blue bin programs, San Francisco recycles citywide and from observation, the process doesn't seem so limited or complex as Chicago's recycling program. We may rank at the higher end of having energy-and-environmental-efficient buildings and projects in the city, but are we putting our other resources to good use? Or is only the surface being scratched on a multitude of tasks that need to be put on the forefront—improvements to recycling being one of them?

Among the things San Francisco is recycling is food. They're using food scraps to

do composting in the city and encouraging individuals to do their own composting which in turn is used as a compost to fertilize vineyards in California.

So, Chicago, take note and pay close attention. I'm all for Chicago being the greenest city in the U.S. My only beef, however, is that we need to step it up and not do it half-way. People will make do without plastic bags, they will learn there are other options. We need more convenient locations for recycling centers, and most of all—an effective citywide recycling collection program, among boosting more efforts to become more green.

To me, it's inevitable. This is the way of the future. With global warming, climate change and the impending consumer habits of Americans, minimal efforts toward that goal aren't going to cut it.

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In Other News

Cops to cut calories

Chicago police superintendent Jody Weis is considering a mandatory physical fitness test for the Chicago Police Department, according to the Chicago Sun-Times. Last year, 3,800 of Chicago's estimated 13,000 cops signed up to take the test—2,400 passed and about 100 failed. Police who pass the fitness test earn \$250. This system contrasts starkly with the Illinois State Police, who are required to take a yearly physical fitness test. Those who pass get an extra personal day, and those who fail are required to work with a trainer and re-test in 90 days.

Worming their way out

After creating a scene in a crowded Applebee's restaurant, a couple was arrested in northwest Indiana on March 4. The couple complained loudly they found worms in their salad. According to the Chicago Sun-Times, the couple left with an apology and without paying their \$57 bill and the female left without her purse. When a waitress looked inside the purse for a wallet, she discovered a container of maggots. The police were called, and as the officer was taking a report, the couple returned to the restaurant for the purse.

Security upgrade

Mayor Daley unveiled plans last week to increase school security by linking 4,500 schools to police districts, squad cars and the 911 emergency center, according to the Chicago Sun-Times. The security upgrade is being funded by the federal Department of Homeland Security. Until now, real-time video from cameras positioned in and around 200 schools and administrative buildings have been accessed when needed by school security. Daley said the monitoring would be limited to entrances and exits of school buildings.

OFF THE BLOTTER



Compiled by Chronicle staff with information provided by the Chicago Police Department.

Campus security check

While conducting a security check on the Roger Morris College premises, 401 S. State St., a 53-year-old security guard found a group of teenage males, ages 14, 16 and 19, perusing through the belongings of a teacher in an empty classroom in the buildings' eighth floor on March 3. According to police reports, the males, who did not attend the college, were detained by campus security before Chicago police arrived and arrested the males for criminal trespassing. The juveniles were taken with youth authorities.

One wallet to go

Food's not the only thing people like to leave with at Panera Bread, 501 S. State St. On March 1, a 22-year-old female's wallet was stolen from her purse which she had put on a chair near her in the restaurant. The unknown offender stole \$40 in cash and used the victim's Visa credit card at a Rite Aid store, according to police reports.

So long, spokes

Know what sucks? Coming back to find one's bicycle gone. That happened to a 42-year-old male on March 5 when he came back to where he had locked up his bicycle outside of the Harold Washington Library, 400 S. State St. His red and yellow bicycle, valued at \$70, was stolen, along with his lock and cable from the sidewalk outside the library, according to police reports. There were no known suspects or offenders in the theft.

All-you-can nab buffet

While eating at the Marvin Moss Fitness Center building, 425 S. Wabash Ave., a 19-year-old male's belongings were stolen out of his backpack. According to police reports, when he went back to get seconds in the school's cafeteria on March 4, an unknown offender nabbed the male's binder, books and his MacBook laptop valued at \$2,700. No suspects were known in the case.

Twisted Tassel Festival: Glitter Glamour Party

March 13, 21 & 27

SEE: Debaucherous deeds done darn well and dirt cheap by delightfully delicious dames! SEE: Eve's Parlor's Flaming Rack! SEE: The Psychobilly gals sexily spanking! Eve's Parlor and Flesh Tones Burlesque will be entralling audiences on stage with an old-fashioned burlesque review and sideshow. If you're not into that, deejays will be spinning rock, rockabilly and punk music; a live band will also be playing a set. If all that fun makes you feel guilty, bear in mind that some of the money raised will be going to the rebuilding of New Orleans' 9th Ward.

8 p.m., Debonair Social Club
1575 N. Milwaukee Ave.
\$12, \$15 after 10 p.m.



The Vandals

Friday @ 7 p.m.

Anybody who's been listening to punk music for more than five years can tell you that if you want to explore political issues and rock out, you listen to Propagandhi. But if you ask that same person what to listen to if they feel more like laughing while they dance, the odds are pretty good that they'll recommend The Vandals. Rather than taking the political route, this band (which has been around for almost 30 years) prefers to load their songs with a sarcastic humor. Their 10-album catalogue has included such hits as "A Gun For Christmas," a notable favorite from their Christmas album *Oi to the World*. Playing with The Scissors, Counterpunch and The House That Gloria Vanderbilt.

Reggie's Rock Club
2109 S. State St.
(312) 949-0121
\$13



monday

Twilight Tales @ Mix

Fantasy/Horror open mic/\$1 beers

7:30 p.m., Mix
2843 N. Halsted St.
(773) 528-7569
\$4 donation for entry



Goose Island Pub Trivia: Win a Trip to England

\$1 beers
8 p.m., The Drum and Monkey (21+)
1435 W. Taylor St.
(312) 563-1874



The New York Voices

Noon and 6 p.m., Columbia's Concert Hall
1014 S. Michigan Ave.
(312) 427-6267



tuesday

The Cure vs. Siouxsie Sioux and the Banshees

(Deejay set)
10 p.m.-4 a.m., Neo
2350 N. Clark St.
(773) 528-2622



M.O.D., Cross Examination, Vicious Attack, The Injured

8 p.m., Reggie's Rock Club (18+)
2109 S. State St.
(312) 949-0121
\$10



Devil in a Woodpile

9:30 p.m., The Hideout
1354 W. Wabansia Ave.
(773) 227-4433



'Columbinus'

Ongoing @ 8 p.m.

It's dubious that there's a person older than 20 who doesn't remember exactly where they were on that fateful April 20 so many years ago. This long-running play will bring a few of the characters of this real-life tragedy to life before a lucky audience's eyes. Sure, it's not necessarily the feel-good event of the year, but to be fair, the slayings at Columbine have left a permanent mark on the American mindset, so if you're interested in getting into the events more deeply than Gus Van Sant's film *Elephant* did, this is a good place to start.

Raven Theatre
6175 N. Clark St.
(773) 338-2177
\$15-\$25



Paula Giddings discusses her new book, 'Ida: A Sword Among Lions'

7:30 p.m., Women & Children First
5233 N. Clark St.
(773) 769-9299



Rockstar Taste of Chaos 2008

feat. Avenged Sevenfold, Atreyu, Bullet for My Valentine, Bless The Fall and Idiot Pilot
5 p.m., Aragon Ballroom
1106 W. Lawrence Ave.
(773) 361-9500
\$37.50



wednesday

Cocktails and Clay

8 p.m., Hyde Park Art Center
5307 S. Hyde Park Blvd.
(773) 324-5520
Suggested donation \$15



Dropkick Murphys

5:30 p.m., Congress Theater
2135 N. Milwaukee Ave.
(773) 252-4000
\$22



Kindle, The New Messengers, They Found Me They Named Me, An Aesthetic Anaesthetic

8 p.m., Reggie's Rock Club
2109 S. State St.
(312) 949-0121



Fu Manchu

8 p.m., Double Door
1572 N. Milwaukee Ave.
(773) 489-3160
\$15



thursday

Wine Tasting

6-8 p.m., Provence Food and Wine
2312 W. Leland Ave.
(773) 784-2314



Whiskey Tasting

6:30 p.m., Delilah's
2771 N. Lincoln Ave.
(773) 472-2771
\$35



Cinema Slapdown Round 9: 'Barbarella'

Thursday @ 7 p.m.

Impressive for its time but campy by our standards, *Barbarella* somehow manages to have aged well nonetheless. A sci-fi epic well-known for its frequent (but softcore) sex scenes, *Barbarella* may meet her match when Television Department faculty members Sharon Ross and Beau Basel Beaudoin debate the validity of this softcore sci-fi camp classic. Ross will be defending, considering the protagonist to be a superhero figure, while Beaudoin will be on the offensive, considering ol' Barb a cause that set feminism back a few years.

Film Row Cinema
1104 S. Wabash Ave.
(312) 344-6708



Reception for Everyday Runway: Asian Street Fashion and Beyond

5-7 p.m., C33 Gallery
33 E. Congress Parkway
(312) 344-8177



friday

'Mystery Science Theater 3000: The Movie'

Midnight, Music Box Theatre
3733 N. Southport Ave.
(773) 871-6604
\$9.25



Judy Tzu-Chun Wu: Women's Internationalism and Orientalism

3 p.m., Newberry Library
60 W. Walton St.
(312) 255-3504



The Tossers, Deals Gone Bad, The Arrivals, Kevin Flynn and the Avondale Ramblers

7:30 p.m., Metro (18+)
3730 N. Clark St.
\$16



Carolyn Cole: 'Color' (Gallery opening)

5 p.m., Mary Bell Galleries
740 N. Franklin St.
(312) 642-0202



saturday

Justin Long and Santiago & Bushido

10 p.m., Metro (21+)
3730 N. Clark St.
(773) 549-0203
\$10 (free before 11 p.m.)



Naked Scavenger Hunt

2 p.m., Art Institute of Chicago
111 S. Michigan Ave.
(312) 443-3600
\$25.50 (tickets must be bought advance)



Pornography of the Bicycle

Saturday @ midnight

In an apparent attempt to put the "freak" in "freaky" and emphatically underline it about four times, The Music Box Theatre is showing, for one night only, a miniature bike pornography festival. You're not reading that wrong. It's a program of just shy of 30 short films about that ever-elusive topic: bike porn. Ranging from abstract to illustrative, you'll leave with a newfound respect for how something with two pedals, a chain and a banana seat can be strangely erotic. Oh, and the Wholesome Undies Fashion Show is included with the price of your ticket.

Music Box Theatre
3733 N. Southport Ave.
(773) 871-6604
\$9.25



The St. Patrick's Day dyeing of the Chicago River

10:45 a.m.
Michigan Ave. and Wacker Drive bridge



Newberry Library's 16th Annual Mystery Book Fair

Noon, Newberry Library
60 W. Walton St.
(312) 943-9090

ongoing

The Session: St. Patrick's Day Festival

March 12-14
11 a.m.-9 p.m., Daley Plaza
50 W. Washington St.
(312) 804-3524



St. Patrick's Day Celebration

March 14-17
7 p.m., Irish American Heritage Center
4626 N. Knox Ave.
(773) 282-7035



Free Yoga Classes

March 11-13
Tuesday 6 p.m., Wednesday, Thursday 5:30 p.m., rooms 207 and 208
1112 S. Wabash Ave.



Know about an upcoming event that other Columbia students should know about?

Give us a heads-up. We'll be sure to consider it. Make sure you tell us at least 10 days ahead of the event.

GetOut@chroniclemail.com

An 'inspiration' to art students

Dayne Cannova
1975-2008

by Tim Bearden
Assistant Campus News Editor

THE DEATH of Dayne Cannova, 32, a Liberal Education Department faculty member, has left students and co-workers upset.

Cannova worked at the college for four years teaching students and challenging them to become more informed.

Ian Millington, junior journalism major, said his death was sudden and tragic.

"That week [of Feb. 18] we went to class as usual and waited for [Cannova for] about a half-hour," Millington said. "It wasn't like him not to show up or let anyone know he wouldn't be there, but we all signed a piece of paper and left. A lot of students e-mailed him and tried to get a hold of him."

According to Millington, students received e-mails Feb. 27 notifying them of Cannova's death and the counseling services visiting his classes.

His mother Gail Cannova said he passed away on Feb. 24.

"We got word [Feb. 25] through an e-mail that he died," said Lisa Brock, chair of the Liberal Education Department.

Brock also said the e-mail looked as though it was sent from someone who had gone through his contact list and sent out a mass e-mail. She said on the Feb. 25 they sent an e-mail out to his father to see if it



Dayne Cannova passed away suddenly on Feb. 24 at the age of 32. He taught philosophy, foreign policy and the U.S. Constitution for the Liberal Education Department.

Courtesy GAIL CANNOVA

was true, and he responded to the department on Feb. 26 and informed them that Cannova had passed away.

Millington said it was a shock he died because he was young and healthy.

"He was a young, very energetic professor," Brock said. "He was very polite and developed strong relations with his students."

John Hlutke, a junior film and video major, said he inspired him and other students to learn more about philosophy.

"My first class with him was my freshman year in Philosophy in Film," he said. "He inspired me to educate myself and now I'm a philosophy nut thanks to him."

Hlutke said Cannova had a way of making subjects appealing that are usually of no interest "to art students."

"Most art students are into their own major," he said. "But in his class everybody wanted to know more. Dayne [made] that kind of stuff happen. Honestly, it was he who inspired people."

Cannova also taught U.S. Foreign Policy and U.S. Constitution for the department.

Hlutke said Cannova could also relate to students on a personal level.

"I remember one time he came into class and he [had] just gone on a date," he said. "He asked the whole class for relationship advice. He was kind of a shy guy in that aspect that made it interesting of him to ask us for advice, but he was definitely a teacher first."

Hlutke also said most of the students became friends during the class. They would go out on breaks and would still talk about the class.

"He was the best teacher I ever had," Hlutke said. "He inspired me to want to teach someday."

Steve Asma, a professor in the Liberal Education Department, said Cannova also spent a few years working for NASA on the "political dimensions" of the space program.

"I don't think he liked it much," Asma said. "I think that he liked teaching more and that's why he came back to Columbia. He felt like he really connected with the students."

He also said Cannova always had positive feedback from the students and was always challenging them.

"He'll really be missed," Asma said. "He was a great guy with high standards for his students."

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Columbia COLLEGE CHICAGO

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